

AT THE LOS ANGELES THEATERS

CURRENT BILLS

AUDITORIUM—Beginning Monday night, "The Bachelor," Clyde Fitch's comedy of love and business life, in which Charles Henry, the English actor, assumes the leading role. Will enter upon its second local week. A special matinee will be given Wednesday and the regular matinee on Saturday. The story is that of a broker, who on account of his confirmed distaste for matrimony is known as "the bachelor." The first act finds him expounding his theories to a friend who is about to marry. The bachelor, however, little knows that his friend is gradually falling in love with his stenographer. Matters will adjust themselves in a natural manner, but Mr. Fitch carefully avoids making us acquainted with the warm-hearted and addlepated young brother of the typewriter. The brother believes that his sister's employer has compromised her, and she thereupon agrees to marry the girl. Meantime the sister learns of her brother's interference and calls the engagement off. Mr. Fitch does not leave the audience there, but goes on before the fall of the curtain he has brought the two lovers happily together. The comedy ran for six months at the Maxine Elliott theatre in New York. Its first west of Chicago. The cast includes, in addition to the star, Ruth Maycliffe, Lillian Paige, Alice Riker, F. Percival Stevens, Ralph Morgan and Charles Laite.

MASON—"Three Twins," which comes tomorrow evening for an engagement of one week, with the usual Saturday matinee, had a run of five months in Chicago at the Whitney opera house, and one week at the Square theatre in New York, where it pleased many lovers of musical comedy with its music and electric novelties. The company is said to be elaborately costumed, including eight Parisian diva-gowns which Joseph M. Gaites purchased in Paris especially for this production. The company is a very large one, and owing to the heavy electrical equipment the scenery requires two baggage cars to transport it. The electrical aerial swing weighs 4000 pounds and is illuminated with 200 electric lights, and with revolving with electric show girls in the basket it is said to present an ample and exhilarating picture. There are many musical numbers, "The Cuddle Song," is advertised as one of the most elaborate and sentimental stage pictures that has been produced in recent years. The "Yama Yama" number, with its own stunts are a distinct novelty. "Three Twins" cast is headed by Victory Morley, who created the title role when the show was produced at the Whitney opera house in Chicago, and includes Bessie Clifford, Florenz Kolb, W. H. Woodside, Frank Smith, E. P. Bowers, Harry Hanlon, Albert Livingston, John Johnson, Minnie Allen, Howard Sallinger, Ada Gifford, Ada Bateman, Lillian Sadler and a chorus of sixty people. The orchestra is under the direction of Ivan Rudisill.

BURBANK—The popularity of "St. Elmo" the past week has induced Manager Oliver Morosco to continue the play for another week. It will be replaced with a matinee this afternoon and including the matinee Saturday. The play, dramatized by Willard Holcomb from Mrs. Augusta J. Evans' widely read novel of the same name, has proved one of the most popular offerings made at the Main street house this year. It is not often that Los Angeles playgoers are given an opportunity to see a Broadway success before New York audiences are accorded a similar privilege, but this has been the case with "St. Elmo," which is now being played in the east by four road companies and which will open its first New York engagement at the Academy of Music tomorrow night. Following its first western presentation at the Burbank every newspaper reviewer in town praised the play in the highest terms. It was staged and the able acting of the company. The verdict of the audiences has been consistently approving. The cast for the coming week remains unchanged with Byron Benney, George Hartman and Miss Hall in the leading roles.

BELESCO—Cosmo Hamilton's new play, "The Master Key," which was presented this week at the Belasco theater by Lewis S. Stone and his associates, has to do with a struggle between the forces of capital and labor. In the end "the master key," which the author terms his love interest, unlocks the door to a happy climax and the curtain descends on a pair of happy young people, even if the sociological problem that has engaged the attention of the players for three acts is left in sight for the moment. Mr. Hamilton's play was produced at the Bijou theater, New York, by William A. Brady five months ago and was received with much critical praise. Its production Monday night at the Belasco will be the first production of the piece on any western stage. The story has to do with a young man whose father has left him a large fortune, the employees of which are engaged in what promises to be a long and determined struggle for higher wages and better living conditions. The young owner of the factory is under the impression that with a deal to personally investigate the conditions that govern his men he goes among them incognito and readily passes off as one of his clerical force. He meets a charming girl, a teacher, who has lost her father, a doctor, and who has an ardent sympathy with the struggling workmen about her. The foundry owner woos and wins the teacher, not, however, without competing on equal terms with a young workman who contents himself with a victory for his fellows in an entirely different and more practical direction. The part of the young factory owner will fall to Lewis S. Stone while the role of the school teacher will afford Thais Magrane an interesting character study. Frank Camp, William Yerance, Richard Vivian, Charles Ruggles, James K. Appleby, Charles Gifford, Grace Gardner, Beth Taylor and the other Belasco players will assume the other roles.

