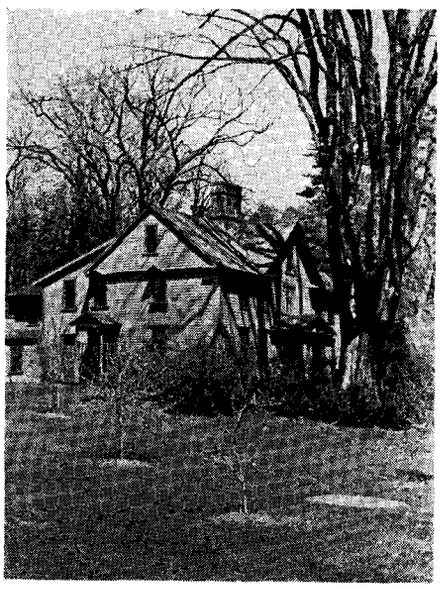
Sunken Treasure

BY ODELL SHEPARD

IN mere priority of literary experience there is slight value and no merit. If this were not so, printers and proof-readers would have an unfair advantage. Any sensible person would prefer to be the best reader of a given book, as John Keats probably was of Chapman's Homer, rather than merely the first one. Yet the sensation of being "the first that ever burst" into this or that sunless sea of literature is unquestionably thrilling. Or so I found it, at any rate, during the two or three months of a recent summer during which I read steadily on and on into a huge mass of writing which, in large part, had never been seen by any eyes other than the writer's and my own.

Students of American letters have long been aware that Bronson Alcott left a large body of manuscript which, if it were only accessible, might assist in the interpretation of Transcendentalism and of New England's great period of reform. Many students of American thought have long wished to examine this voluminous record of one whom Emerson called "the most remarkable man and the highest genius of his age," and whom his contemporaries often called "Emerson's master." For half a century, however, the eighty bound volumes of Alcott's manuscripts—more than half of them private journals, and the rest comprising "Autobiographical Collections," records of travel, public conversations, genealogical jottings, drafts of unpublished books, and minute observations upon the writer's children in their infancy—have been resting almost undisturbed on the shelves of a private library in Concord, Massachusetts. So far as scholarship is concerned, they have never before been read.

For this fact we may thank that trait of human nature which prevents a prophet from attaining high honor in his own country, among his own kin, and in his own house. Concord has long regarded Bronson Alcott with the amused tolerance which an oyster may be imagined as feeling toward its own pearl; and America in general has not yet begun to respect a man who, as some few still remember, was not respected by his butcher. If we hesitate to set him down once for all as an incompetent and impecunious charlatan, the reason is, chiefly, that Emerson, who must be allowed to have known him well, did somehow manage to put up with him, and that he himself did manage to beget a daughter who was rather impressively "successful." Yet even with such assistance Bronson Alcott was not quite "respectable" in the full, rich sense of the word. The history of his reputation reminds one of the astonishment expressed by Senator Hoar when he learned that some one was proposing to publish the journals of Henry Thoreau—actually to put into print the random jottings of that same town-loafer whom he had often seen trundling a wheelbarrow down Main Street, with a patch on the seat of his trousers.



ALCOTT'S HOUSE AT CONCORD
Photograph by Bernard DeVoto.

Alcott published himself to his own time chiefly by sixty years of conversation; but the tradition of his talk, except as it is preserved in the pages of Emerson and Thoreau, is now dwindling away. Indeed, the man might soon become a mere name if it were not for the huge mass of his unpublished writings, extending by a rough estimate to some eight million words, which he left to represent him. When these are taken into consideration, however, Alcott is seen to be one of the most fully recorded of all Americans. It is true that the early series of his journals, written in his youth in the New England hills and during his years of peddling in Virginia, were destroyed, perhaps intentionally, in 1833. Alcott himself, moreover, lost the journals dealing with his momentous visit to England and with his famous experiment at Fruitlands. Finally, two or three hundred pages of his earlier journals have been deleted, with scissors, by some unnamed domestic censor. But these deplorable gaps are really of slight importance in the tireless day-in and day-out continuity of a record which extends from 1826 to 1882 and which carries the reader from western Connecticut to Boston, Concord, England, New York, and ten times into the West. Although by no means a skillful writer, Alcott had an orderly mind and a patient, faithful, slow-pulsed hand. There are certain matters such as failure, sickness, debts, sex, and what he calls "family straits" which he will not write about, but he does write copiously and sometimes almost brilliantly about Emerson, Thoreau, Whitman, Garrison, the Channings, and a multitude of other earnest and somewhat humorless minds that made up his busy and eager world. Alcott was passionately fond of human association and he had a vast number of acquaintances. For many years, moreover, he was a neighbor and a friend of three or four men about whom we can never hear too much. His manuscripts are, in effect, an enormous letter from the nineteenth to the twentieth century.

