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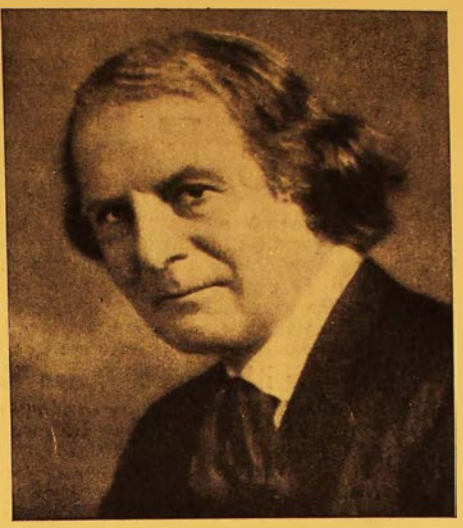
THE MENTOR, published monthly, on the first of the month, by The Crowell Publishing Company at Springfield, Ohio, U. S. A. Subscription, $4.00 a year in the United States and Canada; foreign postage, 50 cents extra. Single copies, 35 cents. March, 1923, Serial No. 241. Entered as second-class matter at the post office at Springfield, Ohio, under the act of March 3, 1879.

Who Is the Great Man?



"Listen and I will tell you:

"HE IS GREAT who feels other minds.

"HE IS GREAT who inspires others to think for "themselves.

"HE IS GREAT who pulls you out of your mental "ruts, lifts you out of the mire of the commonplace, "whom you alternately love and hate, but whom you "cannot forget.

"HE IS GREAT to whom writers, poets, painters, "philosophers, preachers, and scientists go, each to "fill his own little tin cup, dipper, calabash, vase, "stein, pitcher, amphora, bucket, tub, barrel or "cask."

From Hubbard's Little Journey on Jean Jacques Rousseau

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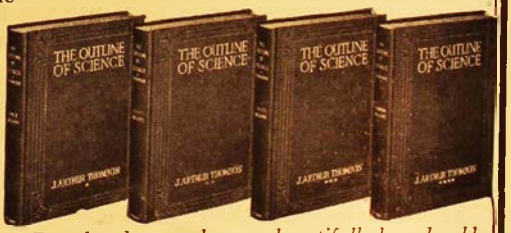

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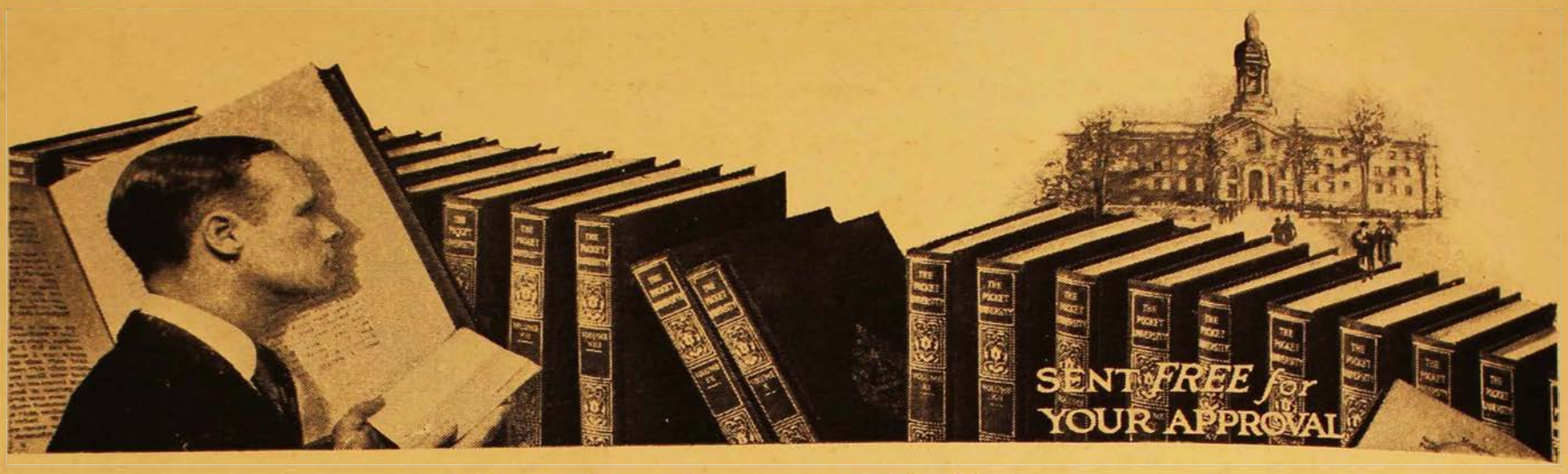

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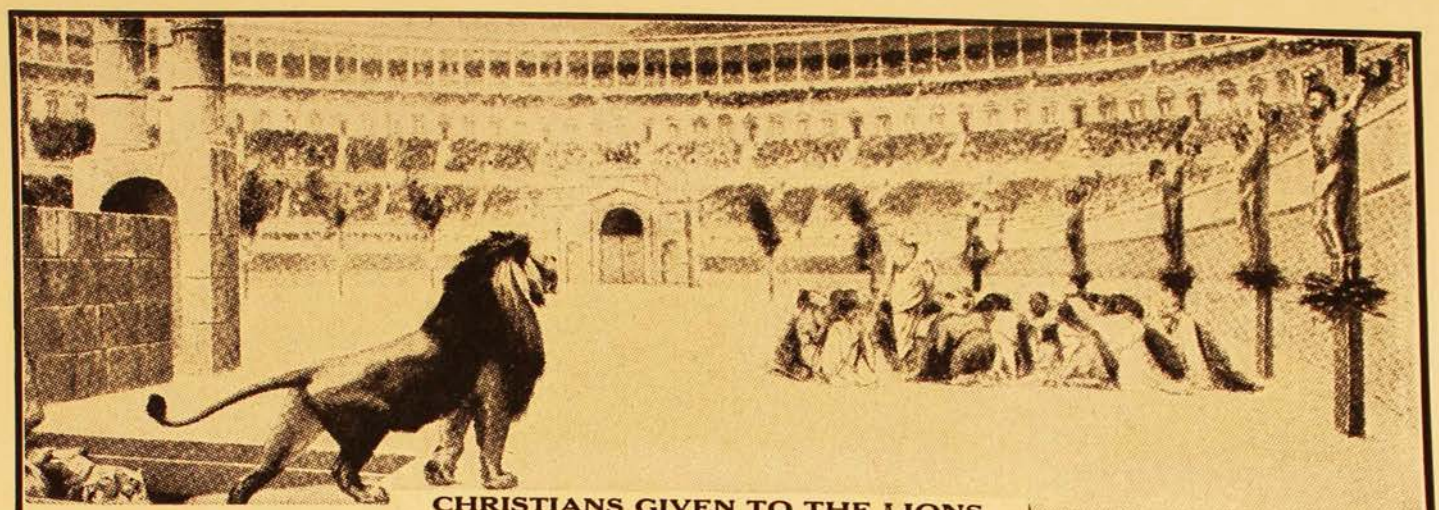

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THE picture shown herewith depicts 87,000 people assembled in the Coliseum at Rome to witness the Christians given to the lions. In such a scene may be read the inevitable doom of the Empire that ruled the world. If you would know the history of mankind from the dawn of civilization—then embrace this splendid opportunity to place in your home the new

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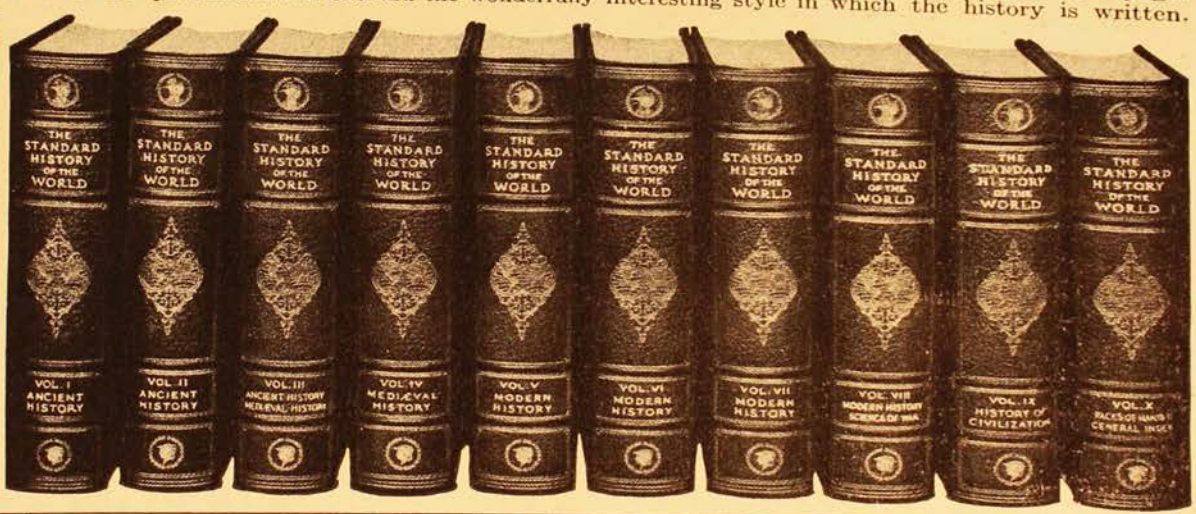

Six Thousand Years of History

NOW as never before you should know history. This great work takes you back more than 6,000 years when man was little more than a savage, without clothes save the skins of beasts, without shelter save in caves and under overhanging rocks, and traces man's career down through the long highway of time through the rise and fall of empires, finding him today harnessing the elements of earth and air to be his servants, flashing messages across continents and actually conveying the human voice thousands of miles through space. It is the most wonderful and thrilling story ever told.

HERE are pictured the great historical events as though they were happening before your eyes. You are carried back to see the battles of old; to meet kings and queens and warriors; to sit in the **Roman Senate;** to march against **Saladin** and his dark skinned followers; to sail the Southern Seas with **Drake;** to circumnavigate the globe with **Magellan.** The work combines absorbing interest with standard reliability and makes the heroes of history real living men and women and about them it weaves the rise and fall of empires in such a fascinating story that history becomes as absorbingly interesting as the greatest of fiction.

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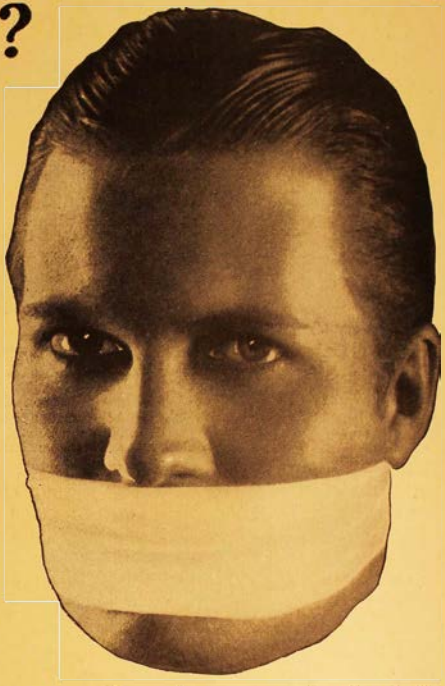
Are You Ever Tongue-Tied At a Party?



HAVE you ever been seated next to a man, or a woman, at a dinner and discovered that there wasn't a thing in the world you could talk about?

Have you ever been tongue-tied at a party—actually tongue-tied, you know, and unable to say what you wanted to say, hesitant and embarrassed instead of well-poised and at ease?

It is humiliating to sit next to a young lady or a young man, at a dinner table and not be able to converse in a calm well-bred manner. It is awkward to leave one's dance partner without a word—or to murmur some senseless phrase that you regret the moment it leaves your lips.

Embarrassment robs so many of us of our power of speech. Frequently people who are quite brilliant talkers among their own friends find that they cannot utter a word when they are among strangers.

At a party, do you know how to make and acknowledge introductions in a pleasing, well-poised manner? Do you know how to mingle with the guests, saying the right thing at the right time? Do you know what to say to your hostess when you arrive, and what to say when you depart?

Does conversation lag every time it reaches you? Are you constrained and ill at ease throughout the evening?

The difference between being a calm, well-poised guest and an embarrassed, constrained guest is usually the difference between a happy and a miserable evening.

The man or woman who is able to do and say the correct and cultured thing without stopping to think about it is the man or woman who is always welcome, always popular, always happy and at ease.

Mistakes That Condemn Us As Ill-Bred

There are countless little blunders that one can make at a party or a dance. For instance, the man who mutters "Pleased to meet you" over and over again as his hostess introduces him to the other guests is revealing how little he really knows about polite society. The woman who says "Mr. Blank, meet Miss Smith" makes two very obvious mistakes.

At the dinner table, in the ball-room,

with strangers and with one's own friends, one must avoid the little social blunders that can cause embarrassment. An easy, calm, engaging manner is of much greater importance than a pretty gown or a smart new suit.

Are You Ever "Alone" in a Crowd?

THE man who does not know exactly what is expected of him at a party or a dance, who does not know how to mingle with the guests and exactly what to do and say under all circumstances, feels alone, out of place. Often he feels uncomfortable. He imagines people are noticing him, thinking how dull he is, how uninteresting.

The woman who does not have a pleasing, engaging manner invariably has the "panicky" feeling of a wallflower. She is afraid of making blunders, afraid of saying the wrong thing, constrained and embarrassed when she should be entirely at ease.

Good manners make good mixers. If you do not want to be tongue-tied at a party, if you do not want to feel "alone" in a crowd, make it your business to know exactly what to do, say, write and wear on every occasion.

The Easiest Art to Master

Music, painting, writing—most arts require long study and constant application. Etiquette, which is one of the most useful arts in daily life, can be mastered in almost one evening.

Do you know when to use the fork and when your fingers, when to rise upon being introduced and when to remain seated, when to acknowledge an introduction and when not to, when to wear full dress and when to wear informal clothes?

Etiquette tells you everything you want to know about what is worn and what is done in good society. It reveals all the many important little secrets that every well-bred man and woman knows.

By telling you what to say and when to say it, by explaining exactly what to do under all circumstances, by making clear every little point of conduct, etiquette gives you a wonderful poise and ease of manner. Instead of being tongue-tied, it shows you how to be a pleasing, interesting conversationalist. Instead of being "alone" it teaches you the secret of making people like you and seek your company.

The Book of Etiquette—Authoritative and Complete

The Book of Etiquette, in two large volumes, covers every phase of etiquette. It solves every problem that has ever puzzled you.

In the Book of Etiquette you will find absorbing chapters on dinners, on teas, on weddings, on engagements. You will find a most fascinating chapter on the bride's trousseau, and a wonderful chapter devoted to the business woman. There are chapters on introductions, on correspondence, on speech, on dress. Nothing is omitted, nothing is forgotten. Whatever you want to know you will find fully explained in this famous, authoritative work.

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That is but *one* of the many advantages of being a member. The offer is an excellent example of the principle on which the League works; of the success of its plan (which Art experts thought impossible); and of the low prices and high values made possible by united, and prompt, action among its members.

To extend the membership of the League to a few suitable members in each community, we now offer "Aurora" at the same price as earlier members paid. But orders at this price should reach us almost at once—before a definite limit is placed on the number that can now be made.

BEFORE you can have any true conception of its subtle charm, its exquisite artistry, the purity of its design and its quality of harmonizing with its surroundings and never wearying the eye—"*Aurora*" must be seen and used in your own home.

No illustrations or printed description can do it justice. That is why the League sends it on approval (read the coupon).

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"Aurora" stands 16 inches high, with shade 10¾ inches in diameter. The base and cap are cast in solid Medallium and the shaft is of seamless brass.

You can have a choice of two color-schemes—rich Statuary Bronze with brass bound Parchment shade of a Neutral Brown tone; or Ivory White with Golden Yellow Shade.

The inside of the shade has old rose reflecting surface, casting a light which is comfortable to the eye and giving an indefinable touch of cheerfulness to everything within its rays. The light coming through it is "carved" or cut by Grecian lines in an effect equally charming whether viewed at a distance or near at hand.

Ready for the Bulb

"Aurora" is equipped only for electricity; it has a push-button socket, six feet of insulated cord, and two-piece attachment plug. A cleverly designed holder on the shade permits its instant adjustment to any angle.

A perfectly designed lamp, remember, is in reality three objects of beauty and artistic satisfaction; the first when it is viewed by daylight or other light than its own; the second an entirely different effect, when it is lighted and viewed near at hand; the third, when its artfully moulded mass of glowing light is seen at a distance.

"Aurora's" exquisite grace-lines

The artists designing it are dealing not only with material substances; they are carving and moulding Light itself. No other form of art offers the artist such possibilities of new triumphs or gives such a challenge to his genius, his patience, and his will to achieve perfection.

From the top of its shade to its base, the "Aurora" Lamp forms a perfect picture of artistic unity and beauty. The "grace-line" from its cap, down the gently swelling shaft, outward to the edge of its base and over to the tiny feet which lift it slightly above the table, with the glow of its own light underneath its own base—is a never-fading delight to any lover of beauty:—a ripple, a wave, a suggestion of upward buoyant movement, attained only by that genius which is "infinite pains."

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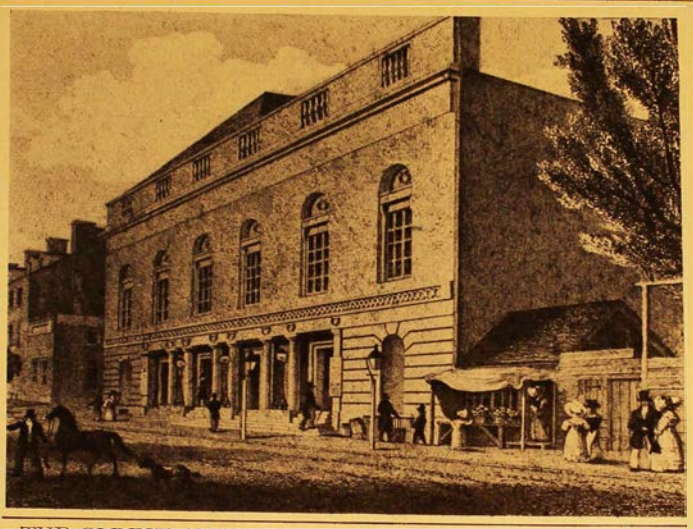
MAKERS OF AMERICAN DRAMA

THE MEN AND WOMEN THAT HAVE MADE OUR PLAYS, AND THOSE THAT ARE MAKING THEM TO-DAY



THE OLDEST AMERICAN THEATER STANDING TO-DAY
The Walnut Street Theater, Philadelphia, opened in 1808.
From an old engraving

FOR generations the American public fed its taste for drama on classic plays, or on translations or adaptations of French, German, and English plays. Even our own early playwrights copied foreign models. Within seventy years, however, American drama has developed, and we now have writers of American plays that have not only achieved signal success at home, but also have attracted world-wide attention. It is the story of these writers and their work that the present Mentor tells.

DAVID BELASCO ✣ AT WORK IN HIS STUDIO AT THE TOP OF HIS THEATER ✣

Mr. Belasco, both as author and producer, is, and has been for forty years, one of the important outstanding figures of the American stage. Mr. Belasco was born in 1859, of English-Portuguese stock. His father, a harlequin in a London theater, was attracted by the gold discoveries in California, came to America, and his son David Belasco saw light first in San Francisco. He was educated in a monastery, which explains the clerical garb that he always wears. When only twelve years old he was on the stage and had written a play—and since that time he has grown in distinction both as playwright and play producer

The MENTOR

Vol. 11
No. 2

SERIAL
NO. 241

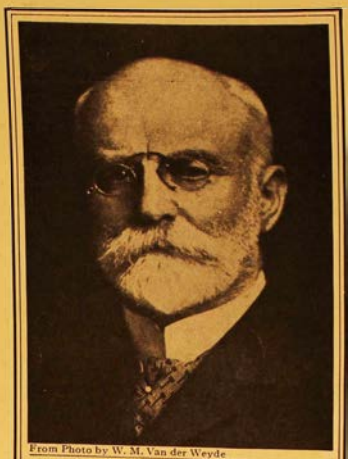
MARCH, 1923

MAKERS OF AMERICAN DRAMA

Pioneers in American Playwriting

By BRANDER MATTHEWS, Columbia University

Author of "Dramatists of the Nineteenth Century," "Studies of the Stage," "A Study of the Drama," "Principles of Playmaking," etc., etc.



From Photo by W. M. Van der Weyde

BRONSON HOWARD

Author of "Saratoga," "Banker's Daughter," "Henrietta," "Shenandoah," "Aristocracy," and other plays. Mr. Howard was long recognized as the Dean of the American Drama

There were lean years for the drama of our language in the middle of the nineteenth century. The plays that were readable were unactable, and the plays that were actable were unreadable. The more pretentious of both groups were imitations of the outworn Elizabethan model, unsuited to the conditions of the Victorian theater.

Thus the stage was a realm of unreality; and the more intelligent playgoers in Great Britain and in the United States went to the theater—when they went there—only when they were drawn by the allurement of a famous actor. And there were many great actors and actresses in that day.

Now and again a tragedian, Forrest notably, might offer a prize for a play of American authorship; but the result was rarely satisfactory. Now and again a comedian would welcome a piece with a crude plot which crudely portrayed American character; and these artless efforts were not infrequently popular, showing that there were American playgoers ready to appreciate any endeavor to represent American life.

A year or two before the Civil War, Dion Boucicault, an Irish actor who spent the best years of his life in America, wrote the "Octoroon," which had slavery as its background. He had earlier transmogrified "*Les Pauvres de Paris*" into the "Streets of New York," but the Americanization of the French story was so superficial that when he returned for a season to England a few trifling revisions made it easy for him to produce the play as the "Streets of London." A year or two after the Civil War, Augustin Daly prepared a play

W. J. FLORENCE
IN "THE MIGHTY DOLLAR"

One of the most beloved and popular actors of his day. He wrote several Yankee plays and was best known by his character in "The Mighty Dollar," which was an American play drawn straight from the soil

on the pattern of the "Streets of New York" and called it "Under the Gaslight." A little later the same author wrote another original American play, "Horizon;" but for the most part Daly contented himself with adapting from French and German plays. Even this was in a way beneficial, for it tended to release our theater from its former dependence on the London adapters.