Following "The Master Key" the Belasco company will produce Detrichstein's well-known and always popular farcical success, "Are You a Mason?" with a special Christmas matinee.

MAJESTIC—Rex Beach's dramatization of his own novel, "The Spotters," will be the attraction for the week beginning tonight, with matinee Wednesday and Saturday. The locale is Alaska, where the author lived during the exciting times of which he has written, and was personally cognizant of the incidents which he first wrote into a novel and later into a play. His story is founded upon fact, dealing with a conspiracy on the part of certain unscrupulous capitalists, working in collusion with a United States judge, to despoil the actual owners of certain tracts of land in the Nome district. The attempted "jumping" of these claims was done under cover of the law. It involved, however, serious massacres on the part of a judge, together with other governmental officials and led to an investigation and the ultimate punishment of the offenders. The play is a three-act, the scenes showing the deck of a steamer on route to Nome, a lawyer's office in that far-away town, a dance hall, a room in a road house, and at the scenes of the third and last acts have been painted from actual photographs. The dance hall is a stage copy of a resort notorious in Nome for its riotous and dissipated pleasures. Here are seen roulette wheels, faro tables and a blackjack game in full operation. To enhance the "local color" of the production, the company carries several Eskimo dogs of the breed used by Dr. Cook and Commander Peary. These dogs are cared for by Eli A. Smith, formerly a mascot man, who drove his dog team from Nome to Washington to deliver a letter to President Roosevelt.

With Maude Rockwell, Blossom Seeley, Walter Spencer, Laurel Atkins and Frank Morton, it is expected the full value of each number will be given. The original setting will afford opportunity for extravagant scenic effects. In fear of the invasion of the Young Turks, the sultan disguises himself as a Chinaman and places upon the throne a German tourist (Julius Mendel) who is endeavoring to escape his wife. In order to escape from one he runs into one hundred wives. Dave Morris will play the sultan, and Leonard Brisbane will appear as All Huff, the grand vizier. Laurel Atkins will be the wife of the fake sultan.

FISCHER'S—For his farewell week at Fisher's the Kelly-Kelly-Kelly will present the Kelly-Massey lyric, "A Dress Rehearsal," which he considers early the best thing he has yet done. Mr. and Mrs. Patrick King, who are preparing for a trip abroad, decide to give their many friends a farewell entertainment in the shape of amateur theatricals, and to that end employ one Barn former, a broken down actor, to write an exciting and stage production. A dress rehearsal is given, and the many mistakes made by the ambitious amateurs provide the comedy of the piece. Several musical numbers will be introduced, allowing the chorus excellent opportunities for tuneful work.

ORPHEUM—Admirers of Dickens' characters—and that ought to include every reader of his marvelous works—will rejoice to know that for its headline attraction beginning Monday, December 13, the Orpheum will present Edwin Stevens, aided by Miss Tina Marshall, in a series of Dickens' character presentations. The first of these is taken from "Trukhshank's own drawings. Mr. Stevens' act is in several parts. First, the actors appear as themselves. Then, in succession, they assume the characters of the following hypochrites, with Miss Marshall as Agnes; Grandfather Smallweed; and Dick Swiveller, with Miss Marshall as the maid, and Mrs. Skewton as the mistress. The scene between Bill and Nancy Skyes, tremendous for its dramatic force. As Wilkins Micawber, Mr. Stevens looks pertinaciously for something before the curtain falls. In an inviting appeal to both the dramatic and literary interests, and in addition should be appreciated by the mass of theatergoers who are coming to the Orpheum, is the great novelist primarily wrote, "The De Haven sextet," with Sidney C. Gibson, are seven singers and dancers who have appeared in several musical comedies, including "The Musical Shetlands and Comedy Canines" are heralded as an act for youngsters of all ages. The Orpheum is a musical comedy, little animals in build and training, while the dozen lively dogs are trained to the last notch. Miss Wood is the dancer with the hat, and she explains it, except to add that he promises as many laughs as he has antics. "Our Boys in Blue" remain another week; so do "The Yama Yama Hour," Bobby Pandor in "A Herculean Brother," and the Tempest and Sunshine trio. New motion pictures round out a well varied bill.