BRONSON ALCOTT

In reading these manuscripts, so clean and clear and for the most part carefully written, one feels the excitement of an explorer. They recall that ancient tale about the spoken words that were first frozen into a long silence and then were suddenly melted into audibility for ears quite other than those at first addressed. They bring Alcott to life, like Rip Van Winkle, in an America decidedly unlike the one he knew. And scores of men and women whose names are even more dim and distant than his come to life here along with him. For all their serenity and their preoccupation with things of the mind, Alcott's manuscripts seem to crumple space and time and to crowd his past into our present. In the words of one who was a chief participant, they show us the beginnings of the anti-slavery movement in Boston, the inception and growth of the Transcendental Club, the early experiments in modern methods of education and the changing attitude toward childhood, the development of utopian and communistic schemes such as those of Brook Farm and Fruitlands, and the gradual intensification of feeling which led to the War between the States. Although written from a New Englander's point of view, they come from a man who

(Continued on next page)

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The Man Who Made Children Love Bedtime

THORNTON W. BURGESS, story-teller and naturalist, has introduced half young America to the very best families of the animal world. He has created lasting friendships between his readers and Reddy Fox, Peter Rabbit, Sammy Jay, Bob White, Jerry Muskrat, Old Mr. Toad and the myriad other personalities of meadow and forest.

Over four and one-half million copies of his books have been sold and for a long generation it has been hard to find a child who didn't know and love them. It has been said that if the children of America could choose a candidate for President, he would be Thornton Waldo Burgess.

"The Bedtime Story Man" was born in Sandwich, Massachusetts, in 1874. In the fields and woods and on the salt marshes of old Cape Cod, he spent his boyhood fishing and hunting, and learning to know the birds, animals and flowers, which were later to make his fortune. He stayed in Sandwich until he was nineteen. Then two unhappy years spent in a large Boston shoe store decided him definitely that he wanted to be a writer. He went to Springfield and in the next fifteen years worked up from office boy to editor of *Good Housekeeping*. But in all this time, he never lost his passion for the outdoors, and spent all his spare time ranging the woods and fields.

Mr. Burgess wrote his first book because he had a small, blue-eyed son who demanded entertainment. Each night his father used to tell him stories of what he had seen and heard out in the meadows among the furred and feathered folk. When the little boy went away to visit his grandmother in Chicago, even the excitement of new strange places couldn't diminish his curiosity about the doings of Reddy Fox and Peter Rabbit back in Massachusetts. So his father wrote out the stories and sent him one every day by mail. These stories were collected into the book called "Old Mother West Wind" in 1910, and since that time Thornton Burgess' "Bedtime Stories" have become a national institution.

Only two weeks ago, the latest of Mr. Burgess' volumes was published. Miss Thora Stowell had written "The Book of Animal Life" for English children about English animals. Mr. Burgess has adapted this edition for American children by adding many American animals. Presenting accurate information for older boys and girls, "The Book of Animal Life" has the friendly charm of every Burgess book.

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Sunken Treasure

(*Continued from preceding page*)

knew the Old South and who came to know the New West. Indeed, they suggest that Alcott was one of the first Americans to see this country not by sections but as a whole. What is perhaps more valuable, they give us hundreds of new glimpses of Emerson, as seen by one who knew him intimately for almost fifty years. They take us into the study of Dr. Channing, into the printing-office of Garrison's *Liberator*, and into Thoreau's hut at Walden Pond. They bring Nathaniel Hawthorne before one, and they draw Walt Whitman, at the height of his powers, to the life. They reveal Louisa Alcott in her infancy, her girlhood, and her maturity, as seen by the man who made her, in large part, what she was.

Much has been made, and rightly, of the recent discovery at Malahide Castle of James Boswell's "Tour to the Hebrides" in the original manuscript. One has no difficulty in imagining the thrill of the man who first glanced at those mouldering and spotted leaves as they lay in the old croquet box and saw what he had before him. Yet he had found only the original and superior version of a work which had been easily accessible in print for a century and a half. Not a thousandth part of Alcott's manuscripts have ever been published. Boswell draws one superb picture of one great man. Alcott, though far less able in portraiture, presents his reader with dozens of sketches which include at least a few persons as great in their way as Dr. Johnson himself.