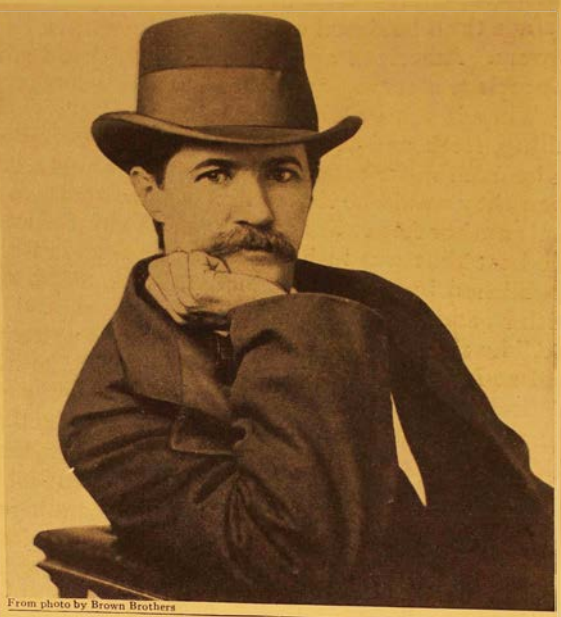
Then, in the seventh and eighth decades of the nineteenth century, several things happened which made for a reinvigoration of the English drama. In the first place, the famous actors and actresses, who had clung to the old-fashioned plays they had inherited from their immediate predecessors, died off one after another. In the second place, the playgoing public discovered that these old-fashioned plays were no longer attractive, and that a less artificial and less rhetorical drama was more interesting. In the third place, new theaters were built, both in London and New York, smaller and more intimate than the huge barns in which the famous actors had spouted the rhetorical rhodomontade of the "Hunchback" of Sheridan Knowles and the "Lady of Lyons" of Bulwer; and in these more modern theaters the stage was cut back to the curtain, which rose and fell in a picture frame, bringing the actors and audience into closer touch. In the fourth place, the rights of foreign dramatists began to be protected by the extension of international copyright; and this had two immediate results.

The foreign dramatists refused to allow their plays to be mangled by "adaptation" to accord with British conventions; often they insisted on literal translation. Then, the foreign dramatists demanded full payment for their works; and as a result the native playwrights of England and America were no longer exposed to an unfair competition with stolen wares. As soon as the premium of cheapness was taken

DION BOUCICAULT,
A FAMOUS OLD ACTOR AND PLAYWRIGHT (1822-1890)

Perhaps his most famous character was Conn the Shaugraun, an amusing Irish type. His chief contribution to American drama was his version of Rip Van Winkle, which Joe Jefferson immortalized by his performances during many years

from the alien drama, the managers found their profit rather in the production of native drama; and they imported only the major successes of the Parisian stage. Thus it was that it became possible for the British and American playwrights to earn a living wage. For the first time in the nineteenth century a play might be as profitable as a novel; and those that had a gift for playwriting could exercise it with a fair hope of reaping an adequate reward. Gone were the days when John Brougham was ready to write a piece to order and to sell it outright for three thousand dollars—the figure he once named to me in reply to my inquiry. Better times had come for playwriters.



From photo by Brown Brothers

AUGUSTIN DALY, PLAYWRIGHT AND PRODUCER

For a quarter of a century Mr. Daly was a prominent producer of good plays—most of them American in character. Daly's Theater was the home of one of the finest companies in the country—including John Drew, Otis Skinner, James Lewis, Ada Rehan, Mrs. G. H. Gilbert, May Irwin, and others

Of course it was not all at once that these four happenings brought about their full results. There was a period of transition, when the older formulas were falling out of fashion and when newer formulas were slowly winning acceptance. In the United States the chief figure among American dramatists in this transition period was Bronson Howard. It was his misfortune—and ours—that he was not born twenty or thirty years later, when the dramatists of our language had been encouraged to deal more directly and more convincingly with life, because Howard had it in him to accomplish far more than was possible in his prime. I was his friend for two score years; I was his collaborator in the last play of his to be produced, "Peter Stuyvesant, Governor of New Amsterdam" (brought out in 1899); and I knew him to be a most expert craftsman, a master of the principles of playmaking, a man of broad vision and of philosophic understanding. He knew his fellow Americans; he perceived the conditions of American life and the peculiarities of

American character; and he was capable of piercing far deeper beneath the surface than he dared to do in the days when he was in the full plenitude of powers. American audiences had not then been educated to accept and to appreciate a strong and sincere portrayal of human nature.

Thus it came about that, clever as his plays are, ingenious in their story telling, fresh and observant in their delineation of character, they seem now to be even more superficial than they are; and they are far more superficial than they would be if they had been written two or three decades later, when their author felt at liberty to put forth his full strength and to give the public the best that was in him. When he was engaged on his last play, "Kate," (published but never produced), I asked him once how he was getting on with it, and he answered that he was in doubt about its attractiveness. "You see," he said, "this is the first play I have written primarily to please myself, and so I can't foresee how the public will like it."

In his earlier plays he had shown an acute perception of the things which American playgoers of that period relished; and a majority of his plays were widely popular, above all "Shenandoah," which contained one scene of beautiful pathos in which a commanding officer walked in the funeral procession of a private, not knowing that he was following the body of his own wayward son.

JOE JEFFERSON AS RIP VAN WINKLE
Born in Philadelphia in 1829 and died in Florida in 1905. Joe Jefferson endeared himself through nearly half a century by his impersonation of Rip Van Winkle—one of the earliest plays essentially American in character

Bronson Howard blazed the trail for those who came after him. Two of them, Clyde Fitch and William Vaughn Moody, died too soon, while they were yet in the full vigor of manhood, and before they had fulfilled their promise. Moody, who was truly a poet, and from whom we might have expected a new form of poetic drama suited to our latter-day desires, wrote only two plays, one of which, the "Great Divide," a boldly imaginative projection of Western life, was warmly acclaimed both on the stage and in the study. It was as readable as it was actable.

Clyde Fitch was more fortunate than Moody, in that he had shown more amply his mastery of stage-craft, his understanding of the subtleties of character, and his delicate

Courtesy White Studios

A FAMOUS SCENE IN RIP VAN WINKLE ✣ This is the weird scene in the Catskills where Joe Jefferson as Rip Van Winkle falls in with the Hendrik Hudson men, dumb specters who haunt the mountains, and who ply Rip with liquor that overcomes his senses and drugs him into a sleep of twenty years

observation of contemporary manners. He did a great deal of hack work, adaptations from the French and the German, dramatizations of novels, pieces written in order to fit an actor or an actress, and often put together in haste. But he was also the author of a score of original plays in which he revealed his inventiveness and his dexterity; and half a dozen of them had the success they deserved, notably the "Climbers," "Nathan Hale," the "Truth," and the "Girl with the Green Eyes."

When Fitch died at forty-four he had high ambitions for the future and no high opinion of all he had done in the past. Like Bronson Howard, he had made all the money he needed, and, like Howard again, he had determined in the future to write to please himself. I trust that I have not conveyed the impression that the successes he had achieved were not deserved. I suppose I saw a dozen or a score of them, and I do not recall one in which I was not delighted by the freshness of his observation, by the keenness of his insight into social usages, and by the deftness of his character delineation.

Midway between Bronson Howard and Clyde Fitch came William Gillette and Augustus Thomas. Mr. Gillette has given us two plays of the Civil War, "Held by the Enemy" and "Secret Service," which are melodramas in intent and in construction, and, melodramas as they may be, they are literature in the simple directness of their dialogue, in the sturdiness of their motives, and in the simplicity of their writing.

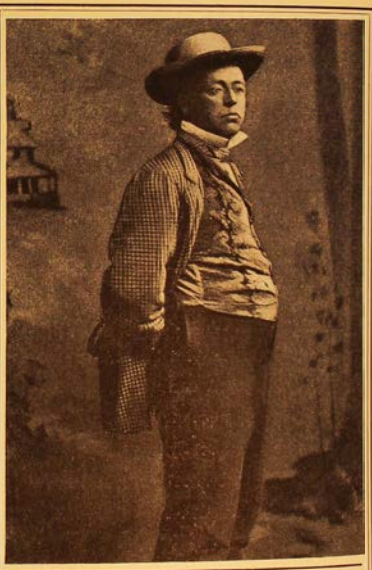
Mr. Thomas has written farces and comedies, comedy-dramas and melodramas. His farces exhibit a marvelous adroitness in the adjustment of the

"THERE'S MILLIONS IN IT"

John T. Raymond, favorite of a day gone by, in the character of Col. Mulberry Sellers in "The Gilded Age." This is a dramatization of Mark Twain's story of the same name, and is full of racy American flavor

mechanism (which is ever the sustaining element in this type of play), and they reveal also their author's possession of an exuberant fantasy which all other farce writers of our time may envy and may emulate in vain. No Frenchman, not even Scribe or Sardou, has ever contrived a more complicated embroglio than that in "Mrs. Leffingwell's Boots." Mr. Thomas' melodramas, "Arizona" more especially, if that is fairly to be termed a melodrama, have the skilful articulation of his farces, and no praise could be more complete. His comedy-dramas, "Alabama," "The Witching Hour," "As a Man Thinks," reveal a similar craftsmanship, placed at the service of a theme clearly presented and honestly set forth. In these three comedy-dramas, which seem to me representative of Mr. Thomas at his best, there is a vein of delicious sentiment which is never contaminated by sentimentality. Mr. Thomas has written sixty plays, and that playgoer is to be pitied who cannot find on the list half a dozen titles that revive delightful memories.

James A. Herne was the author of one play that had an immense success, "Shore Acres," and that deserved this success by the truthfulness with which it set before us the members of a New England family—simple folk, rooted in the soil of New England. Yet there are admirers of Herne's rare gifts as a playwright who give higher praise to a less popular play, "Margaret Fleming," and to a most moving Civil War drama, the "Reverend Griffith Davenport," which failed to win the popularity of "Shore Acres," but which seemed to me—and my memory of it is still clear after the lapse of a quarter of a century—to be a richer and a riper piece of work, possessing a certain rather austere nobility, while it was not deficient in the little touches of



DENMAN THOMPSON AS JOSHUA WHITCOMB

There is probably no more simple, honest American feeling in any play than in the famous "Old Homestead." Long ago, W. D. Howells, Dean of American Letters, declared "The Old Homestead" a masterpiece of American rural drama

human nature which had enchanted the successive audiences that applauded the eminently successful "Shore Acres."

Less important than the work of Mr. Thomas or Mr. Gillette, of Herne, Moody, Clyde Fitch, and Bronson Howard, were the unpretending pieces composed by William Harrigan and by Charles H. Hoyt—less important, no doubt, but not less significant. Hoyt called his pieces "farce-comedies"—and this description is as good as any other if we put the emphasis on farce and do not demand comedy in its finer aspects. Hoyt's plays were in fact more or less nondescripts; they had elements of comedy and they had also elements of comic opera.

© Keystone View Co.

THE WALNUT STREET THEATER AS IT IS TO-DAY

A comparison of this picture with the one on the back of the frontispiece will show that the old Walnut Street Theater has changed little in outward appearance. Perhaps no greater dramatic contrast could be shown than this picture of a theater built early in the nineteenth century and now displaying announcements of a recent play, "Anna Christie," one of the productions of a leading spirit in modern American drama, Eugene O'Neill

Hoyt had been a newspaper humorist; and he brought to the theater a lively perception of the comic types popularized by the newspaper: the plumber, the hotel clerk, the militia hero. While his types had always—or nearly always—a basis of observed fact, he exaggerated boldly and effectively. His aim was always to make a piece that would evoke abundant laughter and that would permit his personages to drop into song on the slightest provocation, and to follow the song with a dance. He was entirely without pretense; he did not take playwriting seriously; but he had the sense of fun, and he knew how to play on the risibilities of American playgoers. And on occasion he was influential in a direction he had not intended. One of his songs in "A Trip to Chinatown" declared that "they say such things and they do such things—in the Bowery, in the Bowery;" and after this lilting lyric had diffused itself throughout the country, the merchants of that ancient thoroughfare were moved to protest, and perhaps to reform.

Far more significant and far richer in content than Hoyt's helter-skelter

skits was the series of humorously realistic pieces in which Edward Harrigan reflected the shifting colors of tenement-house life in New York, in that polyglot mixing bowl which we had fondly believed to be a melting pot. After successful "Mulligan Guard" sketches in vaudeville, Harrigan was encouraged to compose plays of the same character but solider in texture and more amply peopled. In one or another of these comic studies of life among the lowly, based on sympathetic intimacy and sustained by a humor which was generally broad and even boisterous, Harrigan gave us a wide variety of character sketches—the negro preacher, the Chinese laundryman, the recently imported German with his dislocated vocabulary, and an interminable procession of Irish-Americans, all taken from life and all caught in the act.

These are the men who relieved us from subservience to the playwrights of England and France. When Bronson Howard began his career as a playwright more than half acentury ago—and I was present at the first performance of his first play, "Saratoga," in 1869—there was not a single American writer working exclusively for the theater. In other words, there were then no American dramatists, and there was practically no American Drama. But long before Fitch and Moody and Herne were abruptly taken from us there were a dozen or a score of native playmakers who had learned how to write plays, who had invention and ingenuity, who had wit and humor, and who had shown that it was possible to put American life on the stage and to please American playgoers by holding the mirror up to nature as it is on this side of the Atlantic.

From Photo by W. M. Van der Weyde

CLYDE FITCH (1865-1909)

A quarter of a century ago no dramatic season in New York was complete without at least one Clyde Fitch play. He became famous early in life through his "Beau Brummell." And this was followed by many American society plays that were generally successful, and that brought him into prominence in the social and dramatic world

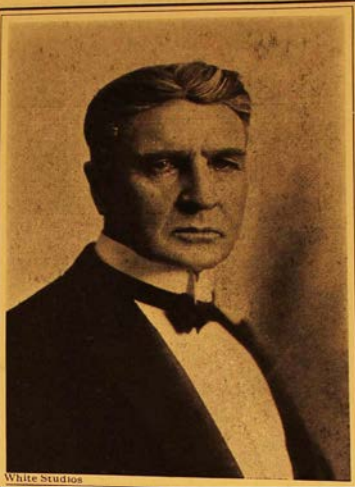
AMERICAN PLAYWRIGHTS OF TO-DAY

BY CLAYTON HAMILTON

Critic and Playwright

At the end of the nineteenth century our American playwrights could be counted on the fingers of both hands. To-day there are one hundred and ninety-five members of the Dramatists' Guild of the Authors' League of America, each of whom has had at least one play produced professionally; and this body does not, by any means, include all the men and women in this country who are actually earning their living by writing for the stage.

In 1900 there were only about twenty first-class theaters in New York, and the theater season was restricted to about thirty-five weeks of the calendar year; but now, in 1923, there are approximately sixty first-class theaters in the region of Broadway that endeavor to keep their doors open throughout the entire fifty-two weeks of the year.



White Studios

WILLIAM GILLETTE, ACTOR AND PLAYWRIGHT

Mr. Gillette was born in Hartford in 1855, and has enjoyed years of success in the field of dramatic compositions. He began with "The Private Secretary" at the old Madison Square Theater, and followed with "Held by the Enemy," "Too Much Johnson," "Mr. Wilkinson's Widows," "Secret Service," "Sherlock Holmes," and other plays. Like Mr. Thomas, William Gillette bridges over from former days of playwriting to the present time, and holds a place of his own among the writers and actors of the day

This unprecedented expansion of our theater has offered an unprecedented opportunity to our native playwrights; and the field for their endeavor was further widened by other alterations in the general theatric situation which occurred about the beginning of the twentieth century. The actors of the nineteenth century, down to and including Richard Mansfield, who died in 1907, were not at all interested in the encouragement of new dramatic authorship; but, during the decade of the eighteen-nineties, the theater was quietly but swiftly renovated by one of those periodic revolutions that occur every now and then in the history of the drama, a revolution that resulted in a shift of emphasis from the actor to the author as the proper focus of attention in the theater. Thus, when the great actors of the old school died away and left no discernible successors, the hiatus was filled not by calling for new actors, but by calling for new authors, to keep the theater going.

Because of this condition, the American dramatist can no longer complain that the dice are cogged against him. But, now that our native playwrights have their opportunity, what have they done with it? Have they conquered our stage, or have they merely captured a tactical post behind the footlights?

Photo from Paul Thompson

BOOTH TARKINGTON, NOVELIST, SHORT-STORY WRITER, AND PLAYWRIGHT

Mr. Tarkington, like one of his characters, is a "Gentleman From Indiana." He was born in Indianapolis in 1869, and even while at Princeton University began to write good stories. Many of his novels have been dramatized—the first being "Monsieur Beaucaire," which Mr. Mansfield put on the stage. "The Man From Home" was a popular play which ran several seasons, and his play of two years ago, "Clarence," was one of the most successful of the year

In the immediate, time-serving sense, our native playwrights have certainly succeeded. Throughout the last twenty years scores and scores of our home-made American plays have emphatically pleased the public; and dozens of these compositions have earned fortunes for their authors. Also, in the artistic—as distinct from the commercial—sense, our new playwrights have succeeded signally in achieving their primary aim of providing the public with wholesome entertainment, and have managed also to reveal many glimpses of life which are both new and true. But should we, therefore, be justified in claiming that we have already established an American Drama, in the same strict sense of words that we employ when we refer to the French Drama, or the Norwegian Drama, or even the British Drama?

If a messenger from Mars should be dropped into the theater district of New York City and should suddenly ask us to name our accredited American dramatists of the present period, we should probably mention first Mr. Augustus Thomas, for the fact is that Mr. Thomas is, at this day, the one indubitable American dramatist, in the proper sense of the word, though high hopes have justifiably been based on the sturdy promise of Eugene O'Neill, who has already won, on two occasions, the Pulitzer prize for the best American play of the year. The word "dramatist" signifies something more and something different than the word "playwright." A playwright is a maker of plays; but a dramatist is a playwright who teaches while he entertains, and adds to the sum total of current thought by evolving, formulating, and expounding many truths that have lain latent and unexpressed in the subconsciousness of the general public. He must be not a craftsman only, but a seer also—not a follower merely, but a leader as well; he must master the stage as a medium of expression, but he must also use it to express enlivening ideas. In this high sense, Mr. Thomas remains to this moment our only living dramatist, with the possible exception of the gifted Mr. Sheldon and the even more promising Mr. O'Neill. In justice to Eugene Walter, it should perhaps be said that when he suddenly flared forth in quick succession with "Paid in Full" and "The Easiest Way" he earned a right to

be regarded as a veritable dramatist; but, unfortunately, the years that have elapsed since those efforts have brought no fulfilment of the early promise.

Perhaps our greatest difficulty in the matter of developing a worthy native drama is the fact that the large American public has not yet learned to make any distinction between the drama and the theater, between the art of the dramatist and the craft of the playwright. Our public is enormously interested in the theater; but, considered as a whole, it does not seem to be particularly interested in the drama. Our public flocks to the theater to see "a good show," but it does not care whether the "good show" is a contribution to the drama.

We can find no better definition of the purpose of the drama, as distinguished from other types of theatric entertainment, than a formula which was set forth, several years ago, by the English playwright Mr. Henry Arthur Jones. According to this formula, the purpose of the drama is, first, to represent life and, secondly, to interpret life in terms of the contemporary stage. Consequently, in attempting a critical appraisal of any current play, we should first inquire whether the author has set forth a truthful representation of life, and should, secondly, inquire whether the author has also revealed a wise interpretation of life. A play that passes the second test may logically be regarded as a great drama; but a play that does not pass either of these

The Byron Co., Inc.

JAMES HERNE IN "SAG HARBOR" ♔ This is, of course, not the real Sag Harbor, but the Sag Harbor of Mr. Herne's play. For years Mr. Herne gave the public fine, vital American plays—some full of fresh sea air, others breathing the very breath of farm life. No one who has ever seen it will forget "Shore Acres," which ranked with "The Old Homestead" as a true and faithful presentation of American rural life. Mr. Herne was as able and finished an actor as he was a playwright

White Studios

A THRILLING SCENE IN A STIRRING AMERICAN PLAY BY BELASCO

David Belasco's "Girl of the Golden West" showed the world something of a life that was not much known outside of America. It showed this life so vividly and with such dramatic vigor and intensity of emotion that it caught the interest and imagination of audiences in various countries. It fascinated Puccini to such an extent that, after one hearing, he arranged for the use of the story for an opera. Our picture shows Blanche Bates as the Girl of the Golden West, Bob Hilliard as the romantic desperado, and Frank J. Keenan as the sheriff

tests is not a work of dramatic art, but simply a theatrical entertainment.

Judged by these high standards, our American Drama still lags far behind our American Theater. Our theater is now the most efficient, the most successful, the most cosmopolitan, and, considered all in all, the most brilliant of all the theaters of the modern world; but our drama remains still hoping for an imagined future.

It is mainly in view of these considerations that Mr. David Belasco, whose career has been almost equally divided between the nineteenth century and the twentieth, must be acclaimed not only as one of the most outstanding but also as one of the most definitive figures in our theater. In the decade of the eighteen-nineties, he made several contributions to the American drama of that period, most of which were written in collaboration with the late H. C. de Mille; and since the dawning of the twentieth century he has, more or less spasmodically, continued his activities as a playwright. His most important pieces are "The Heart of Maryland," a play of the Civil War; "The Darling of the Gods," an extraordinarily effective Japanese drama in which a note of poetry was struck again and again; "The Return of Peter Grimm," written in collaboration with Cecil B. de Mille; "The Girl of the Golden West;" and the skilful dramatization of "Madame Butterfly," a

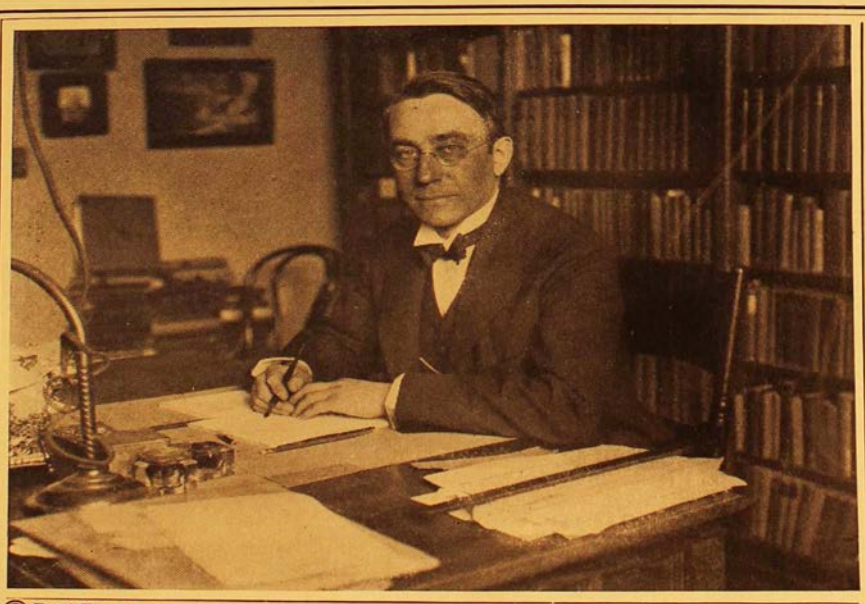
story by John Luther Long. But, in launching these and other pieces, Mr. Belasco has been less interested in the art of authorship than in the allied art of *theatrical production*. It does not now appear unfair to say that this so-called "wizard" of the theater is more notable for his comprehension of the craft of effective production than for his apprehension of the great art of the drama.

