

## May Sinclair

adds to her long list of notable achievements another remarkable novel

## The Allinghams

By the author of "Anne Severn and the Fieldings", "Mary Olivier", etc.

"Miss Sinclair has done a very big thing in 'The Allinghams' and she has done it supremely well...it is as definite, as true a survey of the complexities of life as we have ever read in fiction."

—Boston Transcript

"One reads her book, deeply stirred not only by its contesting and inter-related figures, but stirred too by the pleasure of an art, acutely realized."

—Philadelphia Ledger

"Written with the simple directness which is synonymous with Miss Sinclair's name. Its people are sharply individualized; there is no foginess about them."

—New York Herald Tribune

At all bookstores \$2.50

The Macmillan Co. • New York

A colorful, cosmopolitan story of a New England girl who escapes the narrow confines of her home town to become a reigning belle of Paris.

"Sets a high standard." — Saturday Review.

"Never was cleverer arraignment made of the 'emancipation' of the youth of today." — Boston Transcript.

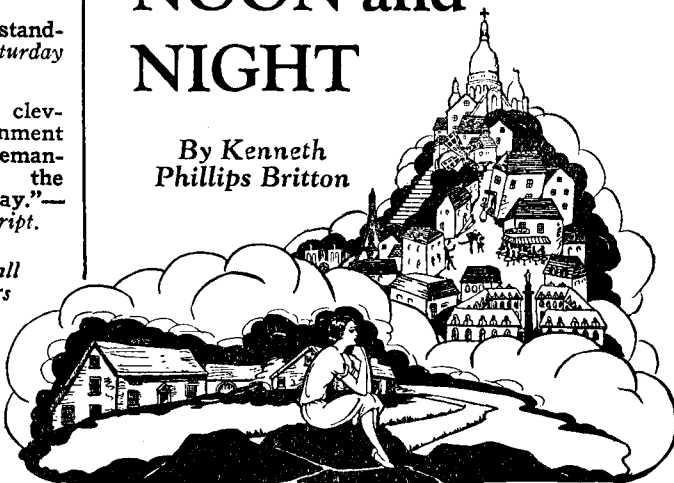
\$2.00 at all Booksellers

EDWIN VALENTINE MITCHELL  
27 Lewis St.  
HARTFORD CONN.

A Brilliant Novel of New England and Paris

## MORNING, NOON and NIGHT

By Kenneth Phillips Britton



THE LITERARY EVENT OF 1927

## From Man to Man

By OLIVE SCHREINER

Author of "THE STORY OF AN AFRICAN FARM"

Olive Schreiner considered "From Man To Man" her greatest literary achievement. England has already acclaimed this powerful, tragic story of two sisters, which contains much of the fascinating South African background that made "The Story of An African Farm" memorable. \$2.50.

HARPER & BROTHERS

## Books of Special Interest

### American Maps

A BOOK OF OLD MAPS Delineating American History from the Earliest Days Down to the Close of the Revolutionary War. Compiled and edited by EMERSON D. FITE and ARCHIBALD FREEMAN. Cambridge: The Harvard University Press. 1926. \$25.

Reviewed by WALDO R. BROWNE

ALTHOUGH a number of American historians, notably Dr. Justin Winsor, have emphasized the importance and made liberal use of old maps as historical source-material, it has remained for Drs. Emerson D. Fite and Archibald Freeman to produce a work in which the larger outlines of American exploration and territorial development are traced entirely by means of the cartographer's art. In their sumptuous folio volume, "A Book of Old Maps," they have selected for reproduction no fewer than seventy-five notable examples of cartography, beginning with three maps which depict the world as it was known to Europeans during the decade or two before Columbus's first voyage, including the colored planisphere believed to have been made either by Columbus himself or under his direction—possibly, even probably, the very map shown by the explorer to Ferdinand and Isabella. Next comes a portolan world-chart of 1500, the oldest map which has so far come to light showing the first discoveries in the new world; three sections of a world-map drawn by Bartholomew Columbus to illustrate the voyage along the coast of Central America known as Columbus's fourth voyage; the Contarini world-map of 1506, notable for its representation of the newly-discovered coasts of the two Americas; the oldest known post-Columbian globe, commonly designated the "Lenox globe;" and the famous Waldseemüller map of 1507, in which the word "America" as a name for the new world appears for the first time. Following these priceless treasures of cartography, we proceed through a long series of less rare but always illuminating examples, until we come at the end to George the Third's own copy of a map of the British colonies in North America, which was used by the peace commissioners at Paris in 1783 in tracing the original boundaries of the United States. Each of these seventy-five reproductions is accompanied by a full and carefully documented commentary, in which the historical and cartographical significance of the map is explained and analyzed, and its salient features in relation to the general scheme of the work are developed in a thoroughly scholarly fashion.