GRAND—"The Belle of New York," a musical comedy of vigorous age, will serve as the vehicle for the talents of the Grand's beginning with the matinee today. It is the piece in which Edna May won much of her fame, and also served as a starring play for her in London. It ran nearly two years in two hundred performances. The story concerns a wealthy man, Ichabod Bronson, who is founder and president of the Am Cigarette League of America. Mr. Bronson has a son, Harry, who goes to New York and falls in love with an actress. He finally decides to marry the girl, but his father, to prove her love is disinterested, the actress becomes a Salvation Army lassie and forms a purity brigade in opposition to old man Bronson's Anti-Cigarette League. Complications arise during the flight of Ichabod's daughter, and stage complications always spell comedy. Joseph Forarty will be Ichabod Bronson, the Daily part, while Harry Bronson, Oscar Welch will be Blinky Bill, a mixed up pugilist, and the Portuguese twins, Count Ratsi Rattatoo and Count Patsi Rattatoo, will be taken by William Pumpernick will afford excellent opportunities for Walter Cattell, while Josephine Islob will play Edna May's original role of the Salvation Army lassie. Violet Gray, the production will introduce three new members of the company—Carman Phillips as Pili Pricot, Marta Golden as Cora Kastle Pricot, and Mary DeLoe as Kastle Pricot. All are experienced in musical comedy work.

LOS ANGELES—Headed by the well known actor John H. Johnson, and his company, presenting the dramatic playlet, "The Markham Divorce Case," the new Sullivan & Considine bill tomorrow afternoon will include a number of the most interesting acts. The sketch comes with a reputation of being one of the most interesting that have ever played the Sullivan & Considine circuit. Another act of note on the bill are the Russian comedy acts, the Labalkans, and their dog Folly. They offer fifteen minutes of fast acrobatic work, relieved by many moments of comedy, much of which is furnished by the dog Folly. The Stelings are a team of European hat throwers, who promise to furnish a genuine novelty, and Edna Davenport in stories, songs and dances, which is furnished by the dog Folly. The Stelings are a team of European hat throwers, who promise to furnish a genuine novelty, and Edna Davenport in stories, songs and dances, which is furnished by the dog Folly.

UNIQUE—That melodrama has come into its own at the Unique is attested by the increase in patronage at the Third street house since Harry H. Earl, Grace Raymond and company opened there last Monday. In producing "Sidelwalks of New York" this week, beginning with the usual Monday matinee, Mr. Earl will offer a dramatic picture of the underworld of the great metropolis. The principal figure in the play is a young theological student who turns burglar by night, and whose strange life and the startling incidents therein afford numerous thrills until the final act, when one of his atrocious schemes is turned against him and he dies unrepentant. Beginning next week only one performance a night will be given, with the exception of Saturday and Sunday nights, when two shows will be presented.

OLYMPIC—"The Terrible Turk," by Charles Alphin, will be this week's bill. Abounding in oriental melody, it takes its theme from the life of a sultan in Turkey which eventuated in the final abdication of Abdul Hamid, the sultan. The opening chorus, which occupies fifteen minutes and the finale into a novel and later into a play. His story is founded upon fact, dealing with a conspiracy on the part of certain unscrupulous capitalists, working in collusion with a United States judge, to despoil the actual owners of certain tracts of land in the Nome district. The attempted "jumping" of these claims was done under cover of the law. It involved, however, serious massacres on the part of a judge, together with other governmental officials and led to an investigation and the ultimate punishment of the offenders. The play is a three-act, the scenes showing the deck of a steamer on route to Nome, a lawyer's office in that far-away town, a dance hall, a room in a road house, and at the scenes of the third and last acts have been painted from actual photographs. The dance hall is a stage copy of a resort notorious in Nome for its riotous and dissipated pleasures. Here are seen roulette wheels, faro tables and a blackjack game in full operation. To enhance the "local color" of the production, the company carries several Eskimo dogs of the breed used by Dr. Cook and Commander Peary. These dogs are cared for by Eli A. Smith, formerly a mascot man, who drove his dog team from Nome to Washington to deliver a letter to President Roosevelt.