Our younger American playwrights may be praised whole-heartedly for their adventurous and surprisingly successful excursions into new regions of dramatic technique. For instance, Roi Cooper Megrue, in "Under Cover," was the first playwright in the world to upset the ancient theory that a dramatic author can never carry a play to success by keeping a secret from his audience until the latest moments of the final act; and Elmer L. Rice, in "On Trial," was the first playwright to demonstrate the practicability of telling a story on the stage through the backward-pointed medium of a pattern of reverted time. But these adventurous experiments had been already stimulated by the inspiring example of George M. Cohan. By his

From photo by Paul Thompson

EUGENE O'NEILL

The son of James O'Neill, the popular actor who made the play of Monte Cristo known to the world. Young O'Neill sprang into sudden celebrity as a playwright a few years ago, and he has to his credit several of the most distinguished dramatic productions on the American stage—among which might be mentioned "Beyond the Horizon," "Emperor Jones," "Anna Christie," and "The Hairy Ape"



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JESSE LYNCH WILLIAMS, STORY WRITER AND PLAYWRIGHT

Mr. Williams was born in 1871 and was graduated in Princeton in 1892. He wrote stories while in college; and for several years thereafter he was known only as a story writer. In 1917, however, he appeared in the ranks of playwrights with a masterly three-act comedy entitled "Why Marry?" which was awarded the Pulitzer prize for the best American play that year. Mr. Williams produced no other play for five years, and now his second production has given assurance of another success. It is entitled "Why Not?" and was produced in New York in December, 1922

White Studios

CHARLES KLEIN

Mr. Klein's untimely death on the *Lusitania* cut off a career of one of the successful playwrights of the present day. His "Auctioneer," "The Music Master," "The Lion and the Mouse," and "The Third Degree" are among the best known of his plays

skilful dramatization of "Get-Rich-Quick Wallingford" Mr. Cohan delivered a new formula to the American stage; and became, unwittingly, the founder of a school; and by his even more ingenious dramatization of "Seven Keys to Baldpate" this same theatric craftsman erected an altogether new standard of technique for the emulation of the cleverest playwrights in America.

Winchell Smith has gathered a large fortune by writing, or helping to write, such signally successful plays as "The Fortune Hunter," "Turn to the Right," and "Lightnin'." The popular acceptance of these homely but ingenious entertainments is an admitted fact; but our fabled messenger from Mars might still ask whether these entertaining compositions should be regarded as permanent contributions to American Drama.

If the verdict of the box office were the only test of dramatic merit, Avery Hopwood would have to be crowned as the prince of our contemporary playwrights, for he has confessed that he has already earned more than a million dollars in royalties from his various plays. Most of these have been farces, like "Fair and Warmer," in which he has displayed deftness as a skater over thin ice, but several of them have been ingenious melodramas, like "The Bat," a superlatively popular mystery play which he concocted in collaboration with Mary Roberts Rinehart.

Our native playwrights, at the present time, often equal or excel their European competitors in farce and melodrama. But our authors rarely attempt tragedy, and they seldom succeed on the lofty level of high comedy. Eugene O'Neill is almost our only tragic dramatist; and the fact should carefully be noted in his case that his inspiration is not at all derived from the current doings of the theater district in New York, but from a vivid reminiscence of a stinging contact with life itself in

© Paul Thompson

RACHEL CROTHERS

The author of a number of popular plays, including "The Three of Us," "Mother Carey's Chickens," "Little Journey," "39 East," and "Nice People." Miss Crothers not only writes, but also directs the production of her own plays

WILLIAM VAUGHN MOODY
Mr. Moody was born in July, 1869, and died in 1910. His best-known play, "The Great Divide," gave assurance of the high quality of Mr. Moody's work. He had the touch of a master playwright

those years when, as a runaway from college, he roamed the oceans of the world as a seaman.

Jesse Lynch Williams, one of our native living playwrights, has risen nearest to the mark of success in the difficult and delicate task of writing comedy, with his brilliant satire called "Why Marry?" which won the Pulitzer prize, and with his more recent companion piece entitled "Why Not?" A delightfully delicate but perilously thin and insubstantial vein of satirical comedy has been originated and developed with considerable success by Clare Kummer; and James Forbes, who began his career with nothing more than an amplified vaudeville skit, entitled "The Chorus Lady," has grown in stature through the composition of such clever pieces of reporting as "The Traveling Salesman," until, in "The Famous Mrs. Fair," he has succeeded in setting before the public a veritable comedy. Other shoulders upon which at least a little shred of the mantle of Clyde Fitch appears to have descended are those of A. E. Thomas, Thompson Buchanan, and Rachel Crothers. Mr. Thomas is notable for his harmonic combinations of the closely related moods of sentiment and humor, appearing at his best in such charming compositions as "The Rainbow," "Just Suppose," and "Come Out of the Kitchen." Mr. Buchanan's mood is more brittle and more cynical: it is revealed most brilliantly in "A Woman's Way." Miss Crothers is particularly notable because her dialogue is the most natural that has ever yet been spoken on our stage. This verdict was delivered to me by Bronson Howard, directly after he had attended a performance of "The Three of Us."

Perhaps the merit that has been displayed by our younger American playwrights is the remarkable freshness, vividness, and accuracy of their observation of many interesting aspects of American life and character. They have clear and eager eyes for what is going on about them, but not a deeply penetrating vision. They have not yet mastered and revealed an understanding of American life. Understanding may be defined as apprehension *plus* comprehension. Our native playwrights evidence the former; but they do not, as a rule, reveal the latter. Yet exceptions to this summary verdict must certainly be noted in favor of such authors as Mr. Frank Craven, who wrote The First Year," and Miss Zona Gale, who wrote "Miss Lulu Bett," which won the Pulitzer prize. These plays were both profoundly

truthful in their intimate delineation of homely and familiar characters.

Booth Tarkington has written many plays, but only two have been notably successful: "The Man From Home," which was concocted in collaboration with Mr. Harry Leon Wilson, and the comedy "Clarence," a veracious and highly humorous chronicle of life in a typical American family.

Montague Glass, with no great gifts for the theater, has achieved a success behind the footlights by virtue of his unique ability in creating two typical and ingratiating characters—the pugnacious Perlmutter and the long-suffering Potash, who, perfectly impersonated, have reappeared in play after play, to the delight of an apparently indefatigable public.

The most notable endowment of many of our American playwrights is a native gift for story telling. Under this heading might be mentioned such writers as Channing Pollock, the late Charles Klein, Harvey O'Higgins and Miss Harriet Ford, Edgar Selwyn, Miss Margaret Mayo, William C. de Mille, Porter Emerson Browne, George Middleton, Miss Zoe Akins, and others.

There are ample indications that our younger American playwrights, or their followers in the succeeding generation, will be able to lift our standard of dramatic authorship from the level of a mere endeavor to interest or amuse the public of the moment, to the loftier level of a serious endeavor to deliver a lasting contribution to the Drama of the World.

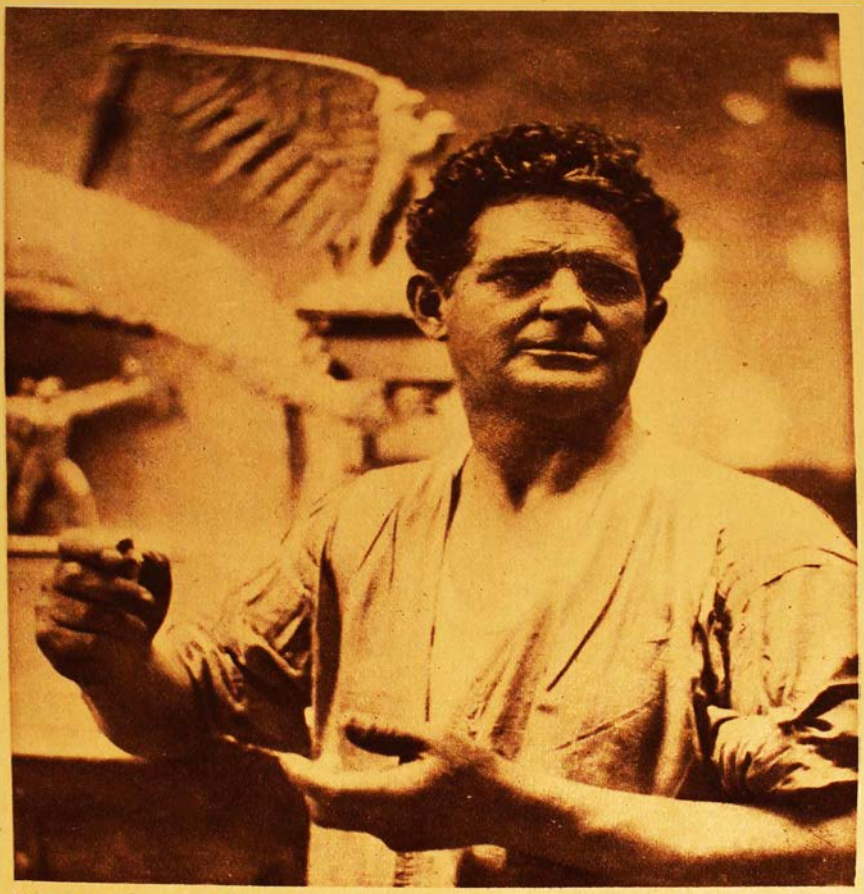
The Byron Co., Inc.

READING-ROOM IN THE PLAYERS CLUB, GRAMERCY PARK, N. Y.

This is the famous club founded by Edwin Booth in 1888. Its membership consists of players, artists, musicians—in brief, those engaged in the dramatic and allied arts. Over the mantel at the left is a full-length portrait of Edwin Booth painted by Sargent. The clubhouse is one of the most interesting in the world. It contains a very valuable library and many dramatic memorials of historic interest, including Mr. Edwin Booth's wardrobe of costumes and the trophies of his dramatic achievements. Within the walls of this club distinguished playwrights and players assemble, and many of the most ambitious dramatic undertakings have been discussed there

DRAMAS IN STONE

THE SCULPTURAL ART OF GEORGE GREY BARNARD—HIS WORK, HIS STUDIO AND "THE CLOISTERS," DESCRIBED AND ILLUSTRATED WITH PHOTOGRAPHS, BY W. M. VAN DER WEYDE



From a recent photograph by W. M. Van der Weyde

GEORGE GREY BARNARD IN HIS STUDIO, Washington Heights, N. Y.

"In the character of Barnard there is something of the largeness of the West, something of the audacity of a life without tradition or precedent, a burning intensity of enthusiasm; above all a strong element of mysticism which permeates all that Barnard does or wishes."—LORADO TAFT

DRAMAS IN STONE

THE ART OF GEORGE GREY BARNARD

TEXT AND PHOTOGRAPHS BY W. M. VAN DER WEYDE

THE story of Barnard's life is the story of an American boy who realized his supreme ambition through the exercise of an indomitable will and the willingness to devote his time to hard work. Barnard had none of the advantages of many other art students. His parents were poor—his father was a clergyman in a small Pennsylvania town—and Barnard's position in the very front rank of American sculptors of distinction is due entirely to his own efforts and genius. Barnard had the great advantage of being born with both great ambition and a marvellous capacity for work. He played with modeling wax as a boy of ten, but he had no thought then of being a sculptor. At seventeen he had his first instruction in a Chicago art school. At nineteen he was in Paris, enrolled as a hard-working student in the *Ecole des Beaux Arts* (School of Fine Arts).

DOORWAY IN THE CLOISTER OF ST. GAILHEN

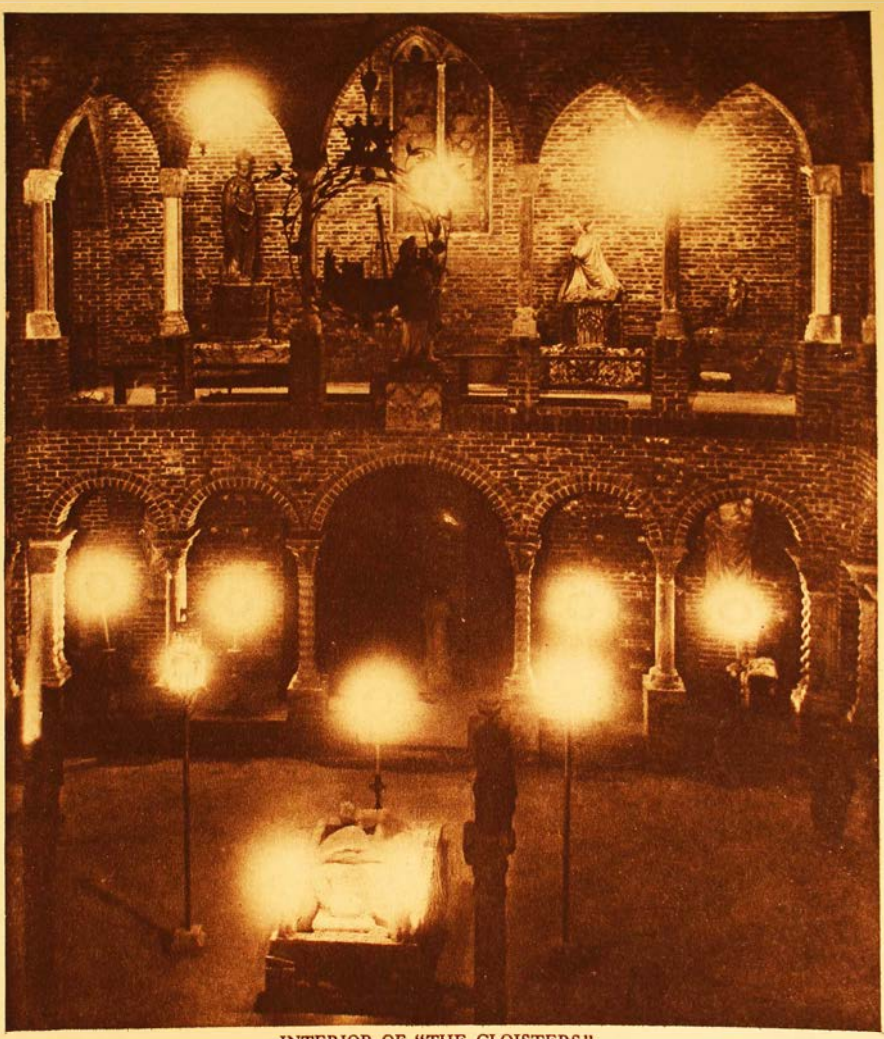
This gives a glimpse of the fine old architectural pieces that Mr. George Grey Barnard has assembled on Washington Heights, New York, near his studio, and which he calls "The Cloisters"

"I had only $100 a year to live on in my student days," Barnard told me, "but living was cheaper in Paris in those days, and by practising very strict economy, I managed to pull through."

How he did it—how he "pulled through" and managed at the same time to maintain his health, despite his great economies, was always an enigma to his fellow students, because young Barnard was the hardest worker in his class, always reaching the classroom far in advance of the others and remaining at his work long after his companions had gone. He worked sixteen hours a day. Only a boy fired with a tremendous ambition and blessed with an amazing appetite for work could have done it. Also I might say that only a boy with such vaulting aspiration as Barnard's could, in such circumstances, have reached the goal of his desires, becoming one of the world's greatest sculptors.

Besides other difficulties to surmount in his student days young Barnard had to cope with a foreign tongue with which he was totally unfamiliar. "I don't know how in the world I ever succeeded in mastering French," he said to me one day recently. "I confess that it quite mastered me for a considerable time. After that it was easy enough."

Barnard told me some amusing incidents of his perplexities with the French language when he was a *Beaux Arts* student. Being the first of the pupils to arrive in the classroom, he eagerly watched the clock for the time set for work to commence. When the lagging hands finally reached the hour, young Barnard, turning to his fellow-students, shouted loudly, "C'est l'heure" (pronounced *say-lurr*)—"It is the hour." But,



INTERIOR OF "THE CLOISTERS"

This photograph was made by Mr. Van der Weyde at night, the interior of the "Cloisters" being lighted by candles

with his imperfect pronunciation, he made it "Celle heure" (*sel-lurr*), which is quite different, and can, perhaps, be best translated as "that hour" in the feminine gender. Young Barnard's exclamation amused the others present. The students roared with laughter. Barnard told me that ever after that his companions called him "Celle Heure"!

When Barnard was nineteen years old,

THE ROSE MARBLE COLONNADE OF BARNARD'S "CLOISTERS"

This is a beautiful and dignified portion of Mr. Barnard's assembly of architectural relics

and still in his first year at the *Beaux Arts*, he designed a monument for the grave of Severin Skovgaard, a Norwegian poet, singer and philanthropist, which won immediate recognition as a really great work of art. The monument stands in the little coast-town of Langesund, in Norway, where it still attracts much attention. Barnard carved his fantasy, which is very well-known to art lovers under the name of "Brotherly Love," from a huge block of white marble. He did all of the chiseling with his own hands in the marble yard of a stone cutter. The monument shows two youths, considerably larger than life-size, struggling to disengage themselves from the mass of stone, and groping to reach each other's hands. The figures are nude, slender and graceful. It is a very remarkable sculptural conception, so inspired and powerful a piece of statuary that one is astounded to realize that it is the work of a nineteen-year-old boy.

One of the greatest of Barnard's works has been his huge groups for the State Capitol at Harrisburgh, Pa., a work which he began in 1903 and to which he devoted the following seven years. One of these enormous groups consists of twelve figures, the other contains sixteen, all above life-size. In the group entitled "Brotherly Love and Work" there are two figures, an old man and a youth, representing the story of "The Prodigal Son." These two figures form a sculptural masterpiece by themselves. There is real genius in Barnard's rendition of the famous tale. The withered skin of the old man's arms as he embraces his son is in striking contrast with the firm and gracefully modeled figure of the youth. There is infinite tenderness shown in the expression and the arrangement of the figures. In this group is also incorporated the figures of "The Two Brothers," one carrying the other in his arms. There is remarkably vigorous modeling in this piece.

In the group entitled "The Burden of Life" there is a splendid nude female figure which the sculptor has called "The Forsaken Mother." She stands erect, with flowing hair, the head slightly bent, the right hand outstretched and groping for support. A new-born babe covered with wrappings is barely suggested in the marble.

There is a very compelling group by Barnard in the Metropolitan Museum of Art, in New York, entitled "The Two Natures." One of the two nude figures is standing over the prostrate form of the

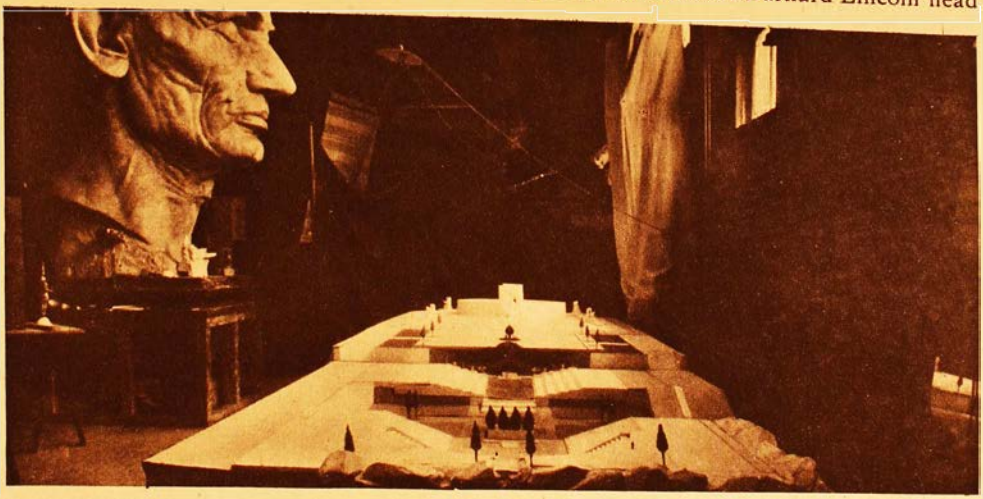
other. It is one of the largest marble groups in the Metropolitan and it attracts a great deal of attention from visitors.

"The Two Natures" is one of Barnard's earliest works, having been made in 1885, when the sculptor was only twenty-two years old. The original group in plaster stood for a good many years in Barnard's studio in Paris. In 1893 the Metropolitan Museum commissioned the sculptor to carry out his conception in marble. In these struggling figures Barnard has striven to visualize the dual personality existing in all men.

Barnard once told me an interesting story of the model for the figures and of the making of this striking group. "Nearly everyone," he said, "supposes that different models posed for the two figures. As a matter of fact I used only one model and that was for the simple reason that in the days when I was at work on this group I couldn't afford to have more than one, and one would serve for both figures anyway. The chap who posed for me was really a fine fellow. I had been able to help him a little bit when he really needed help, and he was very grateful. He was a splendid physical specimen, powerfully built and as strong as the proverbial ox. Within a few months, however, of my commencing work on the group the poor fellow was taken ill. Tuberculosis developed and his doom was sealed. One bitterly cold day, at the height of a furious snowstorm, there was a knock at my studio door. Responding, I was shocked to find Antoine, my model, huddled at the door, covered with snow, emaciated and very ill. I carried him into my studio in my arms; he weighed less than a hundred pounds. When he revived somewhat in the warmth of the studio he told me he could not die before coming back to help me finish my group. To humor him—for I had already finished all the work for which I could use him in this group—I pretended to do some work on one of the heads, glancing occasionally at poor Antoine as my model. One week later Antoine died, happy in the feeling that he had been faithful to the trust I reposed in him, and that he had posed for me to the completion of the group. Poor Antoine!"

Two or three very fine works by Barnard grace John D. Rockefeller's estate at Pocantico Hills, N. Y. One of them is the graceful figure "Woman" in marble. A replica in plaster may be seen in the great entrance hall of the Metropolitan Museum of Art. Another is the marble "Adam and Eve," Adam recumbent and just awakening from sleep, Eve rising above his figure.