Although the thrill of discovery may be the same in reading the manuscripts of Alcott as in finding those of Boswell, the two writers are as different as any two that one might name. Alcott has by far too little of Boswell's precise detail. His thought tends always toward the abstract. Above all else, his prose needs a great many more little shining nailheads of ascertained fact, driven home. He never tells us, as Boswell does of Johnson, what Thoreau had for breakfast. He never mentions Emerson's trick of hiding a half-smoked cigar under one of the railings of his fence when he went into the house. He was neither a gossip nor a quidnunc. One might say that he lived not so much on the surface of the earth as in the stratosphere, where he was accessible chiefly to the cosmic rays. He was not a reporter of human frailties but a secretary of the Spirit. For that reason, however, he is all the more fitted to remind us of those qualities in American thought and experience which must persist for as long as America endures.

Odell Shepard, professor of English at Trinity College, edited "The Heart of Thoreau's Journals," and is the author of a number of books, including "Shakespeare Questions," "The Lore of the Unicorn," and the forthcoming "Pedlar's Progress: The Life of Bronson Alcott."

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Highlights of 100 Years

(Continued from page 6A)

really responsible for the German Navy as it exists today. When it was published it was immediately translated into German. Emperor William was so impressed with the book that he ordered a copy placed in the library of every German warship, and ordered all German naval officers to read and study it. Emperor William praised it as the greatest modern work on naval affairs, and the greatest work on sea power. This book taught the Germans the importance of gaining sea power.

In 1898 Little, Brown made a significant addition to their list with the purchase of Roberts Brothers, among whose authors were Edward Everett Hale, Helen Hunt Jackson ("Ramona"), Laura E. Richards, Emily Dickinson, and Louisa M. Alcott. Thomas Niles, manager of Roberts (and another bookseller turned publisher), had published "Little Women" in 1868 somewhat against his own judgment; but fortunately he had had the presence of mind to show the manuscript to his niece and some of her friends, and followed their opinion. He made Miss Alcott an outright offer, but immediately advised her to take royalties instead, which she did. Little, Brown is still paying royalties on "Little Women" to Miss Alcott's heirs, although the book is out of copyright.

When the story comes into the twentieth century, "One Hundred Years" leaves even more to the memories of its readers, and rides the high spots. Thornton W. Burgess's animal stories first appeared in book form in 1910. E. Phillips Oppenheim has been on the list since 1903; "The Great Impersonation" did not take place until 1920. A good anecdote (not in the book) tells how Jeffrey Farnol got his start. During 1910 he was looking all over New York for a publisher for "The Broad Highway," but without any luck. A friend offered to take it to Boston and show it to Little, Brown. The friend got to Boston all right, but forgot about the manuscript. Herbert Jenkins got "The Broad Highway" in London a year later.

Good for a paragraph in any publishing history is the story of A. S. M. Hutchinson. "If Winter Comes," his fourth novel and his greatest success, probably fooled more people more of the time than any other book published in 1921. The old opposite-editorial page of the *World*, with Broun and F. P. A., went off the deep end, and all the young intellectuals were reading "If Winter Comes," under the impression that Mr. Hutchinson was in the vanguard of a movement for the reform of divorce laws and sexual taboos. Their faces turned red when "This Freedom"—probably the worst novel Little, Brown ever published, though I haven't read them all—came out in 1922. Even the general public lay down on Hutchinson after 160,000 copies of "This Freedom," leaving the publishers with 20,000 copies and 20,000 unbound sheets, ordered for

(Continued on page 20A)

He has made it "The Edmonds Country"

WALTER D. EDMONDS

WALTER D. EDMONDS has taken upper New York State as his writing province. He was born there, has become its historian, and has made it the fountainhead of all his novels.