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THREE METHODS OF WRITING A PLAY

John Galeworthy in December Atlantic in writing a play there are, philosophically speaking, three courses open to the dramatist. The first is to definitely set before the public that which it wishes to have set before it; the views and codes of life by which the public should be governed, and the values. This way is the most common, successful and popular. It makes the dramatist's position sure, and not too dramatically authoritative. The second course is to definitely set before the public those views and codes of life by which the dramatist himself lives, those theories in which he himself believes, and the more effectively if they are the opposite of what the public wishes to have placed before it, presenting them so that the audience may swallow them like powder in a spoonful of flattery. There is a third course: To set before the public no cut-and-dried codes, but the phenomena of life and character, selected and combined, but not distorted, by the dramatist's outlook, set down without fear, favor, or prejudice, leaving the public to draw such poor moral as nature may afford. This third method requires a certain detachment; it requires a certain objectivity; and a curiosity as to things for their own sake; it requires a far view, together with patient industry for no immediately practical result.

MR. MANSFIELD'S NERVES

Paul Wiltstach, the brilliant playwright, author of "The House of the Living," said of Mr. Mansfield at a dinner in New York: "Mr. Mansfield's dignity was very great. He conducted himself toward others to the detriment of himself toward him in a like manner. "But once in Chicago Mr. Mansfield was touched on the raw by a manager. Bergerac, the first night of a Cyrano de Bergerac, became a quiver, was making up with his dresser's help when the manager rushed into his dressing room, not knocking, slapped Mr. Mansfield on the back, and shouted, 'The house is packed. There isn't even a more standin' room. Now, Dick, old man, sail in and show 'em what yer made of.' "The dresser used to say, if he hadn't hustled that manager out of Cyrano would have run him through with his sword."

A FAMOUS FAMILY

Gerald Du Maurier, who is appearing in London with great success as Arsene Lupin, an English artist, and E. H. Sothern should pay damages to Miss Dixie St. Cyr for not producing her version of "Annuziotti" (The Daughter of Jorio), after they had promised to do so. When Miss Marlowe went on the stand she recited some of Miss St. Cyr's translations to prove that it was impossible. One of the verses she read was like this: Beld mute the patron angel; Dead of the wood state sacred secret; St. Onofrio yonchaufed nothing.

COURT REWARDS A MUSE

The New York courts have decreed that Miss Gertrude Hoffman should not be punished for "solomon" dances and Miss Julia Marlowe and E. H. Sothern should pay damages to Miss Dixie St. Cyr for not producing her version of "Annuziotti" (The Daughter of Jorio), after they had promised to do so. When Miss Marlowe went on the stand she recited some of Miss St. Cyr's translations to prove that it was impossible. One of the verses she read was like this: Beld mute the patron angel; Dead of the wood state sacred secret; St. Onofrio yonchaufed nothing.

NETHERSOLE COMING

Miss Olga Nethersole, whom a critic with a passion for comparison once called "the Herbert Spencer of dramatic art," will come to the Mason the week of December 27 in her recent dramatic vehicle, "The Writing on the Wall," whose plot is an interesting condition of tenement houses in American cities. Miss Nethersole's manager, Wallace Munro, has been in Los Angeles the last few days, making arrangements for her visit.

FARCE FOR HOLIDAY WEEK

Following "The Master Key," the Belasco stock company will present Leo Dietrichstein's farce, "Are You a Mason?" with a special Christmas matinee.

At the Monday matinee, December 20, Billy Onslow, a former Fischer's favorite, will open at that house in musical comedy, "Charles Just," with a special Christmas matinee. Almost all the present company will be retained.

Obscuration of the Flyers

Just at present the fame of all the aviators drops back into the shadow while the spotlight plays up the man who merely used his legs, some dogs and a sled or two and walked to the north pole—Cleveland Plain Dealer.

Quite True

"What do you call this?" asked the judge when a paper handed him bore the name and mark of a witness who couldn't sign his name. "What, your honor, is an X party statement?"—Yonkers Statesman.