The head of Barnard's Lincoln, the figure that excited a great controversy in the newspapers and which has been erected in both Cincinnati, Ohio, and Manchester, England, is a wonderfully modeled piece of work. A replica of the famous Barnard Lincoln head

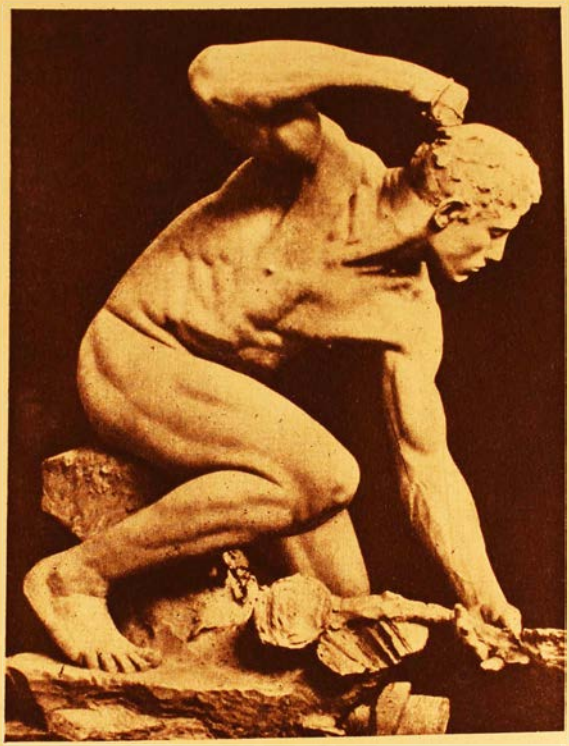


INTERIOR OF MR. BARNARD'S STUDIO

Showing his model of the Memorial to the soldiers of New York who lost their lives in the World War. These plans hav been discussed by the Art Commission, the New York City Administration, and the newspapers, but no definite action makin for the realization of this Memorial has been taken

in marble is one of the treasures of the Musée du Luxembourg in Paris. It is a remarkable study of the head of a man who saw, felt, and suffered much. Benignity and human sympathy are wondrously comingled with rugged strength of character in the countenance of the Lincoln that Barnard's genius has evolved for us. It is probably the most truthful plastic representation of Lincoln that we have.

In Barnard's studio in the upper part of New York City there is a gigantic head of Lincoln in plaster. This model of the great emancipator's head is entirely different from the smaller head to which I have just referred. In the gigantic head the eyes are looking down. The head measures ten or more feet from the top of the forehead to the tip of the chin. It is planned to carve this enormous head out of the solid rock on one of the great cliffs along the Lincoln Highway.

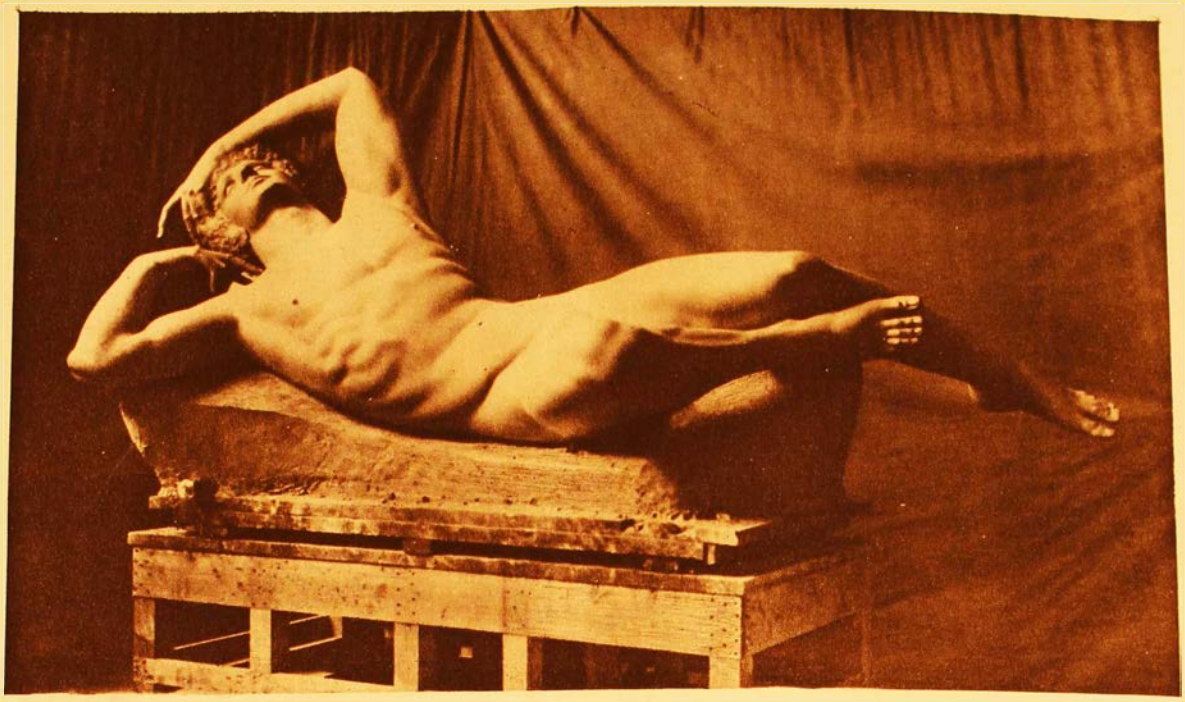


THE HEWER

The posture of this splendid, vigorous figure—presented to the city of Cairo, Illinois, in memory of one of its citizens—expresses the effort of man to hew his way through Nature's obstacles to achievement. The above picture is photographed from the artist's plaster model and not from the bronze statue in Cairo

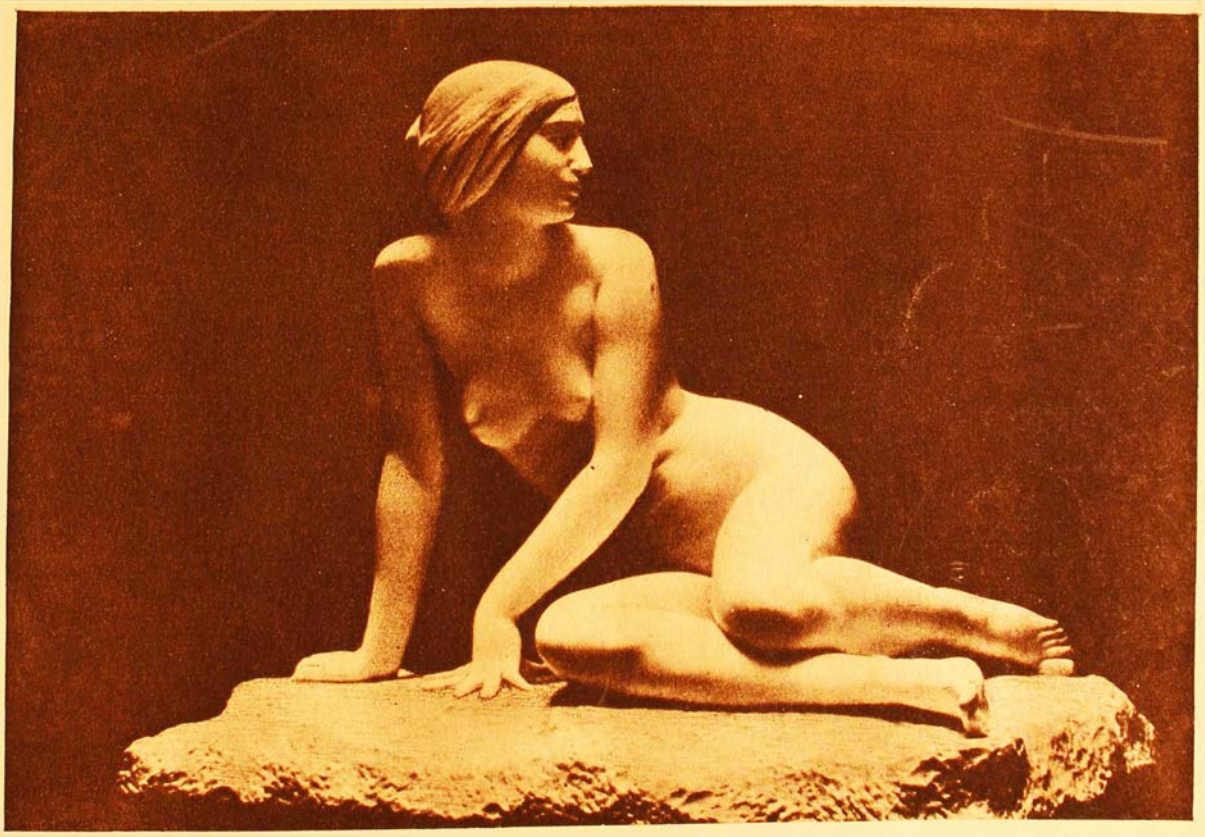
The grounds of "Barnard's Cloisters" adjoin the studio of the sculptor. "Barnard's Cloisters" is the name that has been bestowed upon the greatest collection of Gothic art in America—fragments of old world cloisters, dating back hundreds of years, which were gathered by the sculptor during a long residence in France. Barnard has assembled the entire collection into one building and arranged it as only such an appreciator of medieval art could. There is a guardian of the building, garbed in fifteenth century monastic habiliments. A small fee is charged for admission to "The Cloisters," and the receipts are sent to the widows and orphans of French artists killed in the World War.

Two years ago Barnard was working on his conception of a great memorial to Americans who lost their lives at that war, and his plans have been discussed at great length by the Art Commission, the New York City administration and the newspapers. It is a very elaborate plan. Everything Barnard does is done in a big way on a large scale. In his studio is a model of his war memorial idea. The model is about twenty feet long. Whether such a memorial will ever be erected is problematical. There is no way to hasten action in the matter, and its chances become more and more remote as month after month passes. We Americans are enthusiastic momentarily, but we are slow to take definite action in matters concerning art projects. Mr. Barnard is a slow, careful worker. In his early days he carved his figures out of the stone with his own chisel and mallet. Those were the days of hardship and toil. Now, Mr. Barnard, like nearly all sculptors today, models his figures in clay, from which they are worked out in full scale by artisan assistants—Mr. Barnard himself putting in the finishing touches.

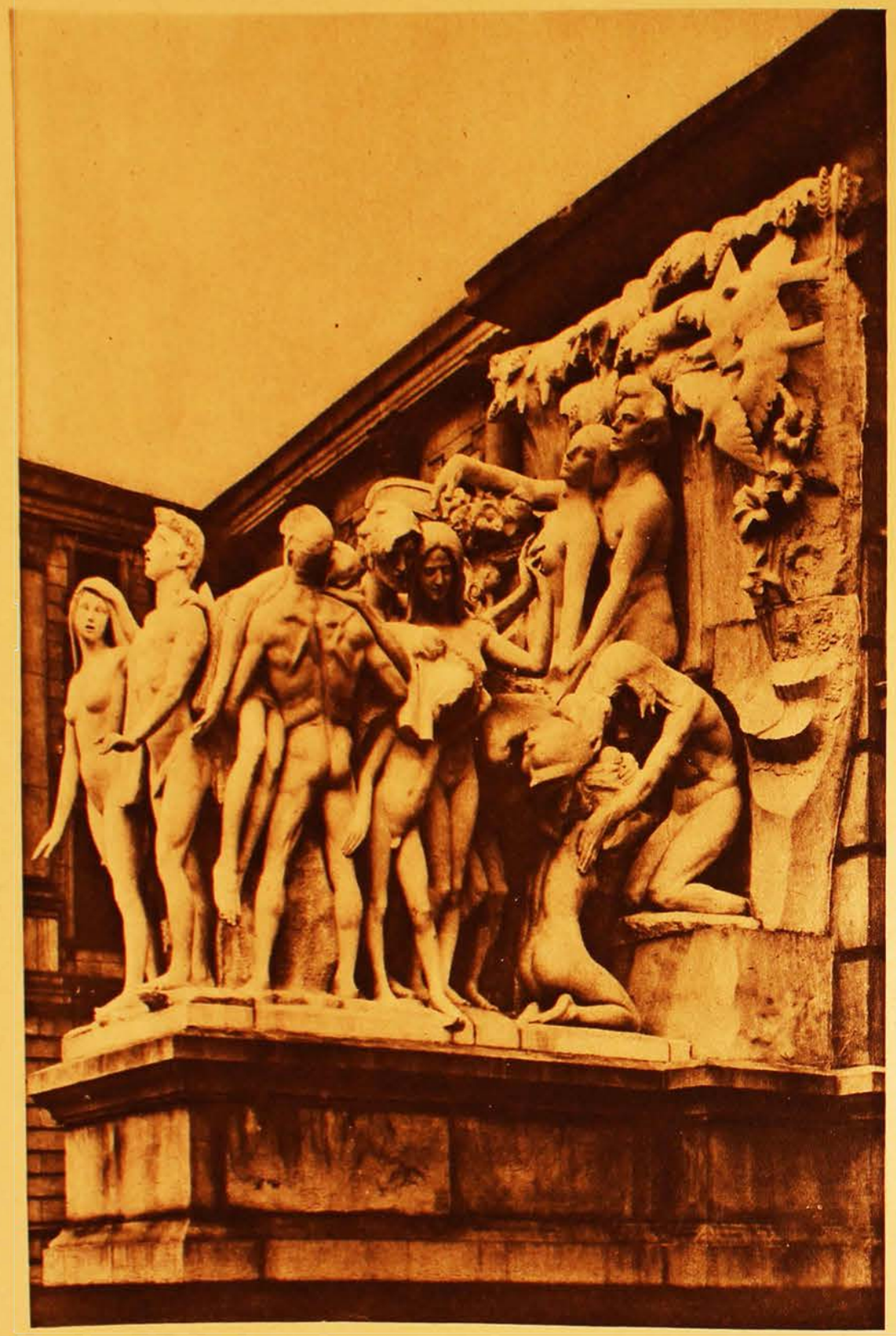


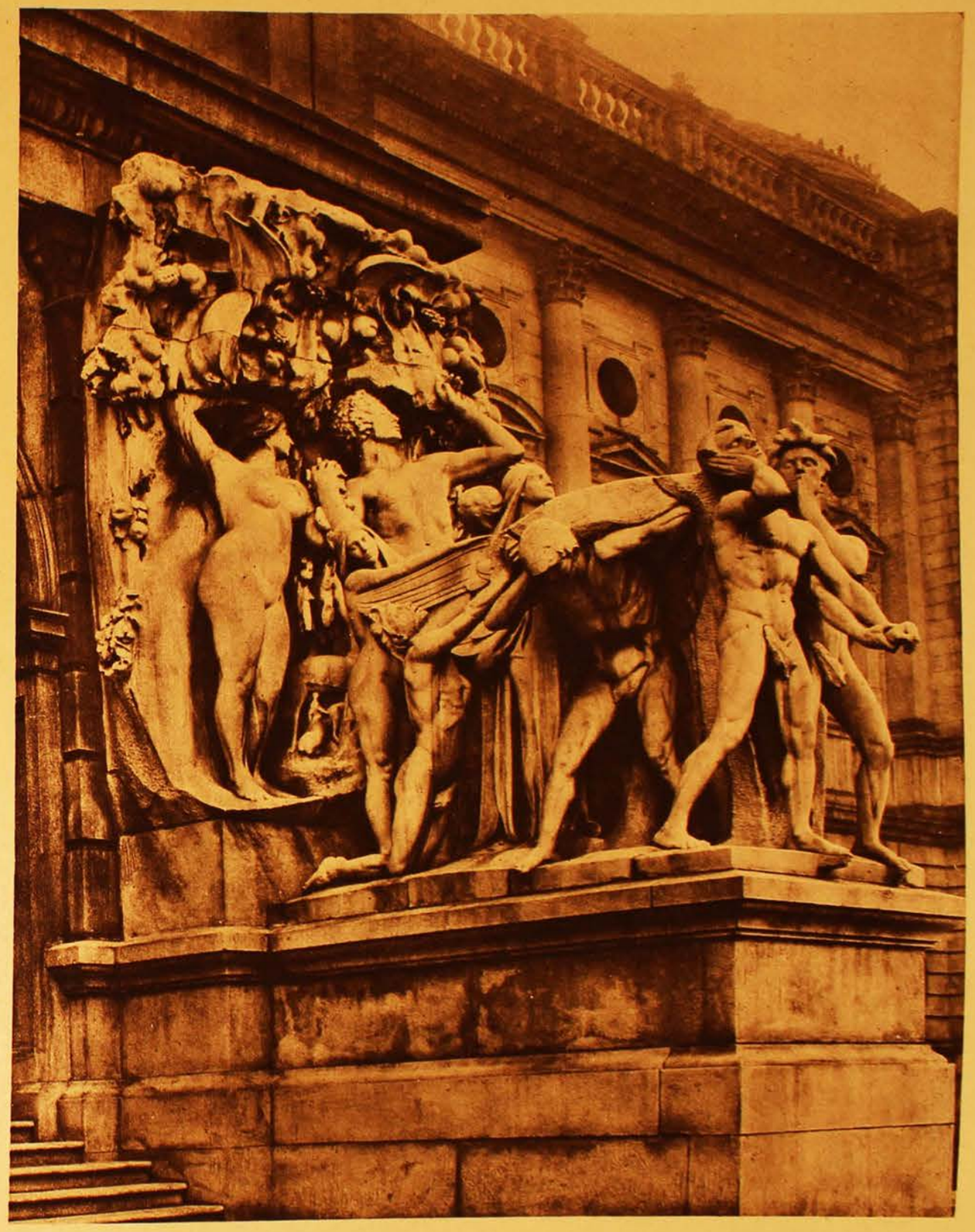
ADAM AWAKENING

This statue was designed by Mr. Barnard for Mr. John D. Rockefeller, and is now placed on the Rockefeller estate at Pocantico Hills, New York



MAIDENHOOD





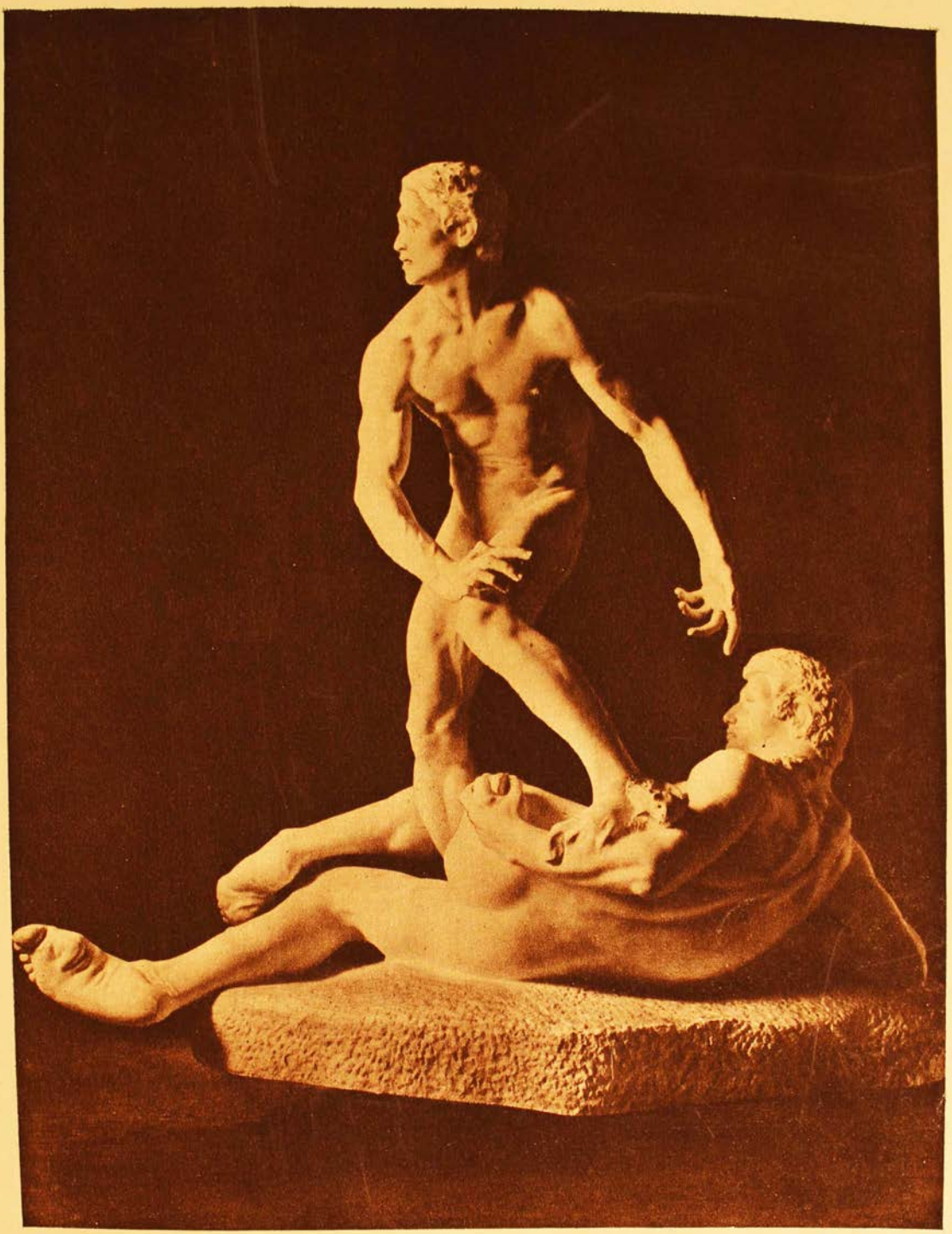
THE APOTHEOSIS OF LABOR

A Superb Group of Sculpture Placed at the Two Sides of the Portal of the Pennsylvania State Capitol at Harrisburgh

The title of the group at the left is "Brotherly Love in Work"; the title of the group at the right, "The Burden of Life." Of these dramas in stone, Mr. Lorado Taft, the eminent sculptor has this to say: "The great work of Barnard's recent years has been the decoration of the Pennsylvania Capitol. His part of the work is a story of heroism and triumph. The parts of the composition have won the enthusiastic praise of the best sculptors in Paris. They are inspiring conceptions that point the way to still mightier achievements in American sculpture"