Assisted by the text, one may follow in these facsimiles, as in a sort of moving picture, the gradually extending and expanding course of American exploration and territorial development, from the time when the two Americas existed to European comprehension at first not at all, then only as a few scattered islands backed by a thin and short strip of mainland originally thought to be a part of Asia. We see this line slowly creeping south to the Straits of Magellan, then turning northward as the western coast of South America becomes explored and defined. From the same starting point a later movement towards the north develops, pushes up the eastern coast of North America and around its arctic boundaries, then turns down to meet the advancing line from the south. And along with this gradual definition of coastal outline goes a constantly broadening and deepening centripetal movement, as one explorer after another strikes off into the mainland from the various seaboard settlements, east and west; until at last the two continents stand revealed in all their main geographical features. It is a fascinating picture that the old cartographers thus develop for us, a reflected drama of tremendous human energy and daring slowly revealing a vast new world to the knowledge of mankind.

On its mechanical side also, the volume merits high praise. Save perhaps for a few somewhat smudgy plates made from photographs or holographs of early examples, the reproductions are doubtless as satisfactory as any comparatively small-scale facsimiles of old maps can be; while the typography and presswork, executed by the printing house of William Edwin Rudge, are thoroughly distinguished. A single error on the compilers' part has been noted by the present reviewer: the publication date of Mercator's first Atlas is given as 1602, whereas the correct date is 1595.

Although this "Book of Old Maps" makes its principal appeal to students and

teachers of American history, it should not fail of hearty welcome from the map-collector also, to whom it will reveal new and fascinating points of interest in the contents of his portfolios, while at the same time providing him with copies of certain cartographical rarities which no collector, however wealthy, can ever hope to possess in their original form. Altogether, it is a work which reflects exceptionally high credit upon American scholarship, printing, and publishing enterprise alike.

### Guessers and Deducers

THE AFFAIR IN DUPLEX 9B. By WILLIAM JOHNSON. New York: George H. Doran. 1927. \$2.

THE KINK. By LYNN BROCK. New York: Harper & Bros. 1927. \$2.

AURELIUS SMITH—DETECTIVE. By R. T. M. SCOTT. New York: E. P. Dutton & Co. 1927. \$2.

Reviewed by DASHIELL HAMMETT

THERE exists a considerable body of reasonably authoritative literature on crime detection. Such Europeans as Gross and Niceforo have been done into English; Macnaughten, Anderson, and Thompson of Scotland Yard, our own Pinkerton, Burns, and Dougherty, have given their experiences. Post, Dilnot, Gollomb, and others have published articles on police methods here and abroad. Some of these books have had wide circulation. There's little evidence that many copies were bought by writers of detective stories. That's too bad.

"The Affair in Duplex 9B" is—don't stop me just because you've heard this one—about the wealthy rascal who was done in with the quick-acting South American poison, and about the Assistant District Attorney who fell in love with the beautiful young suspect. The present A. D. A. talks like this:

"No, by God," said Chilton earnestly, "I'm going to prove her innocent. I saw Miss Adair, Graham, for only a few minutes, and heard her sing, but I saw enough of her to recognize that she is a sweet, clean girl whose inexperience has gotten her mixed up with a bad crowd. I'm not going to have a young girl who needs a man's protection dragged in the mire of a case like this. Find her for me, Graham, won't you, and help me shield her from this scandal, a scandal she never could live down."

Neither he nor the detectives working with him show any signs of ever having been employed in police affairs before. The simplest code ever devised—its invention followed the typewriter's by about two weeks—stumps them. (The detective who copies the coded message into his notebook is supposed, by the author and in the following chapter, not yet to have heard of it). Two typewritten letters are taken to a typewriter company for the purpose of having the machine on which they were written traced to its present owner. The company promises to try to trace it by its number. Luck to 'em! The murderer's identity may be suspected half-way through the book, but when you learn his motive you'll be ashamed of having suspected him. It's that sort of a motive.

"The Kink" is a rambling, too wordy story written in accordance with one of the current recipes, dully Babylonian in spots, gloomily melodramatic, devoid of suspense. Colonel Gore is hired to find a couple of missing men, to watch another man, to recover some stolen documents. There's a murder or two also in the book, but no excitement. This sleuth's method is simple, however the author tries to disguise it: he stalls around till things solve themselves. Even when he gets hold of a mysterious automobile's license number he takes no steps toward tracing it through the Metropolitan Police register, apparently not knowing that such an affair exists. Toward the last he does some guessing, but by then at least one reader had acquired too much of the Colonel's apathy to be aroused.