REVIEWS OF RECENT BOOKS

BY W. HERBERT BLAKE

ELIZABETH visited America as Mrs. Elminor Glyn's other self, suffering under one stupendous handicap: She was not in the least romantic. She thought she was, and she tells us she is, but she really doesn't. The proof of this is that she says she failed to find America romantic, because young men and young women go trooping around together, playing tennis and playing bridge and doing other simple, healthy, enjoyable things, without any of the mystery with which some European countries fancy they shield and veil the love instinct. And then, a little later, Elizabeth meets a real American, with whom she tries to flirt—daintily but desperately. He falls in love with her, and she falls in love with him, and she tells us the truth he acts with a calm chivalry. He does not rant and swear eternally, and take his leave in a petty, half-hearted sentiment. He merely acts as her escort during her western trip—chaperoned, of course—and at the end takes leave of her very quietly, like a man and a gentleman.

Elizabeth thinks him splendid, of course, and hurries right home to her own husband, with whom she has had a trifling quarrel. She is a very good girl, and she is a very good wife. She is a very good mother. She is a very good friend. She is a very good neighbor. She is a very good citizen. She is a very good woman. She is a very good person. She is a very good soul. She is a very good spirit. She is a very good being. She is a very good creature. She is a very good animal. She is a very good plant. She is a very good mineral. She is a very good element. She is a very good compound. She is a very good mixture. She is a very good solution. She is a very good reaction. She is a very good product. She is a very good result. She is a very good effect. She is a very good cause. She is a very good condition. She is a very good position. She is a very good situation. She is a very good circumstance. She is a very good occasion. She is a very good opportunity. She is a very good chance. She is a very good prospect. She is a very good future. She is a very good past. She is a very good present. She is a very good time. She is a very good place. She is a very good world. She is a very good universe. She is a very good everything.

Now, do you believe it, mamma? writes Elizabeth to her long suffering father in England. "A man to stay in love for twenty years with a woman who kept on having eleven children, all the image of the husband, and considers the image of the husband was probably some tiresome prig like all poets, and thought her a suitable pig to hang his verses on." The second course is to definitely set before the public those views and codes of life by which the dramatist himself lives, those theories in which he himself believes, and the more effectively if they are the opposite of what the public wishes to have placed before it, presenting them so that the audience may swallow them like powder in a spoonful of flattery.

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Modern America is in some respects Elizabethan. It is a mixture of the early Victorian and later Parisian. Her Elizabeth is a dutiful child. Like all Mrs. Glyn's exotic mulberries—one is unwilling to call them figs—their is the same. Elizabeth is a dutiful child. Like all Mrs. Glyn's exotic mulberries—one is unwilling to call them figs—their is the same. Elizabeth is a dutiful child. Like all Mrs. Glyn's exotic mulberries—one is unwilling to call them figs—their is the same.

Meredith Nicholson's Island Retreat Meredith Nicholson has purchased a cottage on the south side of Mackinac Island, Michigan, and expects to spend half the year there in the future. The house was built and has been owned by Gilbert White of Grand Rapids, Michigan, who was a summer resident of the island, which is otherwise identified with writing folk from the beginning of its history. Constant Fenimore Woolson, whose novel "Anne," a story of Mackinac, is in every house on the island, is still remembered here by old residents. Jesse Lynch Williams, author of "The House of the Living," had a cottage here this year. Booth Tarkington and Charles Major have been frequent visitors there.

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she starts the sobriety of the Hub and founds a new religion, and in New York, where she justifies the Smart Set and literary folk and fosters a coal heaver on society. The satire on the four cities is good-natured, but is probably more daring than anything of the kind before written in this country. "Joshua James Chasterton" is the title of a little volume by Sumner I. Kimball which describes the life of a member of the United States life-saving service who achieves a calm, almost obscure heroism in that great and beneficent organization. The story of his life is simply told in a manner that combines not a little of the romance and adventure which made it eventful. The narration of sixty years devoted to the saving of human life as one's daily and routine duty cannot fail to interest and impress.

The fifth of the Wagner music-dramas to be retold by Dr. Oliver Huckel in English verse is "Die Walkure" ("The Valkyrie"), following "The Ringing," which has already seen a previous translation. The latter is in smooth-flowing blank verse, paraphrasing action, dialogue and setting at once, thus giving the reader a connected view of the drama as a whole. The poetry and boldness of the usual opera libretto, not to speak of its lack of literary merit, is thus avoided in favor of a genuine poem with color and color. "The Valkyrie," retold by Oliver Huckel, New York: Thomas T. Crowell & Co.