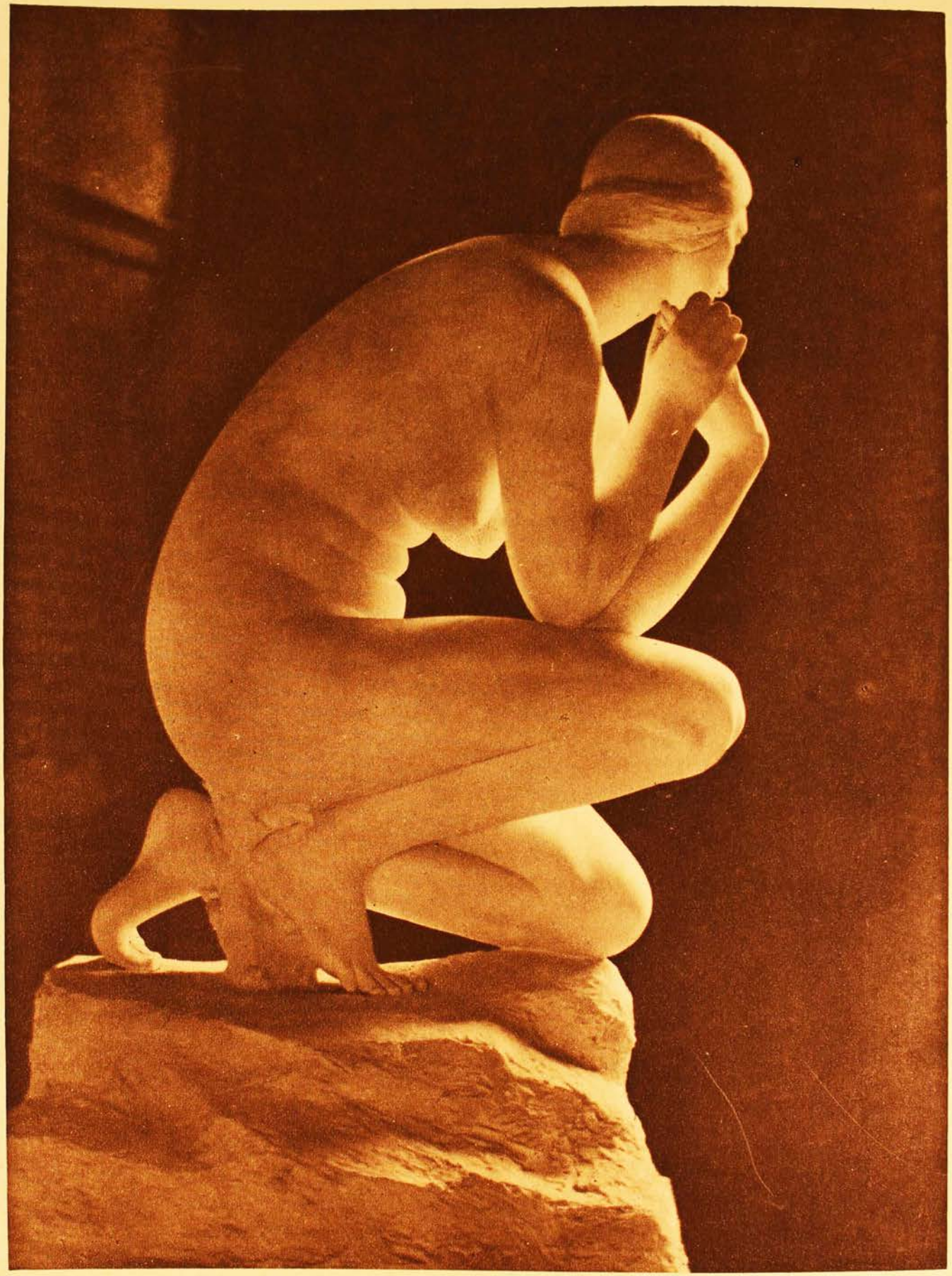
THE PRODIGAL SON

These two figures appear in the colossal group, "Brotherly Love and Work," which is part of the sculptural compositions at the portals of the Pennsylvania State Capitol at Harrisburgh



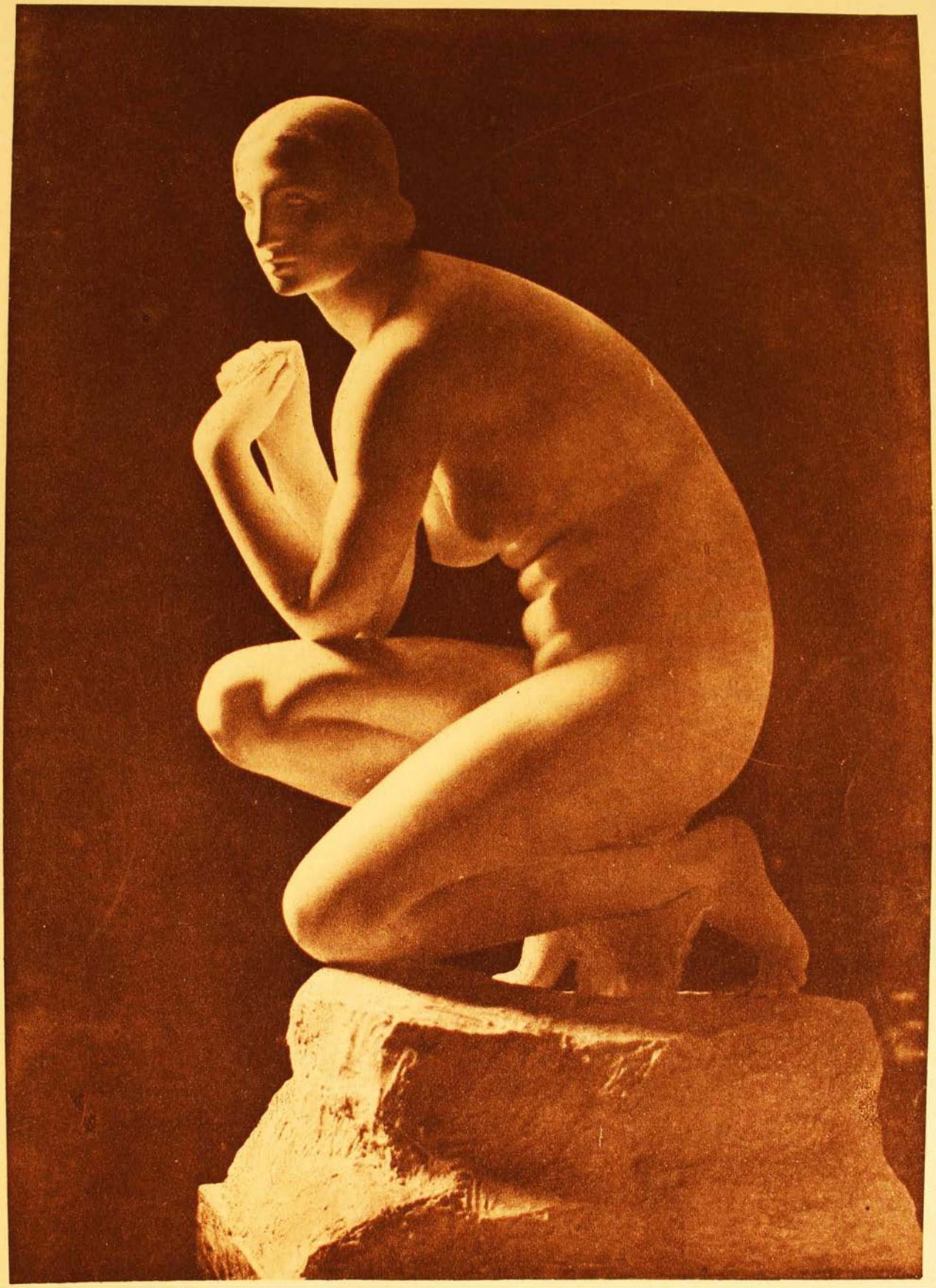
THE TWO NATURES

This dramatic presentment of the higher and lower natures of mankind is one of the impressive sculptural pieces seen at the Metropolitan Museum of Art, New York



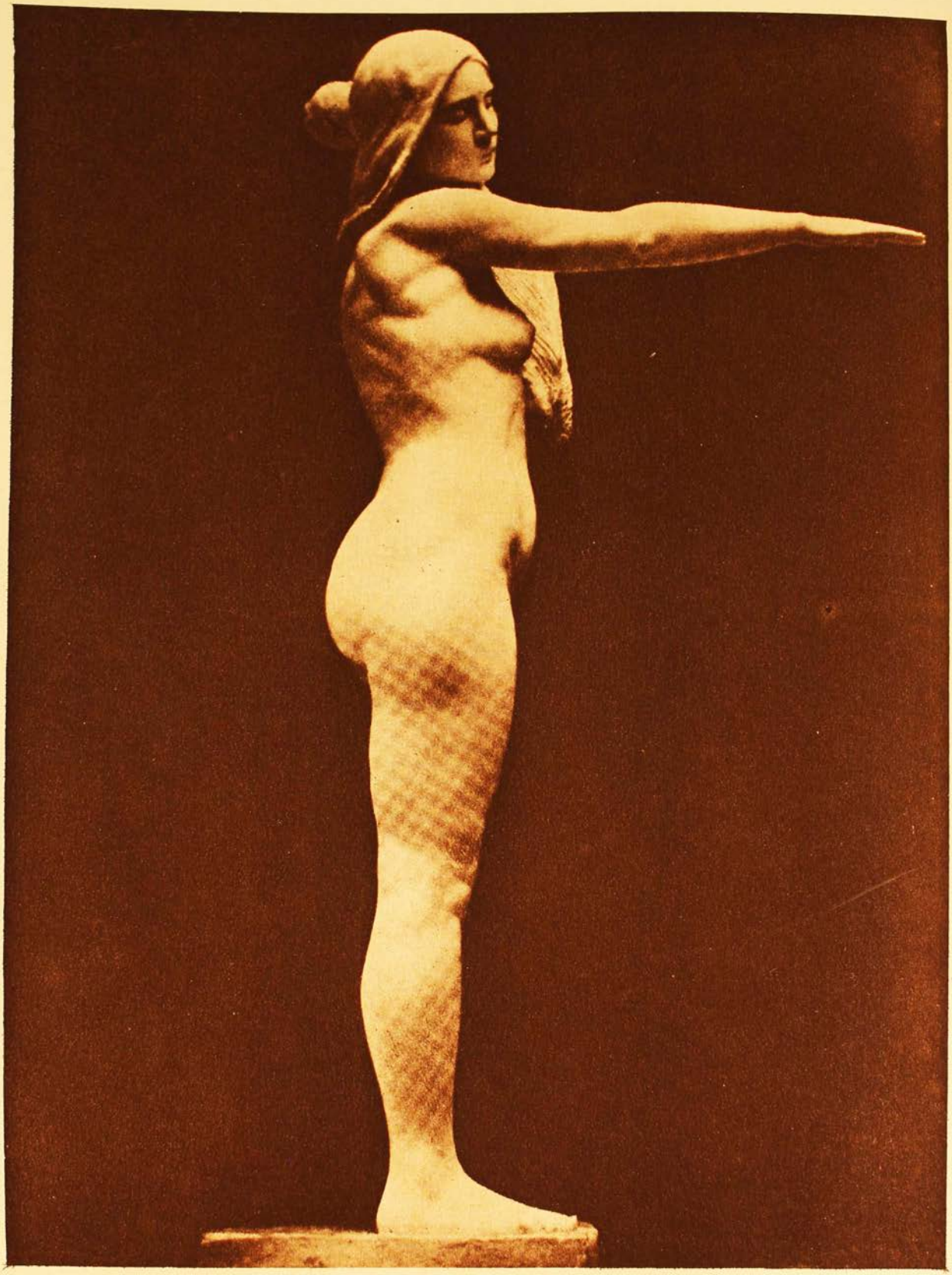
WOMAN—Right View

This is the figure designed by Mr. Barnard for Mr. John D. Rockefeller and placed on the Rockefeller estate at Pocantico Hills, New York



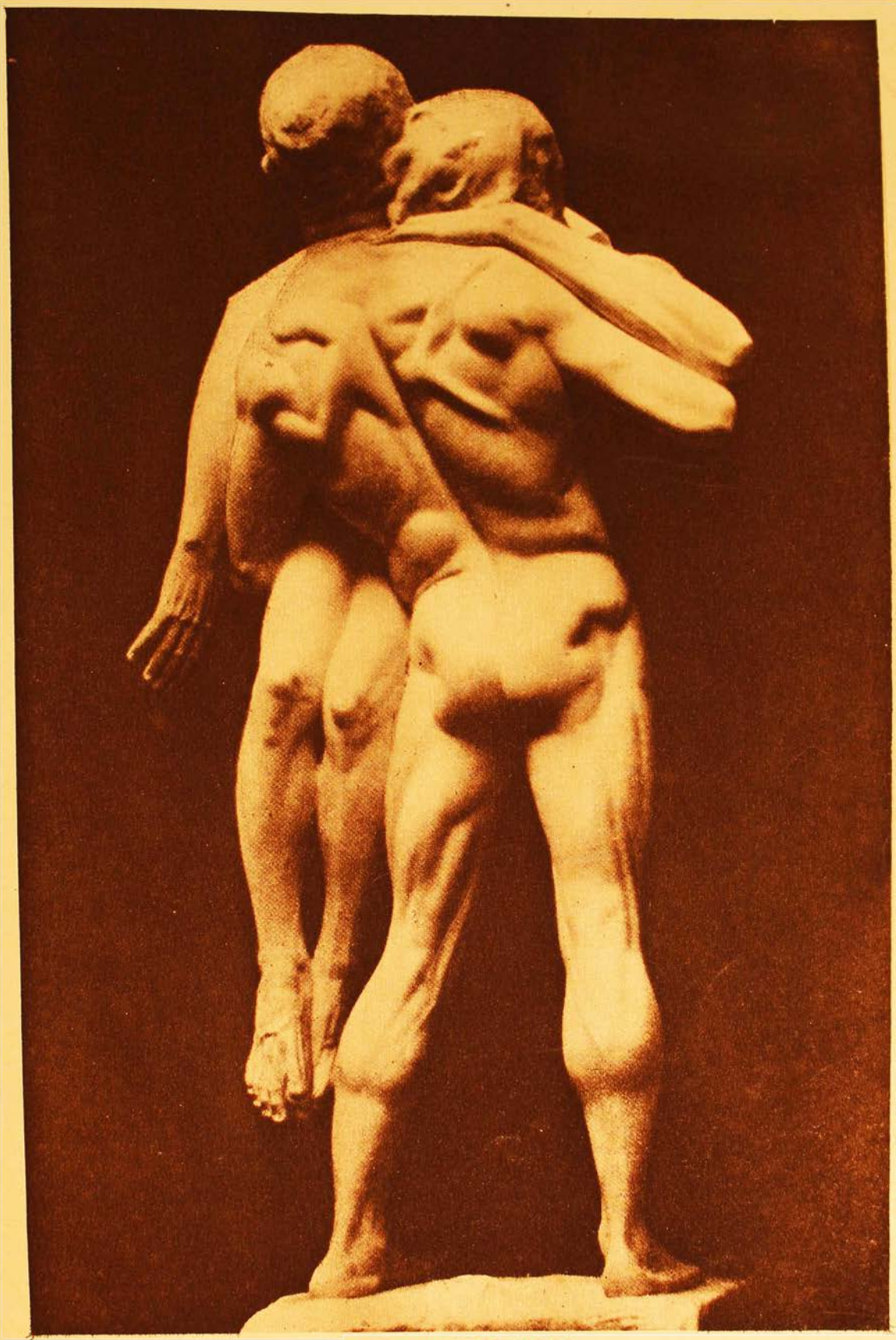
WOMAN—Left View

This exquisite statue presents a double delight in the two views that may be had of it, and for this reason Mr. Van der Weyde has photographed it from both sides



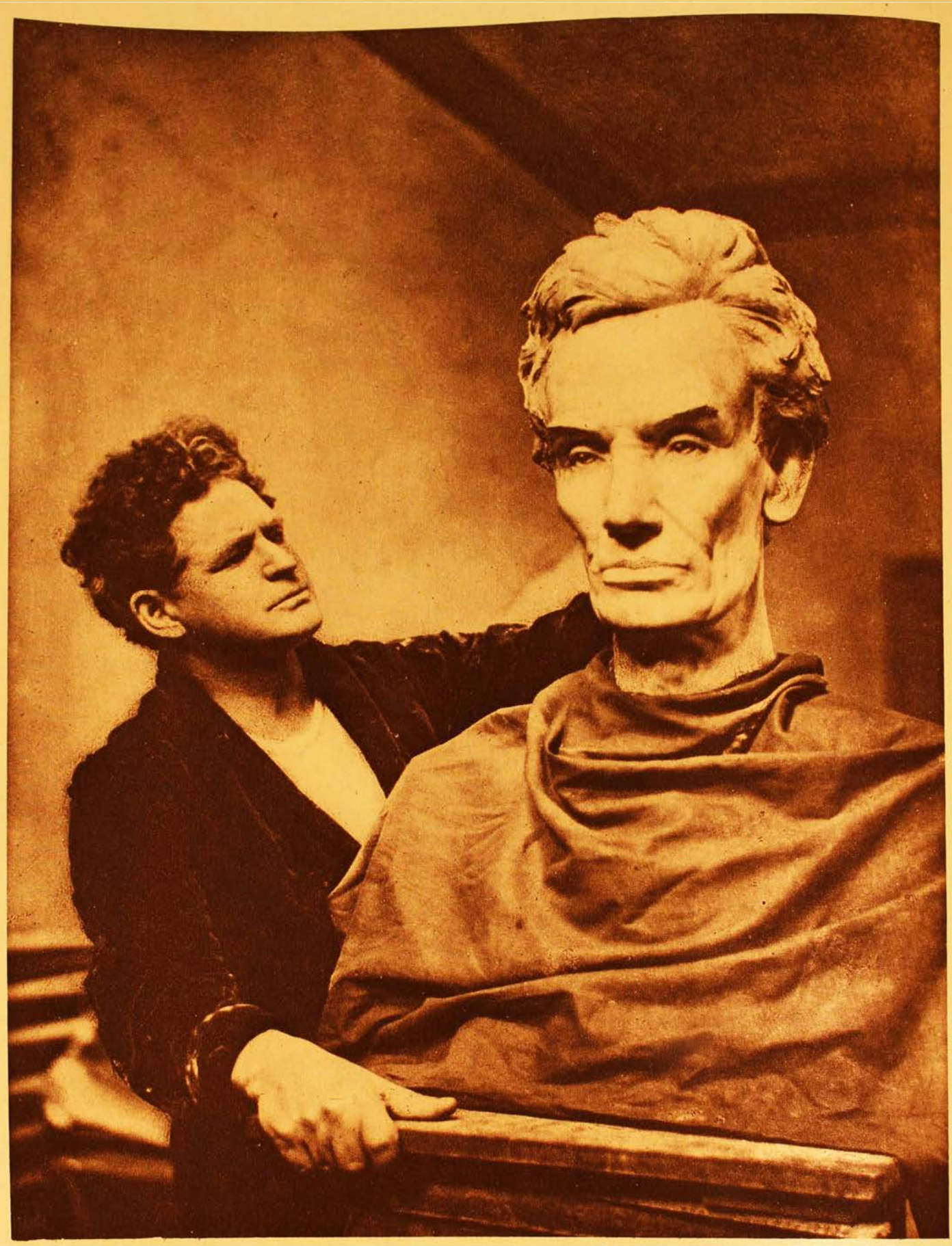
FORSAKEN MOTHER

This groping figure is in one of Mr. Barnard's groups at the Pennsylvania State Capitol at Harrisburgh. Over the left shoulder the woman shelters a new-born child in its wrapping, the babe hardly more than suggested in the marble. The left hand gropes forward for support and guidance



THE TWO BROTHERS

A detail of Mr. Barnard's Harrisburgh group entitled "Brotherly Love and Work." It represents a muscular, vigorous man, bearing in his arms the slender attenuated figure of his weaker brother



GEORGE GREY BARNARD AND ONE OF HIS LINCOLN HEADS

Mr. Van der Weyde's photograph shows here the artist in his studio standing by a modeled head of Lincoln. This head is one of several that he made of the martyr President—one head crowns the statue of Lincoln that stands in Cincinnati, Ohio, and Manchester, England; a replica of the head in marble is in the Luxembourg Museum, Paris; and the great head in plaster in Barnard's studio is planned to be cut out of solid rock on one of the cliffs along the Lincoln Highway

THE EMPIRE BUILDER CECIL JOHN RHODES

BY SPENCER BRODNEY

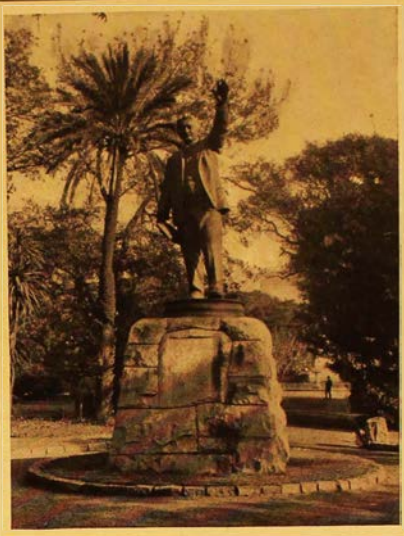
EDITORIAL NOTE: *Mr. Newman's article in the November Mentor, "Capetown to Cairo," has brought us so urgent a request from readers for the story of Cecil Rhodes that we have responded with the following article specially written for Mentor readers and illustrated with pictures supplied by Mr. Newman*

Cecil John Rhodes' amazing career was a magnificent accident. Leaving England as a boy to seek health in South Africa, he rapidly amassed a fortune in diamonds. Then regarding money only as the sinew for great achievement, he set about adding new lands to the British Empire. Everything about Rhodes was on the grand scale—his wealth, his personal ascendancy over all races and classes, the superb spaciousness of the scene set by destiny for the drama in which he played the leading part. Though his dying words were, "So much to do, so little done," his dream of a vast united South Africa under the British flag was much nearer fulfilment than he imagined.

Born at Bishop's Stortford in Hertfordshire on July 5, 1853, Rhodes went to school in his native town. Unable, on account of lung trouble, to proceed with his studies at Oxford, he joined an elder brother who was growing cotton in Natal. Not long afterward the discovery of diamonds at Kimberley drew the youth into new paths of adventure and fortune-seeking. The mines turned out to be the richest in the world, supplying nine tenths of all the diamonds sold during the last half-century. With his partners, Rhodes gradually acquired one claim after another in the famous De Beers mine, and then began consolidating the ownership of the various mines, until he was the presiding magnate over the whole industry.

To be only the Diamond King did not satisfy Rhodes. Believing that God had chosen the Anglo-Saxon people to rule the world, he resolved to use his money and energies to translate that idea into actual fact. As a first step he thought he should equip himself with the education devised for the ruling race. As soon as he could, he left the diamond fields to study at Oxford. Though the English climate did not suit his health and business affairs caused interruptions, for several years he kept his terms at Oxford during the winter, spending the long vacations in South Africa, until at last he took his degree.