The dozen stories in "Aurelius Smith—Detective" are as mechanical as the others, and as preposterously motivated, but at least they do move and they are not padded. Smith is one of the always popular deducers, though not a very subtle specimen. It takes a shaven neck to tell him a man's probably not a gentleman, and a half-soled shoe to tell him another's hard up.

There isn't a credible character in any of these three books. Insanity seems to be growing in popularity as a motive for crime. Theoretically it has the advantage of not needing further explanation. Actually it's almost always a flop.



## A Letter from France

By LOUISE MORGAN SILL

CERTAINLY one of the most important links between literary America and literary France is Professor Régis Michaud of the University of California and the Sorbonne. From February to May, 1926, Professor Michaud gave a series of lectures at the Sorbonne on contemporary American literature, and from these formed his new book, "Le Roman Américain d'Aujourd'hui: Critique d'une Civilisation" (Boivin & Cie.). The French gift for clear analysis, interpretation, and criticism of literature is finely represented in this volume. Many Americans, living too near the subject, or not given to analysis, will find in this study an explanation of our young writers which will surprise and satisfy, and perhaps confound, them. The sincerity and justice of M. Michaud's conclusions are palpable. While showing European influence upon general American literature—English, Russian, and especially the direct French influence—the author gives Emerson credit for discovering the superman before Nietzsche. He begins with puritanism, analyzes Hawthorne (with what will be to many a new point of view), James, Howells, Edith Wharton, Dreiser, Sherwood Anderson, Cabell, Willa Cather, Zona Gale, Dell, Hergesheimer, Waldo Frank, down to Robert McAlmon, Gertrude Beasley, Hecht, and Carlos Williams. His deductions from our civilization to our new literature are valuable, and to some readers will seem final. Professor Michaud has produced several works on Emerson and has others in preparation, as well as a Panorama of Contemporary American Literature. His fruitful activity is one of many indications of French interest in our literature.

Francis Carco is only forty years old, and is already publishing memoirs of his youth. Readers who remember his "Jésus-la-Caille," "Scènes de la Vie de Montmartre," "Le Roman de François Villon," will find interest and amusement in his new book, "De Montmartre au Quartier Latin" (Albin Michel), in which he relates his adventures at the age of twenty on the famous Butte crowned by the Sacre-Coeur, and his migration to the Montparnasse region, now included in the old Latin Quarter. His recollections of Utrillo, the painter, of Picasso, originator of cubism, of Pierre MacOrlan, Roland Dorgelès, Max Jacob, and a host of other young rebels and initiators—poor, witty, talented up to the eyes, living for adventure, fantasy, imagination—are refreshing and sometimes shocking. Their rendez-vous at the *Lapin Agile*, in Montmartre, where the good Frédéric gave them unlimited credit and saved them from dinnerless nights, were as extravagant and strangely colored as a picture at the *Salon des Indépendants*.

The accumulating mass of evidence upon the life and character of Marcel Proust is enlarged by Robert Dreyfus's "Survenirs sur Marcel Proust" (Grasset), which includes a number of unpublished letters from Proust to the author, a friend of his youth. The narrative begins with the days when the two friends played together in the Champs Elysées, follows them to the Lycée, and comes later to their separation, owing to the immersion of each in his own busy life—which accounts for so many letters. In one, written at the age of seventeen, Proust said "J'ai tant à dire. Ça se presse comme des flots." That he managed to say so much, crippled with ill health as he was, remains the marvel. In another letter he explains that he has not slept for two weeks and is "half mad," though the extreme lucidity of his expression shows that his spirit burnt clear in spite of all. The more we read of Marcel Proust, written by those who knew him, or in his own letters, the more we find him lovable, admirable, and infinitely pitiable. A mere note on M. Dreyfus's book gives small idea of its contents—it must be read.

A straightforward, entertaining little book is M. Gilbert de Neufville's "En Chaland sous les Tropiques" (Grasset), an account written in easy, flexible style of his expedition with friends into northern Africa, where they traveled in hammocks borne each by four porters, and on a comfortable barge on the Niger River, poled along by tall bronze Africans superbly modelled. In and around the Sudan they hunted lions, antelopes, crocodiles, elk, hippopotami, or admired the strange architecture at Djenné, supposed to have been introduced into Africa by a Moorish poet from Grenada in the fourteenth century. There are many bits of observation of African humanity which are instructive as well as amusing, and a sketch of their mascot, the monkey "Margot," is irresistible. One of their surprises was to find a native governor, employed by the French government, writing French letters so charmingly (and so often) that his correspondence with the travelers became a source of actual literary enjoyment. An enlightening commentary on French colonial influence.