Gilbert K. Chesterton's biography of George Bernard Shaw is more than a biography of an extraordinary man by an extraordinary biographer. The book is a study in the history of philosophy and his delicious points of view. In a foreword to his book Mr. Chesterton explains his position clearly. "Most people," he writes, "either say that Shaw is a great man or that they do not understand him. I am the only person who understands him and I do not agree with him." To Shaw, Mr. Chesterton has applied with equal spirit, "It is a fascinating portrait study and I am proud to have been the painter's model." (The John Lane company, New York.)

Mr. and Mrs. Joseph Pennell started out twenty years ago to make systematic study of the cathedral towns of France. Mr. Pennell's work is embodied in the book which the Century company publishes under the title of "French Cathedrals." The text is Mrs. Pennell's, and the book will have illustrations from drawings by Mr. Pennell, the originals of which are now in the Luxembourg museum, the property of the French government.

The first sign of the approach of Christmas is the publication October 6 by the Macmillan company of "The Book of Christmas," which is a little volume is both in spirit and in form a return to an older fashion. It suggests in its general appearance an improvement upon the Christmas annual which was so familiar to our fathers and grandfathers. In spirit it suggests the simpler and more wholesome Christmas which they celebrated, and for which Hamilton W. Table read the words in an introduction which he has contributed. The text of the book, comprising the best things that have been written about Christmas, its customs, beliefs, spirit and sports is accompanied by a large number of striking decorative drawings, the work of George Wharton Edwards. There are, in addition, reproductions of numbers of the best pictures by great masters, ancient and modern. The cover, designed by Mr. Edwards, is in keeping with the artistic excellence of his work, and every detail of the cover is a masterpiece of the manufacture of the book.

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and made up a book from work which Mr. Kipling had rejected and which should remain in oblivion. This book has been christened "A Part of the Funnel," and convincingly advertised as a "New volume of stories by Rudyard Kipling," simultaneously with the appearance of Mr. Kipling's volume of new stories, "Actions and Reactions." A full description of all the thirty stories has been cabled to Mr. Kipling by Doubleday, Page & Co., who, after cable consultation, have now undertaken to publish these same stories in a library book at less than the cost given their opinion that they contain some very characteristic samples of Mr. Kipling's early work. At all events readers who may be interested in them will have a chance to get them in an authorized edition.

Brilliant in poetic imagery and evincing a certain aloof ability even in his poems of most fleshly theme, John G. Neihardt impresses one with the tragedy latent in human life in his collection of verses entitled "Man Song." In the collection are beautiful poems which, perhaps, ought never to have been written. There are others so strong and virile that they would seem to compel utterance. Of the latter sort is the "Battle Cry," which is here reproduced: More than half beaten, but fearless, Facing the storm and the night; Breathless and reeling, but fearless, Here in the hull of the fight, I who bow not but before Thee, God of the fighting Clan, Lifting my fists I implore Thee, Give me the heart of a Man!

What though I live with the winners Or perish with those who fall? Fighting the fight is all. Strong is my foe—he advances! Snapt is my blade, O Lord! See the proud banners and lances! Oh, spare me this stab of a sword! Give me no pity, nor spare me; Calm not the wrath of my foe. See where he beckons in the night! Bleeding, half-beaten—I go. Not for the glory of winning, Not for the fear of the night; Shunning the battle is sinning! Oh, spare me the heart to fight!

Red is the mist about me; Deep is the wound in my side; 'Toward that stormy host I lead; Here with my battle before me, God of the fighting Clan, Grant that the sword who bore me Suffered to suckle a Man!

Mr. Howells defends George Eliot, in his Easy Chair in December 1909, that he would be charitably interpreted as a hasty remark of the late George Meredith. Meredith is said to have said, "George Eliot had the face of a scapulo, but the face, with its long proboscis, and the protruding teeth, as of the apocalyptic horse, betrayed animality." To this aspersions Mr. Howells makes the following reply: "The only question for anyone to ask himself concerning such criticism as the saying implies is whether the cruel charge of animality is at all founded. What proof of it is there in the woman's books: in Scenes of Clerical Life, in Adam Bede, in The Mill on the Tollymore?"

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