From his earliest days in South Africa



CECIL RHODES' STATUE
PUBLIC GARDENS, CAPETOWN
The arm of the Empire Builder points north, and on the tablet below is the pronouncement, "Your Hinterland lies there"

Rhodes had fallen under the spell of its illimitable spaces and clear blue skies and its promise of a new, healthy, and prosperous homeland for the ever-expanding Anglo-Saxon people. By ox cart and on horseback he "trekked" over wide areas, learning all he could of the country and its natives, and all the time dreaming his splendid dream of a new British domain stretching from the Cape of Good Hope across Central Africa until it should be ultimately linked with the fruitful lands of the Nile. Transcontinental railway and telegraph lines were the first concrete schemes he put forward to secure British overlordship from the Cape to Cairo.

In 1881, at the age of twenty-seven, Rhodes entered the Cape Parliament as member for one of the diamond fields electorates. He soon made his mark in politics by his advocacy of a broad South African policy. Recognizing the strength of the Dutch colonists, he strove for understanding and co-operation with them. He worked for treatment of the natives which would make them contented and useful in developing the country. Most of all he urged that British expansion should ceaselessly tend northward, and that every obstacle in the way should be removed, whether obstruction by the Boers

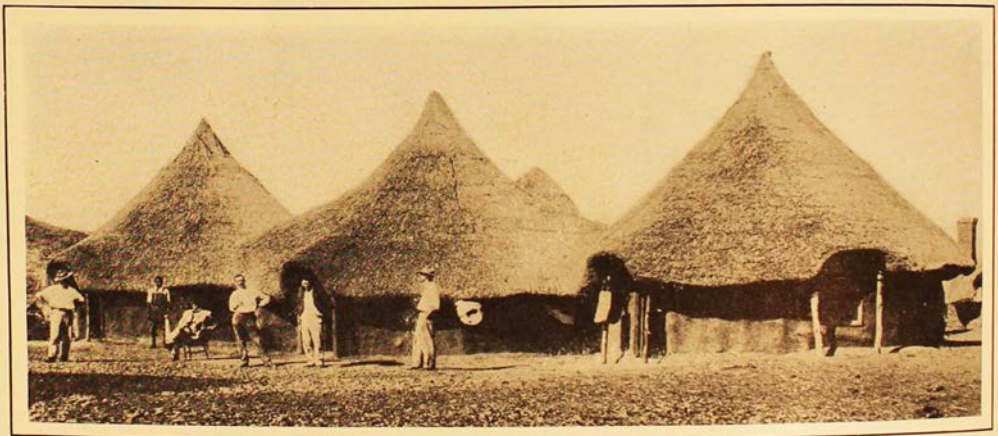
CAMPING PARTY IN RHODESIA
Cecil Rhodes and friends at lunch on the Matoppo Hills, not far from where he was afterward buried

or the unruliness of uncivilized natives. By his own efforts he pacified Bechuanaland and insured its control by the British. There, as later in Matabeleland, he displayed a unique gift for dealing with savages.

Following the foundation of the diamond industry came the discovery of gold in the Transvaal. Again as organizer and financier Rhodes took the lead and reaped immense profits. His income increased to over five million dollars a year. He had now won the power of great wealth, which he regarded as the essential preliminary to the carrying out of his greater projects.

Extending from the north of the Transvaal and the Bechuanaland Protectorate to the River Zambesi and then beyond to the southern end of Lake Tanganyika, there was a territory of nearly half a million square miles belonging to the Matabeles and other savage tribes. Rhodes was determined that it should become part of the British Empire. To this end he organized the British South Africa Company. By exerting the influence his money gave him and appealing to imperial sentiment in England, he secured a royal charter which conferred upon the company the powers and privileges of a sovereign state over whatever territory it occupied. As managing director Rhodes became virtually the uncrowned monarch of a country enormously larger than the United Kingdom and in the richness of its resources and the excellence of its climate one of the most favored lands on the face of the globe. Such was the origin of Rhodesia, named after the man who made it a British possession.

It might be thought that to control the diamond and gold industries of South Africa and to administer a new colony would have been enough for one man. Yet, in 1890, Rhodes seized the opportunity to become Prime Minister of Cape Colony. It was altogether unprecedented for the head of a British government to preside at the same time over an important corporation, but for six years Rhodes remained the chief executive of both Cape Colony and Rhodesia.



CECIL RHODES LIVED FOR A TIME IN THESE HUTS NEAR THE MATOPPO HILLS

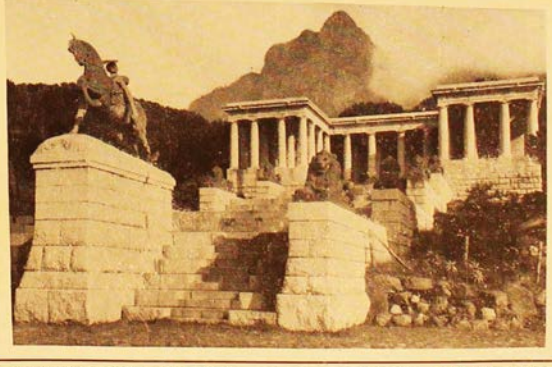
CECIL RHODES' GOVERNMENT HOUSE, BULAWAYO
This is where Rhodes lived when Administrator of Rhodesia

The gold mines in which Rhodes was so largely interested were situated in the Johannesburg district of the Transvaal, then under the rule of President Paul Kruger, the shrewd old Boer who distrusted and feared with the utmost intensity Rhodes and all his schemes of imperial expansion. The white population of the gold fields was mostly British. Not being Transvaal citizens, they had no political rights. The Uitlanders, as they were called by the Boers, were encouraged by Rhodes and his fellow mine owners, not only to agitate for the removal of so-called grievances, but also to plan the overthrow of the republic, so that under British rule the mine owners might do as they pleased. The climax to the conspiracy in which Rhodes was the guiding spirit was the famous raid led by Dr. Leander Starr Jameson at the head of a body of Rhodesian mounted police. The raid was to take place simultaneously with a rising in Johannesburg to overthrow Kruger's government. But the affair ended in a fiasco. The rising never took place and Jameson's raiders were defeated and captured by the Boers. Even the most ardent British imperialists had to repudiate such high-handed methods, and Rhodes was forced to resign both as Prime Minister of Cape Colony and as managing director of the Chartered Company.

Although for the next two years Rhodes held no official position, his influence remained. He devoted himself still more strenuously to the development of the territory bearing his name. A revolt of the Matabeles was ended by his courageous handling of the situation; the building of the transcontinental railway was pushed on; and he obtained from the British and German imperial authorities concessions that helped him to extend and consolidate the gains of the British South Africa Company. At the same time he worked behind the scenes to wipe out the Boer republic, which still threatened his interests. The Boer War, which was brought about by the British mine owners, finally saw the extinction of both the Transvaal and the Orange Free State as independent political entities and their absorption in the British Empire. During the war Rhodes, who was never wanting in pluck, took part in the defense of Kimberley, but with disastrous results to his health. His old disease returned, and on March 26, 1902, he died, not having yet completed his forty-ninth year.

Rhodes never married, for it was his conviction that family ties must hamper any man with a great mission. The idea that inspired his whole career found final expression in his remarkable will. The bulk of his large fortune was left to establish a system of scholarships for students to be sent each year from the British colonies and the United States to Oxford, so that in that center of Anglo-Saxon learning and social intercourse they should become imbued with the spirit and traditions of the race destined, in Rhodes' opinion, to lead the world in civilization.

When Rhodes went to South Africa he found the greater part of it a savage land; to-day it is among the countries most full of promise for the future.



IMPOSING MEMORIAL TO RHODES AT CAPETOWN

Courtesy Morris Gest

THE MOST DISTINGUISHED ✣ COMPANY IN ITS FIRST PLAY

Scene in the Kremlin, Moscow, in Count Alexei Tolstoy's historical tragedy, "Tsar Fyodor Ivanovitch," the first play produced by the Moscow Art Theater

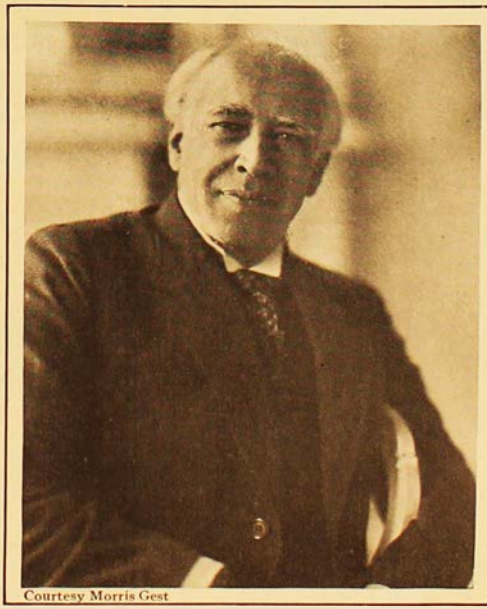
THE MOST DISTINGUISHED ✣ ✣ STOCK COMPANY IN THE WORLD

An Account of the Moscow Art Theater

BY E. M. DOLE

Dramatic art as a whole has been brought to a higher state in a Moscow playhouse than anywhere else in the world. There a body of actors, the Moscow Art Theater Company, which recently visited the United States, has held together through war and revolution, privation, and social strife, for a quarter of a century, and won recognition as the most distinguished dramatic organization in existence. The same artistic and financial directors that conceived and founded the company have carried it through to its exalted position.

Early in June, 1897, an actor and a professor met in a Moscow café, and in a discussion that lasted the better part of a day formulated the project that was to develop into the world's foremost theater. The institution's creed was truth to life, realism, drama without artificiality and theatricalism — its aim "to examine life not only through rising heights and falling abysses, but through the everyday occurrences about us."



Courtesy Morris Gest

CONSTANTIN STANISLAVSKY

First actor, co-founder, and director of the Moscow Art Theater with Nyemirovitch-Dantchenko

The actor, Constantin Stanislavsky, and the teacher-critic, Nyemirovitch-Dantchenko, both then in their twenties, proposed to incorporate a body of players and operate on a profit-sharing basis. This plan, resembling somewhat the conduct of the *Comédie-Française* in Paris, has been successfully pursued through the long life of the organization.

Since the day of the theater's opening, there has not been a seat unsold. In the troubled years following 1914 vacant seats were seen, but this was because the purchasers were unable to reach the theater. This constant and overwhelming de-

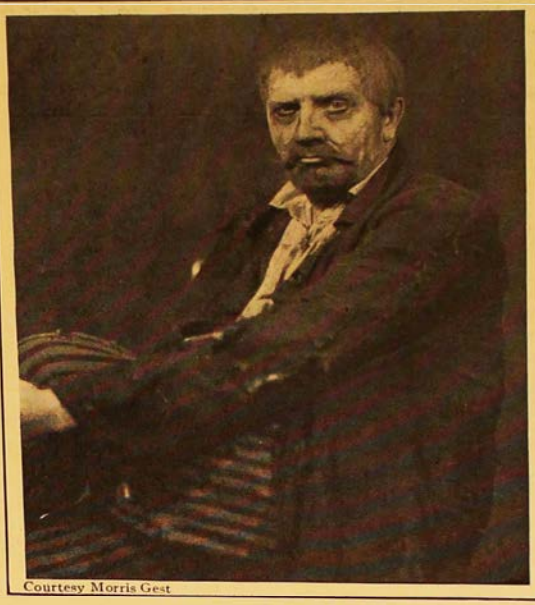
mand for admissions led to a custom unique in theater management. Patrons wishing to attend a performance first apply at the box office for a numbered slip which represents them at a "drawing" held later in the day. Winners in the drawing may buy seats; others must wait until fortune favors them.

The theater is situated in a business building not far from the center of Moscow. Once the curtain rises, no one is allowed to go to his or her seat until the intermission, and no applause is permitted until the end of the play.

Assignment of parts and details of production are in charge of a council and its president. Finances are handled by the "Direction." Members of the company receive stipulated salaries, share in the profit, and have a voice in important decisions. Associated with the theater are five studios where a thousand young actors are trained.

Half of the seventy plays produced in the life of the Moscow Art Theater have been from Russian literature. Besides, plays from foreign drama have been translated and produced. On this far-away stage "The Blue Bird" was first produced, in Russian, three years before the first Paris performance.

Tchekov's association with the Art Theater is one of the most significant relations in its history. "It was Tchekov's desire," says Oliver Sayler in his book on The Russian Theater, "to interpret life through its reticences, its shades of meaning, its slender moments. . . . He set forth life and passion and disappointment and even death without violent scenes." Several actors frequently seen in the Tchekov dramas have played their original parts for twenty years.



Courtesy Morris Gest

VASSILY KATCHALOFF

A charter member of the company and one of its leading actors. He is shown here as he appears in Gorky's "Lower Depths"

Courtesy Morris Gest

Ivan Moskvin (left) and Mme. Olga Knipper - Tchekova as Tsar and Tsarina in Count Alexei Tolstoy's historical tragedy, "Tsar Fyodor Ivanovitch." Both are charter members of the company, and played these rôles in the original production. Madame Tchekova is the widow of the renowned playwright Anton Tchekov

FAMILY LIFE IN EGYPT FOUR THOUSAND YEARS AGO

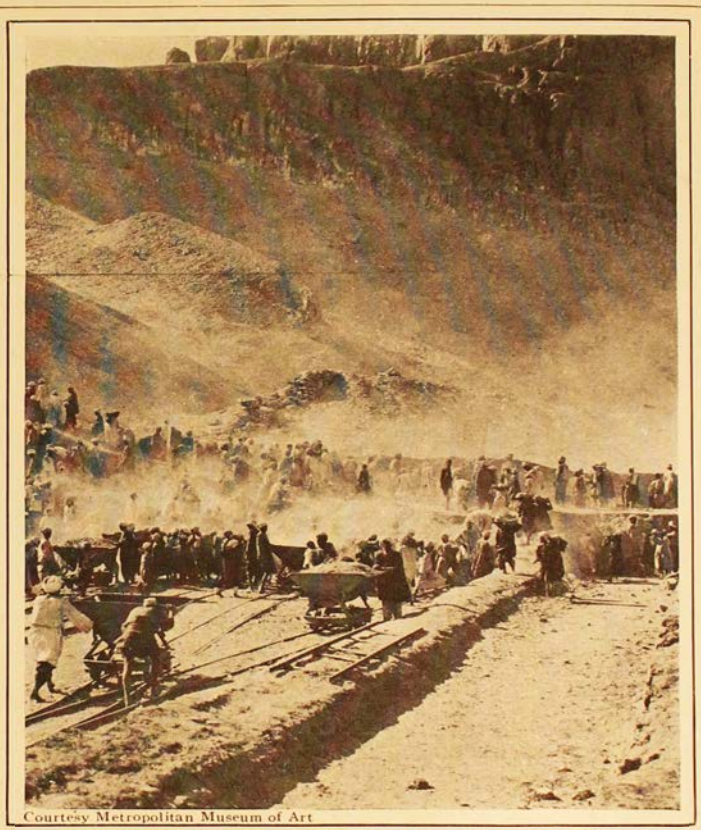
Notable discoveries near Thebes

Four thousand years ago an Egyptian official, in a hurry to clean up a family tomb, which also served as a sort of safety deposit vault, swept up a handful of waste papers and stuffed them into a hole in the pavement of a passage leading to another vault. Thanks to him, the Metropolitan Museum of New York has been able to give the world the most intimate picture of ancient Egyptian family life that has come down to us.

The discovery of these "Hekanakht papers," as they are called, is a most important achievement in Egyptian archæological research. While the location and excavation of the sumptuous and astonishing tomb of King Tut Ankhamen near Thebes by Lord Carnarvon overshadows everything that has been done in the field, the Metropolitan party has several notable discoveries to its credit. In 1919 they found the tomb and mummy of Prince Amenemhet; in 1920 the famous models of Mehenkwetre—complete groups of puppets which remarkably illustrate the daily life in ancient Egypt—and in 1920 the tomb of Aashait, a twenty-two-year-old princess with bobbed hair. This tomb was so fine that the Egyptian Government, which gets half of all things excavators find, refused to part with it, but gave the museum two huge granite statues of the Pharaoh of the Exodus by way of compensation. The tomb of Mart, a child, in which was a quantity of ancient jewelry, was another of the museum's discoveries.

While again going over the tombs at Thebes, where the famous models were found, the museum party discovered the plans of the ancient landscape gardeners, a mason's cord and reel, with which a mason of to-day could work, a wooden platform used by embalmers, packages of false hair, and other tomb appurtenances. A bundle of torn and crumpled papyri, which had been laid aside in the work of repairing and photographing the models two years before, were patched together and translated. "Evidently all but one belonged to a single batch thrown away by the tomb priest," writes H. E. Winlock, of the Metropolitan party. "That one has come down to us as a couple of tantalizing scraps of a letter from a daughter to her mother. At the end the daughter says: 'Salute Ger in life, safety, and health, and do not let him fail to write me about what has happened to him.'

"Of the remaining seven documents one is a mere scrap, but there are three letters



Courtesy Metropolitan Museum of Art

CLEARING AWAY A TEMPLE MOUND AT THEBES

Metropolitan Museum party's excavators removing the débris of centuries to uncover ancient Egyptian tombs

Courtesy Metropolitan Museum

ONE OF HEKANAKHT'S LETTERS

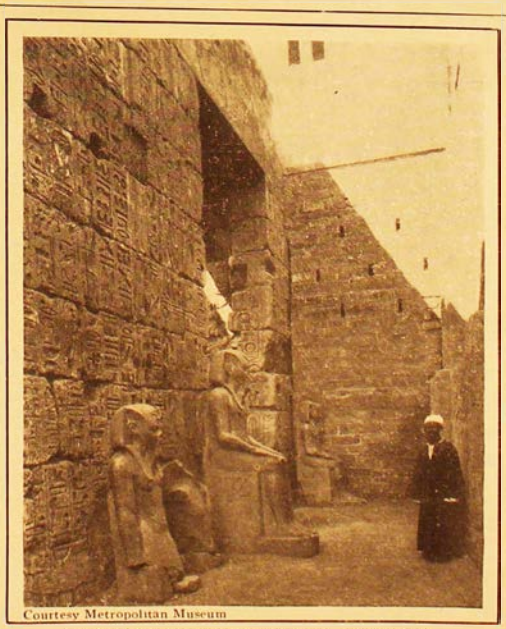
and three inventories or accounts practically complete. In fact, one letter was still folded and sealed, ready to be forwarded to an address written on the outside."

These letters and accounts introduce us to one Hekanakht, a man of property, who left one of his estates in charge of his oldest son, Mersu. Each time the old man went away he drew up an inventory of his property. His father's letters being concerned mostly with properties listed in these inventories, Mersu brought letters and inventories up to the tomb to study them out. Translated, the date on one inventory is October 10, 2004 B. C. It is headed, "Statement of Hekanakht's Barley," and the subheadings, "Made over by him to his son, Mersu," "Fodder for the Bulls," and "The barley that Hekanakht has obtained for his dependents," all duly itemized. The old man mentions having on hand 7,000 loaves of bread. "Seven thousand loaves of bread would have seemed to me an immoderately large baking if I had not been acquainted with Hekanakht's descendants to-day," says Mr. Winlock. "Many of them bake only every month little biscuits that will keep indefinitely but that are so stony that they must be soaked in soup before the toughest jaws can crack them."

The letters reveal Hekanakht as an irascible old gentleman. Mersu had written his father that the Nile had risen while he was cultivating the summer crops, and that he feared the dykes would break and flood the fields before he could harvest them. The father, too angry to waste any time on the flowery salutations and compliments that are three quarters of an Oriental letter, dashed off this in reply, "As to any flooding of our land, it is thou who art cultivating it. Woe to all my people with thee! I shall hold thee responsible for it."

Another of the letters gives a picture of famine time, a year when the Nile overflow had been scanty. After notifying his family that he has obtained a little food for them, Hekanakht writes: "Now you must not be angry about this. See, the whole household as well as the children are dependent on me and everything is mine. 'Half-life is better than dying altogether,' and they say, 'the hungry must hunger.'"

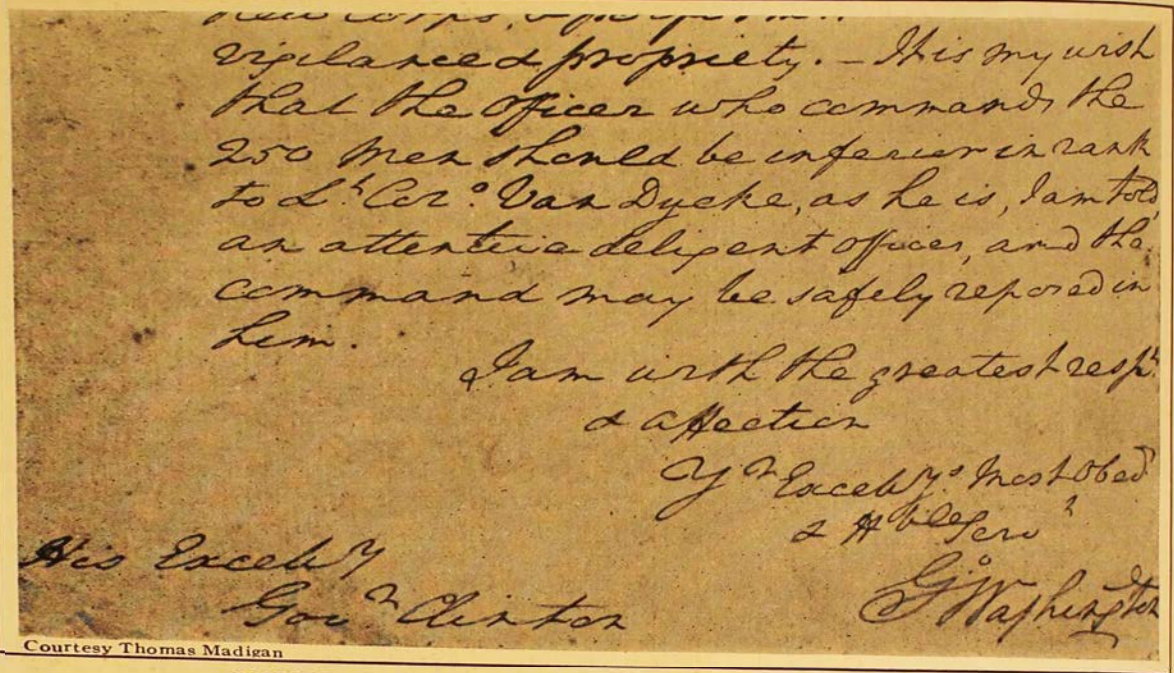
The most interesting picture Hekanakht's letters give, however, is that of family life. Once he directs that his youngest and favorite son, Sneferu, who was too young to be of use on the farm, be sent to him. But Sneferu evidently did not relish being with his crotchety father, for he did not go to his father, nor did he work on the land, and when Mersu complains of this Hekanakht tells him to let the boy do as he pleases. A number of dependents and relatives are mentioned, but no wife; so the assumption is that Hekanakht was a widower. With all his difficulties he must needs take a concubine to himself, named Iutenhab. The family row that followed fills a large part of the letters. The housemaid was turned out, Mersu reprimanded, and cautioned against allowing harm to come to Iutenhab, and, finally, Iutenhab, herself, sent off to Hekanakht before peace was restored.—*A. A. Hopkins.*



Courtesy Metropolitan Museum

THE PHARAOH OF THE EXODUS

Two statues of him were found at the Temple of Luxor. They are now in the Metropolitan Museum



GENERAL WASHINGTON'S SECRET LETTER AND SIGNATURE

SECRET WASHINGTON LETTER COMES TO LIGHT

Historic Document Acquired by Autograph Collector

A secret letter written by General George Washington to Governor De Witt Clinton, announcing the coming of French aid to the hard-pressed Revolutionary forces, has been acquired by Thomas Madigan, a New York autograph collector, who purchased it from a well-known American family in whose possession it had been for many years.