"Rome Haul," Edmonds' first novel, is the story of a farm boy turned canal-boater and of his love for Molly Larkins, the canal boat cook. Actually the chief character is the Erie Canal itself with its roaring, hard-working, fighting, drinking, wenching crews who carried wheat East, manufactures and immigrants West. The hinterland of the Canal in the 60's provides the background for "The Big Barn," the intricate tale of old Ralph Wilder who builds the biggest barn in the country as a symbol of his conquest of the Northern New York wilderness. Less of an epic than "Rome Haul," this book marks an increase in the author's power of accurate and sensitive characterization. "Erie Water" goes back to the building of the canal, to tell how Jerry Fowler forgot even his wife in the cutting of the great ditch through swamp and forest from Albany to the lake. "Mostly Canallers" contains twenty-four short stories about the men who ran the boats on the canal, of the eccentric beings who tended the locks, of freighting and fighting between the crews, of races between whatever things will move whether barges or caterpillars—stories which are not merely character sketches but have absorbing plots. Most recently, in "Drums Along the Mohawk," Mr. Edmonds tells the story of the forgotten pioneers of the Mohawk Valley and their magnificent single-handed struggle to defend their homes from marauding British, Indians and Tories—fighting a war they never understood, abandoned by the continental authorities and ignored ever since by history.

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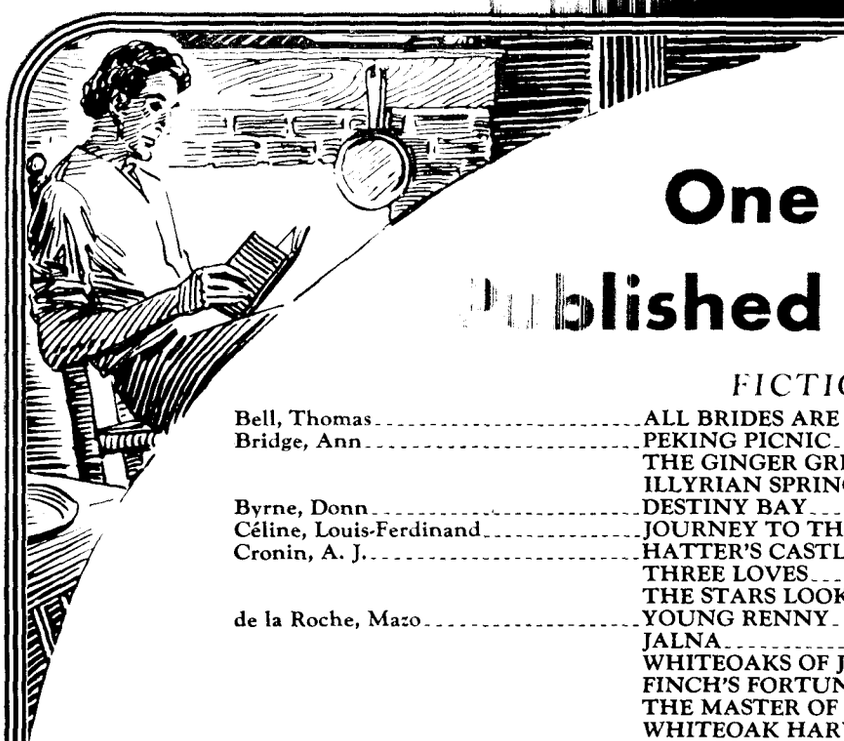

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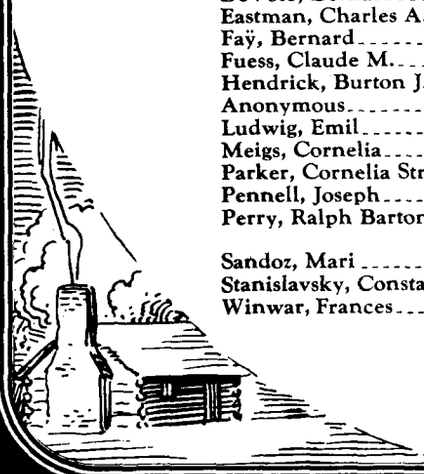

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Highlights of 100 Years

(Continued from page 17A)

the Christmas rush that was all over by Thanksgiving.

Little, Brown became the publishers of Atlantic Monthly Press books in 1925, acquiring a new list of authors including A. Edward Newton and James Truslow Adams. Since then the Atlantic Press has gone in heavily for prize contests, and the first of these events turned up "Jalna" in 1927, which was to become the nearest literary equivalent of a perpetual motion machine: there are now six volumes, and it goes forward and backward. The best known of all the Atlantic Press books is undoubtedly Nordhoff and Hall's "Mutiny on the Bounty."