Another book with African color is the second novel by M. Jean-Simon Michel, whose first, "La Tache Noir" was mentioned here as being all ready for the film producer, if any were found. The new book "L'Héroïque Petite Madame Arnauld" (Avila), is an advance in some respects on the other—it is better constructed and the psychology is more acute. Madame Arnauld is a handsome young French woman, daughter of an army officer who was also a count, and an excessively pious

mother who finds her daughter too much like her father, the colonel. The girl marries an army surgeon much older than herself, and finds her life in Morocco, where she goes to live with her husband, more complicated than she had expected it to be. The story begins quietly in provincial France, but in Morocco the plot soon becomes lively and violent, and in the course of this exciting tale the French girl finds herself in command of a French post surrounded by native rebels—the beginning of the present Moroccan war. Her efforts to reach the authorities and secure help are vain, and the wireless only brings her pompous messages from red-tape officials in answer to her calls. She becomes desperate, and appeals by wireless to the world at large, explaining that she is a white woman, alone—her husband and their associates having been killed—and asks for help from anybody who will give it. The scandal this causes among French official circles is so intense that even when she is rescued at the last moment by her own people, and placed in safety in a hospital, she is bulldozed by the high functionaries, political complications have entered the game, and because she refuses the Cross of the Legion of Honor (for good reasons known only to herself), they are about to declare her insane. There is not a little satire in M. Michel's crisp and clever handling of his story, and it is plain that he has suffered from stupid officialdom. The book is written in brisk, conversational French.

For anyone who wishes to trace the influence of antiquity upon French literature (and hence on our own), since the middle of the nineteenth century, M. Charly Clerc's book, "Le Génie du Paganisme" (Payot), will be welcome. The author means especially Greek influence. His subtitle is "Essais sur l'Inspiration Antique dans la Littérature Contemporaine," and the work does not pretend to be more than it is, with its notes and comments and sketches of men. Paganism does not necessarily mean hostility to Christianity (compare Fénelon's "Télémaque," for instance). And in the Middle Ages, paganism was often regarded as evidence for Christianity, not its substitute.

M. Edouard Estaunié has written a new novel entitled "Tels qu'ils Furent," which will be referred to later; and the young American novelist who writes only in French, M. Julien Green, is publishing in the *Revue Hebdomadaire* a new story, "Adrienne Mesurat." French critics do not, it seems, find any model in French literature for the style and manner of M. Green, and are keenly interested in him. It is a new style, Franco-American, which is another piece of evidence of the happy combination of the French and American spirit. M. Green, reared in France, uses its language as his own, and speaks it better than he does English.

### DORAN BOOKS

## FIRST CROSSING OF THE POLAR SEA

Roald Amundsen  
Lincoln Ellsworth

The adventure of the flight of the airship *Norge* across the Pole last summer. Told by the leaders themselves, it forms one of the most thrilling chapters in the annals of exploration.

This volume includes not only the personal narratives of Ellsworth and Amundsen, but the individual accounts of the various officers and observers.

With many  
photographs and a map

Octavo, \$5.00

### DORAN BOOKS

## LLAMA LAND

Anthony Dell

A travel book de luxe of the charms and grandeur of little-known Peru. Towering mountains, sleepy Indian towns, tropical seas, lend an enchanting background to a rich study of past and present civilizations.

Lavishly illustrated

Quarto, \$10.00

### DORAN BOOKS

## PROTESTANT EUROPE

Its Crisis and Outlook

Adolf Keller  
George Stewart

A broad and scholarly view of Protestantism on the Continent. The relations of church and state, which have suffered such violent changes in recent years, are intensively studied, together with the current federative and youth movements.

A valuable contribution to the existent material on the European political and religious situation.

With many maps, diagrams and illustrations.

Octavo, \$3.50

### DORAN BOOKS

# BROTHER SAUL

by Donn Byrne

ROMAN soldiers marching on the highroads of the world, Roman ships of war carrying the eagles from Cornwall to Tyre, Roman mobs howling to great Nubian lions fighting in the arena, Roman emperors worshipping the abominations of the courtesans of Isis—and Saul of Tarsus, the fierce sword of the great Jewish Sanhedrim, most Roman of them all.

A TREMENDOUS and exalted story, a brilliant and unforgettable picture of the world in the days when the Roman Empire was young and the Nazarene was on earth.

\$2.50

Autographed first edition, boards and vellum, octavo, limited to 495 copies on sale. \$10.00

THE CENTURY CO. — Enduring Books

Donn Byrne's  
most powerful  
novel