At the blackest moment of the war, after five years of campaigning with indecisive results, the Marquis de LaFayette arrived with the news that a French fleet had set sail for America. LaFayette had gone on to communicate this intelligence to Congress. General Washington, desirous of keeping the New York Legislature in session, but unable to make public his reasons, dispatched the secret letter to Governor Clinton. The letter follows:

Morristown, May 18th, 1780.

DEAR SIR:

I have the happiness to inform your Excellency, that the Marquis De la Fayette has brought the interesting intelligence of a French fleet & army which was to sail from France early in April for the Continent, to co-operate with us. He is gone on to Congress, and, measures will, it is to be hoped, be immediately taken by them to put ourselves in a situation to derive the advantage from this succour, which with proper exertion, we have a right to expect.

You will be sensible that there will be a necessity for the concurrence of the Legislatures of the different states in providing men and supplies. As I am informed your assembly is now sitting, and may probably be about rising; and as the determination of Congress may not arrive in time to prevent its adjournment, I have thought it proper to give this intimation in confidence that you may keep them together. If they once separate it will be impossible to reassemble them in time to answer our purposes, and it is of infinite importance that they should be assembled.

As this anticipates Congress, it is, of course, only intended for your private information, and is not to be officially made use of to the assembly.

In the intended co-operation to whatever point it may be directed, we shall stand in need of all the continental force we can collect. On this principle I wish to have the regiment at Fort Schuyler relieved; and shall be glad your Excellency will be pleased to order two hundred and fifty men, of the 800 raised by permission of Congress, as speedily as possible, to that post. I propose to leave Lieut. Colo. Van Dycke and some good Sargents in the garrison to arrange the New corps, & perform the duties with vigilanced propriety. It is my wish that the officer who commands the 250 men should be inferior in rank to Lt. Colo. Van Dycke, as he is, I am told, an attentive diligent officer, and the command may be safely reposed in him.

I am with the greatest respt & affection

Yr Excellys Most Obedt
& Hble Servt,
G. Washington.

His Excelly
Govr. Clinton.

THE PLAY THAT GOES ON FOREVER

The Story of "Uncle Tom's Cabin"

BY ARTHUR B. MAURICE

One day during the black times of the Civil War, President Lincoln met Harriet Beecher Stowe for the first time. "So this is the little woman," he said, as his great shaggy hand closed over her frail little one, "who brought on this big war." Almost sixty years have passed since the big war came to an end, but the book that the great emancipator believed had inspired it, and the play made from that book, seem to go on forever. Every night, somewhere in the land, an audience is moved by the spectacle of Eliza crossing make-believe ice; of the bloodhounds in pursuit; of Little Eva dying; of Topsy, who had never been born but just 'growed'; and of Uncle Tom suffering under the lash of Simon Legree. Not only in city and town theaters, but, during summer nights, "Uncle Tom" shows exhibit in tents all through the country districts. The play is the most conspicuous success in the history of the American theater.

HARRIET BEECHER STOWE

Author of "Uncle Tom's Cabin," from a photograph taken during the later years of her life, in her home in Hartford, Connecticut

The story first appeared serially in the *National Era* of Washington, which was established in 1847 by Dr. Gamaliel Bailey, a prominent Abolitionist. Dr. Bailey wrote to Mrs. Stowe asking her to write a story for the paper, which should aim to further the cause with which they were both so much in sympathy—and the result was "Uncle Tom's Cabin," which began to run in 1851. Mrs. Stowe originally planned it for three or four numbers; instead, it ran through about fifty numbers. For the serial rights she was paid $300. When it appeared in book form it scored an immediate success, and plans were made for its presentation on the stage.

The first version was in six acts, and that version is still being played to-day. It was made at the suggestion of George C. Howard, the manager of the Troy Museum, by George L. Aiken, brother of Frank E. Aiken. The dramatist received a gold watch for his work of adapting the story to the stage, and was well pleased with the bargain. It was at Troy, New York, that the first performance of "Uncle Tom's Cabin" was given. In the original cast were W. J. Lemoyne (afterward famous in the Lyceum Theater Company, New York) and C. Leslie Allen, the father of Viola Allen. George L. Aiken himself played the part of George Harris.

From Troy the play was brought to New York in 1853, and put on in the National Theater. It made a hit at the start. In some of the weeks at the National it played to $2,500, that being an extraordinary sum for those days in the theater. Of course there were other versions of the story made for the stage, but the Aiken six-act version has survived. Until a few years ago, almost every actor on the American stage had, at some time of his or her career, played a part in the play, very often doubling up and playing two parts. For the stage rights Mrs. Stowe received little or nothing. Had she been rewarded on the present royalty basis her earnings from the play would have amounted to something like $2,000,000. As it was, she died in very moderate circumstances.

AMERICAN HISTORY QUESTIONNAIRE

Announcement of Prize Winners by Prof. Albert Bushnell Hart, Harvard University

DEAR MR. MOFFAT: With much difficulty I have made a selection of what I believe to be the best twelve papers of those sent me for final examination and grading.

I have gone over every paper carefully and then have run over a second time all the papers that seemed to have a reasonable chance to come within the best twelve. Between the four papers in each of the three groups, I am not able to make a distinction. Every one of the twelve deserves a prize as well as several others that came only a little lower in competition.

The groups are as follows:

FIRST-PRIZE WINNERS

1. Mary A. Graham, Springfield, Illinois
2. Margaret S. Holderman, Berea, Kentucky
3. Paul Sheldon Stearns, Monmouth, Illinois
4. A. C. Stuart, Chicago, Illinois

SECOND-PRIZE WINNERS

1. Edward Bumgardner, Lawrence, Kansas
2. Clara A. Deecke, Utica, New York
3. Mary Shatswell, Salem, Massachusetts
4. M. H. Woodfin, Ashland, Virginia

THIRD-PRIZE WINNERS

1. Victoria A. Magnusson, Gorham, Maine
2. Mae Hayes, Omaha, Nebraska
3. Winifred Pewters, Spokane, Washington
4. Maud Potter, Butte, Montana

I cannot refrain from giving honorable mention to the following additional essays, which are not far below the prize winners:

E. B. Clark, Bellingham, Washington; Daniel F. Crowley, Athol, Massachusetts; Ardath C. Anderson, Los Angeles, California; Mabel Ost Smith, Williams, Arizona; E. J. Taylor, Bismarck, North Dakota.

I sincerely hope that you will append these names to the list of prize winners.

This contest is decidedly encouraging for the state of knowledge and education on American history throughout the country. It will be seen that the awards, though made strictly on my judgment of the merits of each paper, are widely distributed throughout the country. I have been surprised at the thoroughness and accuracy of the answers on the forty-one items in the five questions which called for specific knowledge. Only two or three breaks were found in the forty-two papers selected for final examination, and one of those was offset by such excellence in other parts of the paper that a prize could not be refused. The other questions that required judgment and selection were also in general very satisfactory, and show that the school pupils and readers of American history are acquiring the art of making historical judgments for themselves from the materials available.

Sincerely yours, *Albert Bushnell Hart.*

EDITORIAL NOTE: *A selection of the twelve best answers will be made from the papers of the prize winners, and this set of* ***twelve best answers*** *will be printed in an early number of The Mentor, so that all readers of The Mentor may have the benefit of the best results of the American History Questionnaire.*

"Are not our destinies now one?" he urged—

It was early October. A brown light shimmered in the warm atmosphere. Just as they were entering the forest the sun shone out. . . . There were spaces full of heather in flower and plots of violets.

They dismounted. Rudolph fastened up the horses. . . . He drew her farther on to a small pool where faded water lilies lay motionless between the reeds. At the noise of their steps in the grass, frogs jumped away to hide themselves.

"I am wrong! I am wrong!" she said. "I am mad to listen to you!"

This tense, dramatic moment signaled the start of the beautiful Emma Bovary, wife of a dull district doctor, on the Path of Dalliance—the Path which led on and on until she could no longer summon power to retrace her steps.

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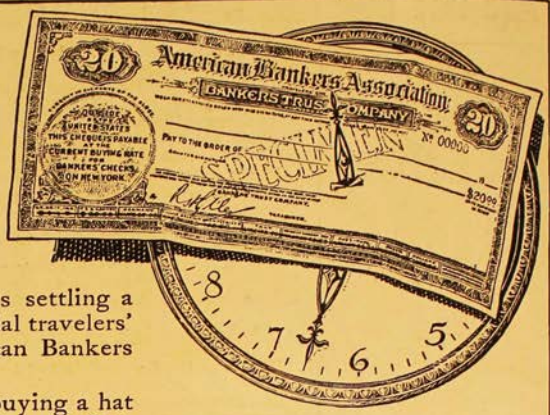
At This Minute



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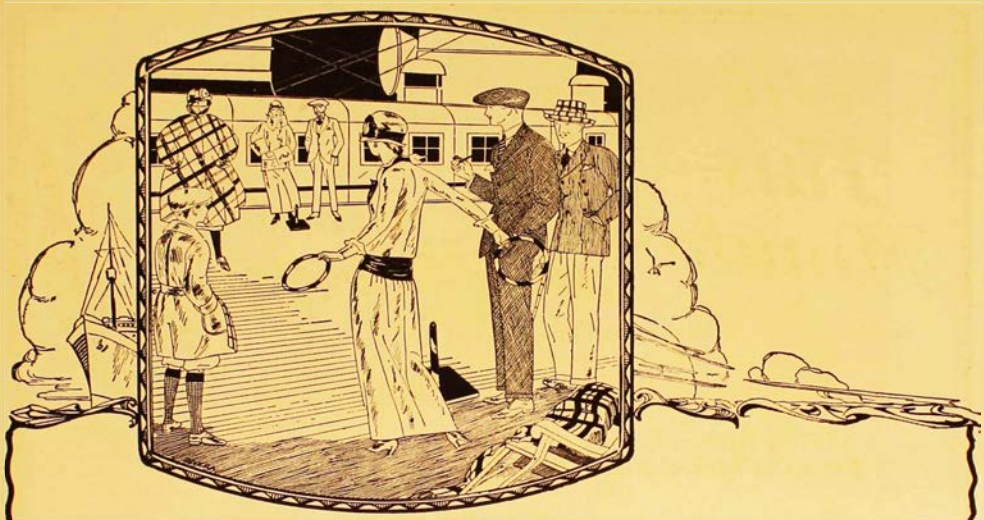

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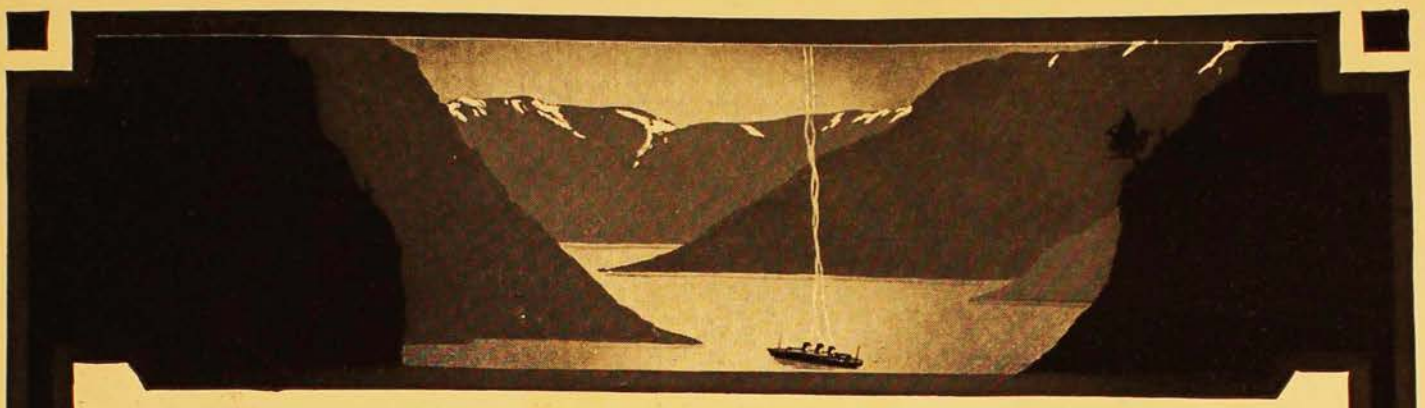

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from your arm chair to the open sea—with Conrad!

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Forget your cares and the monotony of everyday life; set sail over the glorious blue ocean, to the music of lapping waves—*adventureward!*

A wonderful new experience is before you! While you sit in your easy chair you can go to sea with Joseph Conrad! On the wings of his genius you can travel far out over the vast wilderness of the deep, to distant shores, to strange lands of enchantment.

You will feel the magic spell of the sea creeping over you—you sense its mystery, its majesty, its power—its brooding loneliness, its glory. You live breathlessly through exciting days and nights—through the black terror of the storm—through the sunshine of azure seas.

CONRAD

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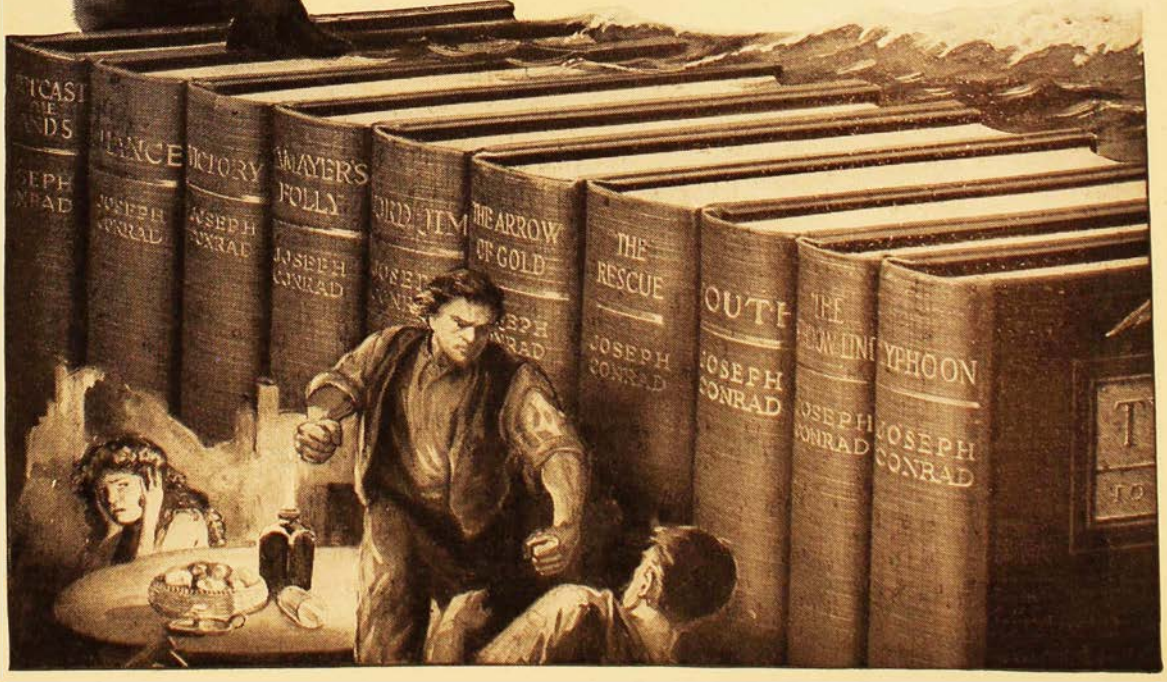
Acknowledged by other writers themselves as the greatest living novelist

How can the extraordinary genius of Conrad be described—how can the wonderful thrill of his stories be put into words! For as Sir Hugh Clifford says: "His books have no counterpart in the entire range of English literature."

Conrad is unique. He has caught the spirit of the sea as no other writer has ever done. For his magic stories are woven out of his own remarkable experience—his twenty-five years before the mast, from the adventurous day when he shipped as a cabin-boy on a sailing vessel out of Marseilles.



Conrad felt the call of the sea when a mere child. He shipped as cabin boy on a sailing vessel and for the next 25 years the open sea was his home.

Over the face of the earth he wandered, falling in with all types of people—with outcasts, adventurers, wanderers like himself—with good and bad men and women from the four quarters of the earth—strange creatures of destiny thrown together to play their parts in an amazing drama of life.

Out of this wealth of material Conrad began to write—and his stories astonished the world! For the grip of life itself was in his absorbing tales; the power to lift the reader out of himself and make him feel actually a part of the high adventure that moves breathlessly over the printed page.

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All over the world tens of thousands of Conrad lovers echo their almost uncontrollable praise. Other writers themselves acclaim him the foremost living English novelist. Rex Beach says: "I consider him the greatest living author in the English language." H. G. Wells: "One of my claims to distinction is that I wrote the first long appreciation of Conrad's works." Equally sincere is the admiration expressed by John Galsworthy, James Huneker, Joseph Hergesheimer, John Macy and many others.

If you have yet to read Conrad, you have a rare experience in store. "How I envy those who are reading him for the first time," says Gouverneur Morris. You *must* read Conrad—not to do so is to deny yourself an incomparable pleasure and to be unacquainted with the work of the acknowledged greatest living master of English fiction. As one of our well-known novelists himself says: "Those who haven't read him are not well-read." And if you *have* read some of his stories; you will want to read more—and re-read them many times. Arnold Bennett makes it a point to re-read one of Conrad's books every year.

In any case, you will welcome the good news that a "subscription set" of Conrad is now offered—and at a special low price. This set, comprising ten uniform volumes, gives you Conrad at his best; *The Rescue; Youth; Chance; Victory; Typhoon; Lord Jim; Almayer's Folly; The Arrow of Gold; An Outcast of the Islands; The Shadow Line.* The volumes are well bound in rich, blue library cloth, decorated in gold.

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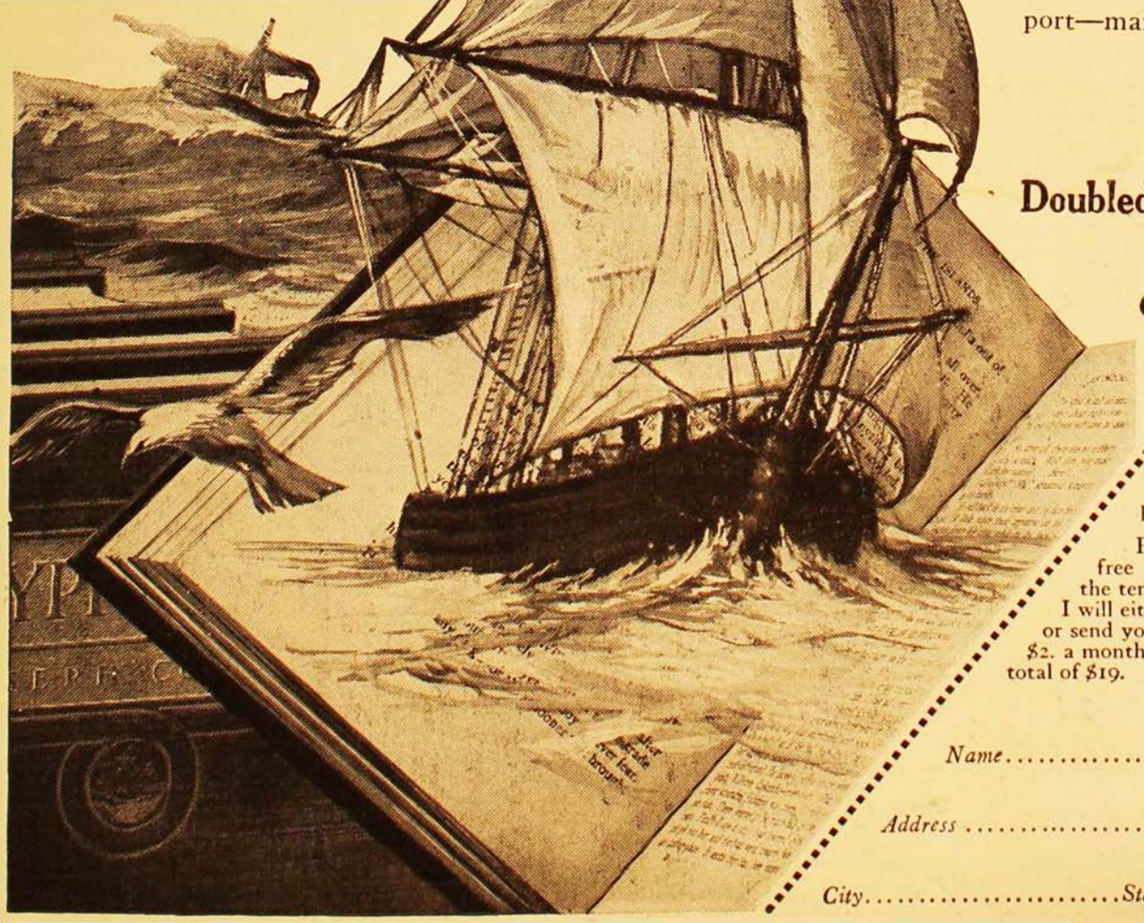

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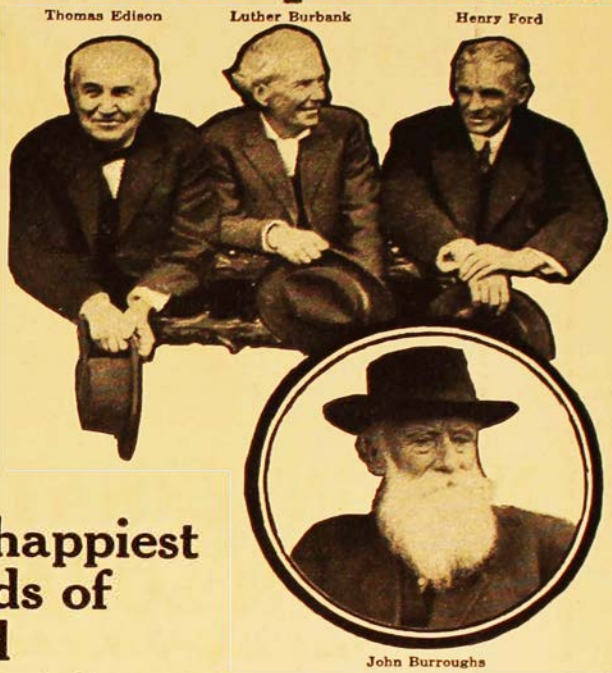
What bird flies 120 miles per hour?