From here on the story is as familiar as "Only Yesterday." In 1929 came Remarque's "All Quiet on the Western Front." Little, Brown first heard of this book through a German dispatch in the London *Observer*, and cabled to England for it. Another American publisher had it on option ("One Hundred Years" politely doesn't say who) but turned it down two days later, because it was "too pacifistic." In three years "All Quiet" had been translated into more than twenty-five languages, and had a world sale of 3,500,000 copies.

I wish "One Hundred Years" had told the rest of the story. Every one remembers that in Little, Brown's edition, one chapter of "All Quiet," the famous hospital scene was omitted. This chapter was taken out at the instance of the Book-of-the-Month Club, after the book had been set up in type; the elimination of the chapter made it necessary to repage the entire book. When "All Quiet" was submitted to the Book-of-the-Month Club, Alfred McIntyre wrote to Robert K. Haas, then president of the B. M. C., as follows: "There is no doubt that the book will shock some people, but it is so magnificently done that we have thought it would not be censored. We are worried somewhat about one episode, that in the hospital, and we are entirely prepared to remove this, and indeed, would make any further changes required by your Selecting Committee, although any elimination will, we think, take something of value from a great book." It was decided to eliminate the chapter so that there would be no danger of having the book barred from the mails—an eventuality which would have made more trouble for the Book-of-the-Month Club, which distributes individual volumes by mail to its subscribers, than for the publisher, who can make quantity shipments to booksellers by express. The hospital scene was later restored in Grosset & Dunlap's reprint edition of "All Quiet."

This account has of necessity omitted to mention many publications of interest and importance, but particular reference should be made to two books that came out during the twenties. One of these,

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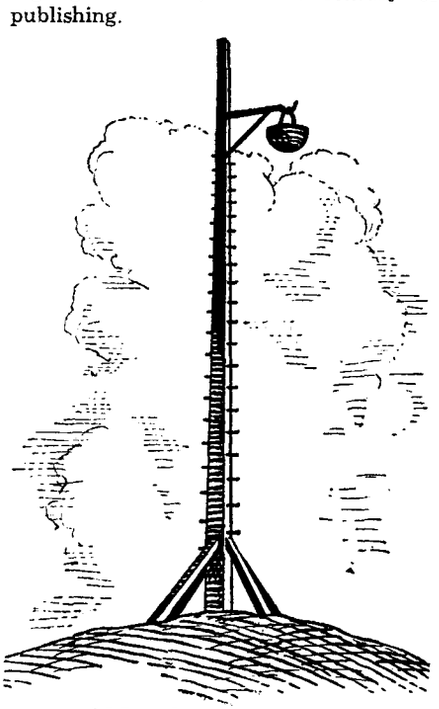
"The Supreme Court in United States History," by Charles Warren, was awarded the Pulitzer Prize for history in 1923, and is particularly timely in the light of 1937 headlines. The other, Ulrich B. Phillips's "Life and Labor in the Old South," was published in 1929, and is generally regarded by historians as a work of high distinction.

Returning to fiction, after Remarque came other writers—A. J. Cronin, Louis-Ferdinand Céline, Walter D. Edmonds, James Hilton. . . . "Mr. Chips" was ordered as a Christmas story by *The British Weekly*, and Hilton was stumped for an idea almost until the deadline. . . . And in 1935 Little, Brown took over "The Old Farmer's Almanac," published continuously since 1793.

This story of Little, Brown's hundred years in publishing has taken shape largely in terms of Little, Brown's authors; and it is probably true, as I have heard more than one publisher say, that a publishing house is, in the last analysis, its list of authors. The most brilliant editors, the most sagacious publishers, live in the background behind the writers they develop and the books they sponsor. The line of succession, from the days of Charles C. Little and James Brown, runs through their surviving partner Augustus Flagg; John Murray Brown, youngest son of James; James W. McIntyre, who became head of the firm in 1908; Charles W. Allen; and Alfred McIntyre, son of the elder McIntyre, president since 1926. These men have represented an unbroken tradition, which they have summed up in the Latin phrase of their motto, "Non refert quam multos sed quam bonos habeas," or in English, "fewer and better books." This tradition is concrete in terms of the books and authors which have highlighted Little, Brown's century of publishing.



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THE PERSONALITY OF BOOKS by Roger L. Scaife

WHEN you think of a favorite book, doesn't a picture of the book itself often come to your mind? Have you never glimpsed an old familiar cover and found the story emerging from some forgotten corner in your memory?