What plant lives on insects?
How many eggs does a humming bird lay?
How long does it take for a butterfly to develop?
What tree is the woodman's defense against death by cold and starvation?
Where does the whippoorwill build its nest?
What is the first wild flower to bloom?
What is the difference between a butterfly and a moth?
Do trees really breathe?
What bird is the first to go south?
What bird eats one and one-half times its own weight every 12 hours?
What plant kills animals if they eat it?
What bird hangs a snake's skin on its nest to ward off enemies?



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NATURE abounds with magic. For those who know its language a wonderful story is told by the simplest roadside flower. The fields and forests are filled with a host of friends—the birds, the butterflies, the flowers, the trees—each with its own individuality, its personal charm.

To know Nature is to love it—you find an endless fascination in its wondrous workings; you become absorbed in its extraordinary mysteries; you constantly discover new and curious phenomena; you see new meanings in each changing season. Every stroll through the out-of-doors is filled with never-ending interest; the countryside becomes a veritable Fairyland, teeming with enchantment, peopled with the most interesting folk you ever knew.

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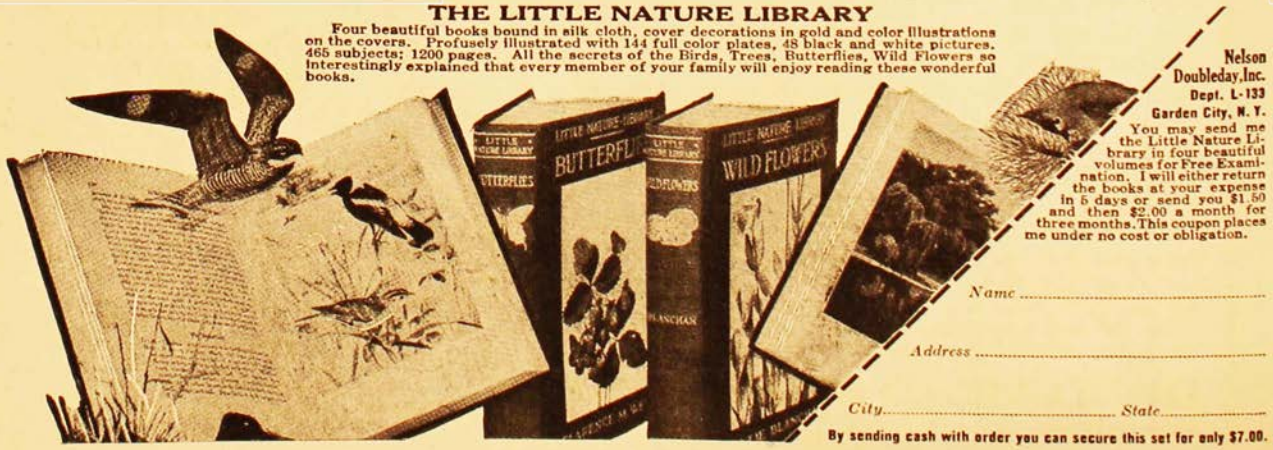

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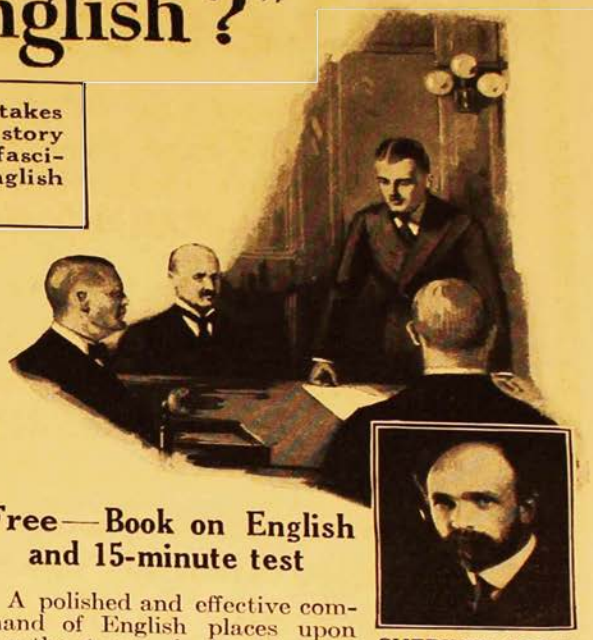
By sending cash with order you can secure this set for only $7.00.

"Is there an easy way to improve my English?"

NOTE—How can we discover our mistakes in English and correct them? The story of a new invention which makes fascinating play of perfecting one's English in only 15 minutes a day.



IN thousands of tests it has been proved that the average man or woman is only 61 per cent efficient in the essential points of English. The mistakes we make may not be glaring; usually, in fact, they are small, yet they "stick out" because they are made so frequently. For example, many people repeatedly misspell such words as "until," "business," "abbreviate," "judgment," "scissors," etc. It is astonishing how many say "between you and I" instead of "between you and me," and use "who" for "whom," and mispronounce the simplest words. Few people know whether to use one or two "c's" or "m's" or "r's," whether to spell words with "ie" or "ei," and when to use commas and capitals in order to make their meaning unmistakable.

Your English reveals you

Every time you talk, every time you write, you show your ability, your breeding, your education. Your English reveals you as nothing else can. When you use the wrong word, when you mispronounce a word, when you misspell a word, when you punctuate incorrectly, when you use flat, ordinary words, you handicap yourself in your efforts to convince and impress others. But heretofore there has been no method by which you could improve your English rapidly so as to be sure you were right. It remained for Sherwin Cody, perhaps America's greatest teacher of English, to invent and patent a simple device which overcomes at once the many obstacles which heretofore have made the attainment of perfect English almost impossible. This unique invention, called the 100 per cent Self-Correcting Method, does the three things absolutely essential to *successful study of any kind.*

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If you are efficient in English it will give you greater confidence; if you are deficient you surely want to know it. For this reason Mr. Cody has prepared a simple 15-minute test which you can take in your own home. The correct answers are given so you can tell at once just where you stand. Write today for this test—it is free. We will also gladly mail you our new free book, "How to Speak and Write Masterly English." Merely mail the coupon or a postcard. Free yourself of the embarrassing errors in English that make you feel ill at ease. You can never achieve your greatest possibilities until you master English. Write today.

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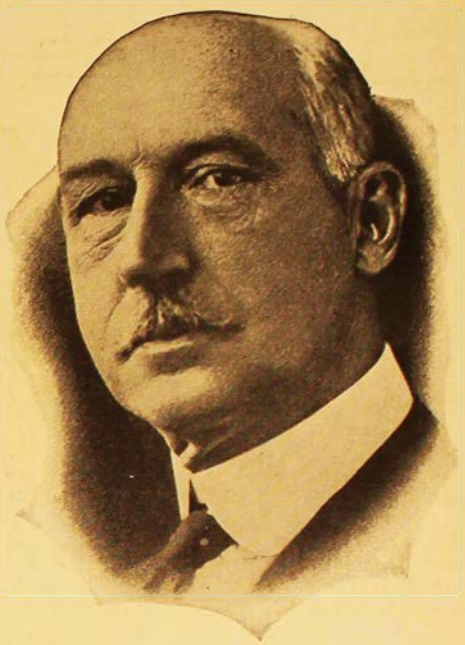
Walter Camp's Message *to YOU!*

The Famous Yale Coach Tells How to Keep Fit With Ten Minutes' Fun a Day

Note:—By special arrangement, every reader of *The Mentor* can now obtain on five days' Free Trial Walter Camp's Entire Health-Building System on Phonograph Records, including the ready-reference book of photographs.

By WALTER CAMP



Mr. Camp is famous as a great Yale Football Coach and athletic authority. Although sixty years old, he is stronger and more supple than most younger men. And he uses his own "Daily Dozen" exercises regularly in order to remain so.

I WAS in Atlantic City not long ago, and a woman who was walking along the Boardwalk stopped to admire a gown on a model in one of the shops. Her husband stopped, too, and she pointed to it admiringly. He did a fiendish thing. He looked at the gown and then at her.

"My dear," he said, "you don't suppose, do you, that you'd look like that if you wore that gown?"

That was cruel—but it suggested what was true. She was the sort of woman who cannot, with good effect, wear a low-cut gown. The bones of her chest stood out gauntly; her whole figure was ungainly. And it need not have been. It was in her power to put a coating of good flesh and muscle over those prominent bones. And it is in the power of any woman, as of any man, to get rid of unnecessary flesh, too.

Of course, the man or woman of mature years can get along, even though he or she is handicapped in appearance or in grace of movement. But there are related matters that are by no means trivial. Probably the most important single thing in everyday life is the proper functioning of the bowels. And how many of us are troubled, more or less chronically, with constipation? How many of us are more or less habitual users of laxatives, and consequently, at intervals, of purgatives? How many of us have to depend upon such artificial stimulation of the bowels if they are to do their vital work of elimination?

The cause is to be found in the disuse of those muscles in our trunks. The action of the intestines is largely muscular. You won't have smooth, regular, unstimulated activity in that quarter unless the muscles are supple and strong.

It is because this fact has been so generally recognized that we have scores of different systems of calisthenic exercises, and Swedish drills, devised to bring into play the little-used muscles of the body. But although people begin them, they give them up because they take too much time, too much vitality, are not pleasurable, and do not take the place of sports and games.

Hence, when the country was called upon to produce immediately sound men, thirty per cent. were deficient. And then came the demand for something simple, something that would take so little time as not to make it a bore, something that men could do in ten minutes or less.

That is why I worked out what is now known as the "Daily Dozen" to tone up the bodies of those men in training, to make them supple and limber, to keep them on edge and fit.

Later, I applied the "Daily Dozen" to middle-aged men, and men past middle-age, too—including members of the Cabinet in Washington—who simply had to do much more work than they were used to doing, without breaking down. In the "Daily Dozen" I soon found I had something that would actually increase their reserve power. They grew progressively more fit as we went along.

I can authoritatively state that this system of twelve simple exercises which takes only ten minutes or less to execute will actually do you more good than any of the tedious systems requiring a half hour or more to go through them. The "Daily Dozen" does not take away your energy. Instead, the exercises are so devised as to give you added vim and energy. They are so simple and easy that a child can quickly learn them.

During the war Swedish instructors came in some of the groups to learn the "Daily Dozen." Their tendency was to laugh at them—to think them child's play. It seemed to them that these exercises were useless. I remember one hard-shelled old chief petty officer. He had no use for them at all. But he went through them for two weeks, religiously as a matter of discipline. And then he came to me. He had lost half an inch about his waistline. And he was the most surprised man I ever saw.

"I was as hard as nails," he said. And he had been,

too. "I don't see how it does it—but if it can do that to me I'm for it, sir!"—*Walter Camp.*

Since the war, the "Daily Dozen" has been making thousands of men and women fit and keeping them so—and the exercises are now proving more efficient than ever—due to a great improvement in the system. This is it:

With Mr. Camp's special permission, all the twelve exercises have been set to music—on phonograph records (called Health Builders) that can be played on any disc machine. In addition, a handsome book is furnished, showing by actual photographs the exact movements to make for every one of the "commands," which are given by a voice speaking on the record.

You just put a Health Builder record on the machine and begin. The voice gives the command; the lively, thrilling music simply carries you away with an irresistible desire to stretch, twist and develop every important muscle in your torso.

Just 10 minutes each morning with Walter Camp's "Daily Dozen," set to thrilling, rapturous music, will drive all kinks, pains and flabbiness right out of your body and leave your muscles vibrating with a fresh, healthy energy. You'll develop an appetite that will amaze you — you'll relish your food as if you hadn't eaten for a week—and you'll digest it in an easy, natural way.

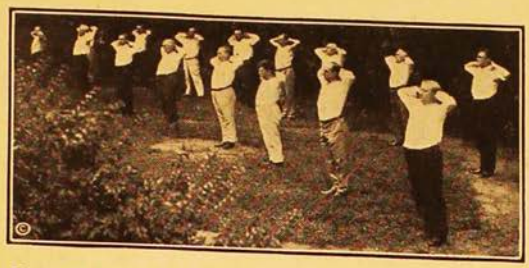
Hundreds of people have written to the Health Builders telling them of the benefits they have received. Here is part of one letter:

"We wish to express our satisfaction and delight with our set of records and exercises. Our entire family of eight, including the maid, are taking them. The children are fascinated with them and bring the neighbor's children to do them."—*Mrs. Charles C. Hickish*, 828 Vine St., La Crosse, Wis.

And Bert Lytell, the famous screen star, writes: "I want to tell you that Walter Camp's 'Daily Dozen' exercises on phonograph records is my best bet to keep in condition. While working, my time is so taken up at the studio that the 'Daily Dozen' has become my health creed."

The Health Builders' improved system now includes the entire "Daily Dozen" exercises, set to specially selected music, on large 10-inch double-disc records; a handsome book, printed in two colors, containing over 60 actual photographs which illustrates each movement of each exercise; with a foreword by Walter Camp explaining the new principles of his famous system; and a beautiful record album.

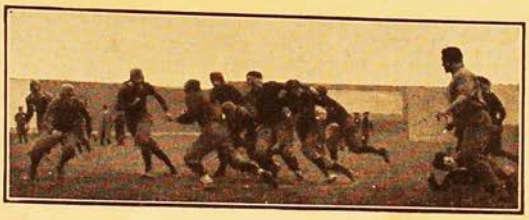
Every man or woman who exercises with this system regularly, even if it is only six or seven minutes a day, will feel better and have more endurance and "pep" than they have had since they were in their teens—and they will find those few minutes the best fun of their day.



During the war Cabinet members, Senators and Congressmen did the "Daily Dozen" regularly to guard against physical break-down. You can keep fit the same way to music.

Walter Camp Says:

"Do not go to a gymnasium. That tires you to death. That is old fashioned. We do not have to do that any more. A man or woman can keep himself or herself fit with six or seven minutes a day."



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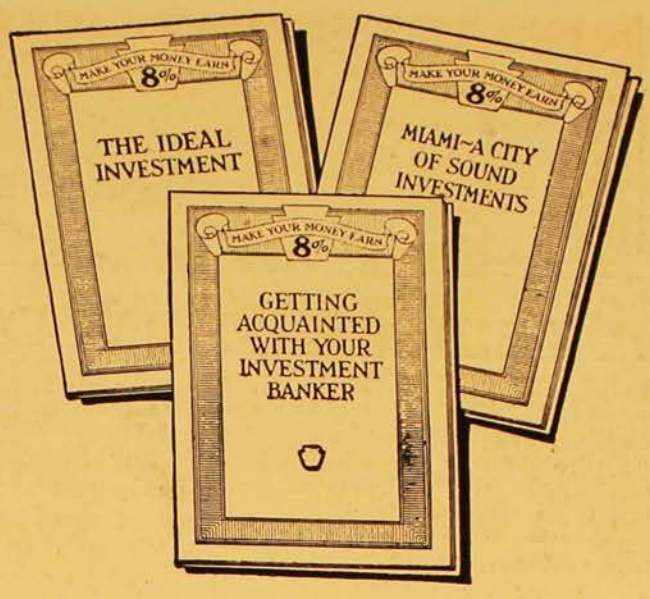

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THE MENTOR

W. D. MOFFAT
EDITOR

THE ADDRESS OF EXECUTIVE AND EDITORIAL OFFICES, 381 FOURTH AVENUE, NEW YORK CITY.

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A LETTER FROM O. HENRY'S DAUGHTER

WHEN I asked Mrs. Margaret Porter Cesare to write something about her father for the special O. Henry number of The Mentor, she consented readily. She gave us some of her recollections of the story writer under the heading, "My O. Henry." They were tender and heart-appealing.

A short time after we had sent our check in payment for her article we received the following letter from Mrs. Cesare:

I can't *sell* my father. It is an honor to have been asked to share memories of him with his friends through The Mentor. I did it for love—not money. And so I am returning the check to you with a request regarding its disposal. Perhaps I would not be so ideal-bound with just *any* check, but with *this* one the vision of my spending it fades away, movie style, and I see instead that "harbor of human driftwood," Madison Square—and the corner opposite where the bed-line man used to shepherd his flock. . . . And so I am going to ask you to take this check back, cash it, and go for a walk one of these cold nights through those old haunts of my father—who may go with you—and give the money as you are prompted, to derelicts of the square, and to the man across the way who devotes himself to finding shelter for those wanderers who come to him. I should like to have it go not to Youth but to Age—bereft of hope, helpless. You know them. We all know them. The city squares are peopled with them. They are legion. It will be a little Christmas gift to the Waifs and Strays of the City Square in memory of my father.

MARGARET.

I wrote to Mrs. Cesare that I thought her idea was a very fine one and that we would place the sum of money in the hands of several of her father's old friends for distribution in the manner that she designated. As a result, a party of four "O. Henryites" set out one night for Madison Square. That was the first place selected for distributing the fund because it was one of O. Henry's favorite haunts. Many an evening he had spent sitting on a bench in the square that he called "Diana's Little Wooded Park" and talked with the chance acquaintances that he found there.

Now, it so happened that the night selected was a cruel one. In the words of the poet Keats, "Ah, bitter chill it was! The owl, for all his feathers, was a-cold." And so were the night-owls of Madison Square; so cold, in fact, that few of them could be found there—most of them having sought the charity lodging houses. Finally, a messenger boy, seventy-two years old or thereabouts, hurried past, his face as blue as his uniform, with cold. "Here!" exclaimed one of the party, "A Merry Christmas from O. Henry." "Gee!" said the messenger, and with thanks he trudged along. O. Henry's friends then found an immense cop. "We are not crazy," they told him, "but do you know anybody who wants some money? We've got some to give away." "Sure," grinned the cop. He got a bill, and an extra one for the grin—for that's just what O. Henry would have done. "That's a Merry Christmas from O. Henry," said the giver. "A Merry Christmas to him, and many of them," said the cop.

An icy wind whistled through the square, and the loungers and street waifs were frozen out—or perhaps frozen in would be better—for they had found places where there was warmth and where they could huddle. After a while the little group began to be puzzled. "O. Henry is probably laughing at us right now," said one. "Here we are with dollars to give away and no takers."

By moving about from place to place, they finally were able to give away the dollars, but only under sharp suspicion in some cases. Altogether, it was hard work and it was midnight before all the dollars were gone. Think of it—an earnest, devoted little band of "O. Henryites" hustling around on an icy night to give away dollars, when thousands of poverty-stricken and half-starved people were somewhere in the city. What an O. Henry story it makes!

W. D. Moffat
Editor

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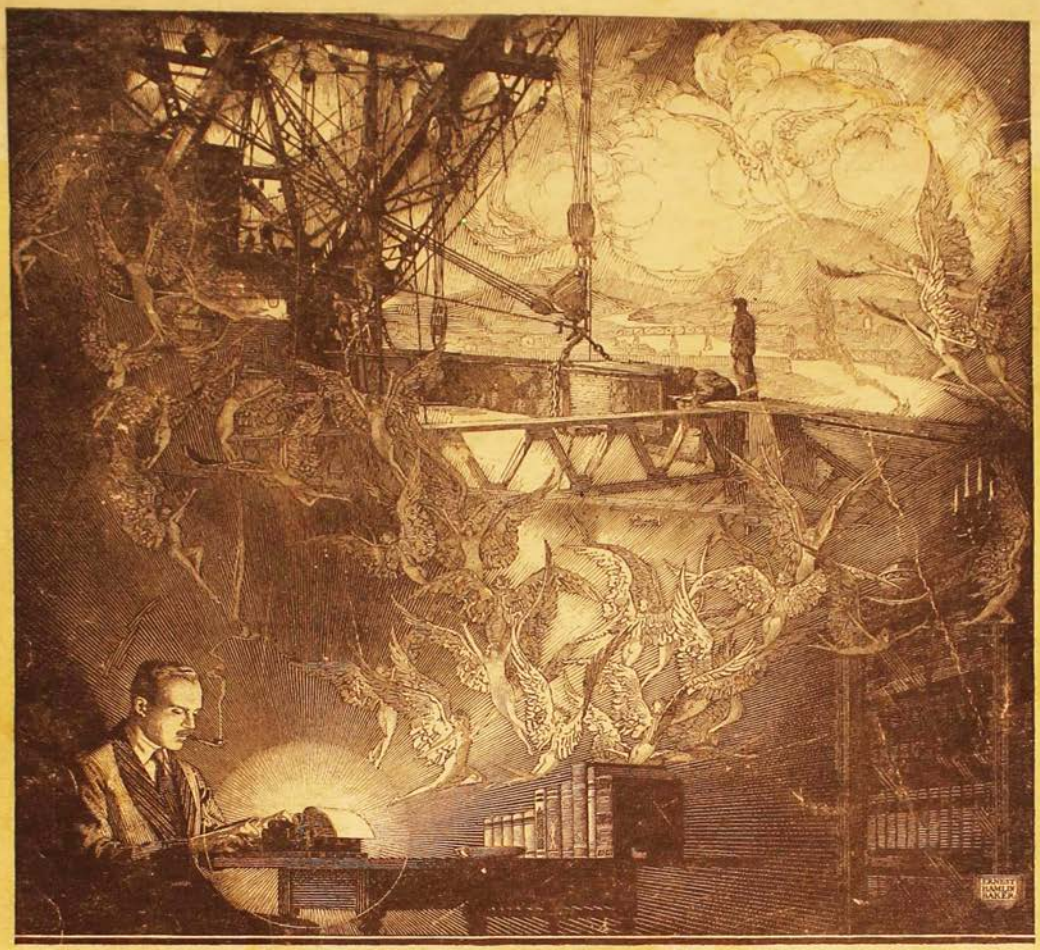

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