Can you think of "Alice in Wonderland" without seeing in your mind the bright red cover, the pictures of the mad Tea Party, the King and Queen, the Mad Hatter and the other pen-and-inks by John Tenniel which are so absolutely a part of the story? Do you remember the Louisa Alcott books of old in their sober, brown or green bindings? That binding is still used and many copies of these juveniles are still circulated in this original style because the reading public associate the form with the stories they really care for.

The PERSONALITY OF A BOOK is the work of author, artist and publisher combined, and to produce a harmonious whole all three must collaborate understandingly.

Little, Brown and Company always try to convey through the physical appearance of their books an indication of their content and, at the same time, recognize the importance of individual treatment.

For this reason the planning of every detail is carried through under the watchful supervision both of technical experts and of the executives of the Company.

Before a manuscript is placed in the printer's hands it is gone over with scrupulous care by a member of the Editorial Department, then it goes under the eye of the designer, who plans the type page, the size and style of type, the proper margins, the decorations and the choice of paper in order to give the volume the proper proportions. Many other details are connected with this work—an important item is planning the title page, for even the simplest of title pages can be a thing of typographical beauty. The question of illustrations is discussed and an artist selected whose work seems appropriate to the character of the book. The plans for jacket or wrapper are then determined. The illustrator is expected to furnish the jacket drawing when illustrations are used. When illustrated jackets are not appropriate, typography, descriptive text, design and color become even more important.

There are four cardinal principles which Little, Brown and Company apply to their jackets. First, they shall attract and appeal at a glance. Second, they shall be so designed as to make clear and definite the title and the author's name. Third, such descriptive matter as may be included must give accurate information. Fourth, the whole effect of the wrapper should identify itself with the book, its contents, and its general character.

Since the jacket sounds the keynote, the designs for the binding, its color, etc., are left until the jacket design has been approved. The cover is then planned to blend with the jacket and the book is sped to completion through the various processes.

It must be remembered, however, that much work remains for both the author and publisher before the volume makes its bow to the public. The correction of the proof, first in galley form and then in page, often necessitates revisions and delays. Last moment additions or changes often occur. Then there is the index to prepare, which cannot be done until the final page proofs are complete. The reproduction of the illustrations in any one of the many processes now available depends upon the book itself and the character of the pictures.

Little, Brown and Company has no press of its own, preferring to make use of the various plants which offer special facilities for special work. The engraving and color work also are reproduced by a number of outside engraving companies.

The binding, however, is done in their own Riverside Bindery in Cambridge, especially designed for the varying needs of the business.

Book-making is much the same throughout the publishing industry. If Little, Brown and Company's books are individual, it is because care is taken with each step in the manufacture, the executives keep in touch with these processes, and try to follow the tastes and inclinations of the authors. As a result, it is believed that the appearance of Little, Brown books reflects the spirit and content of the text, thus giving to each title a personality of its own.

THE PRESENT DIRECTORS OF LITTLE, BROWN & CO.

Seated, left to right, Herbert F. Jenkins, 1st vice president; Alfred R. McIntyre, president; Ross Whistler, treasurer. Standing, left to right, Henry G. Halladay, secretary; Roger L. Scaife, 2nd vice president; John A. Reed, 3rd vice president; James W. Sherman, head of the schoolbook department.

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Advertisement

Beginning THE NEXT HUNDRED YEARS

At 35...

A. J. CRONIN was a London physician; at 35 he was the author of a novel which was challenging comparison with the work of Dickens, Hardy and Balzac. *Hatter's Castle* was published in 1931 and made its author famous. Three other novels, *Three Loves, Grand Canary* and the 1935 best-seller *The Stars Look Down,* have followed. Now he has written to his American publishers that he is more than half way through a new novel and "crazy about it. South Wales (town, then village) then London are the scenes." This is a medical novel, based in part on Cronin's own experiences—he was once government medical inspector in the mines of South Wales. He adds: "I simply *had* to write this book." This is good news for his American audience. We hope to publish the new novel in August.

A. J. CRONIN

Since 1926...

when SYLVIA THOMPSON'S novel, *The Hounds of Spring,* was heading the bestseller lists, she has written a succession of novels which have made her work popular with a wide audience. Then she was a light-hearted girl of 23; now her work has taken on more serious undertones. At present she is hard at work on what she regards as her most ambitious undertaking, a novel to be called *Recapture the Moon,* which "begins in 1918 at the end of one war and ends in 1938 at the opening of another." For these last three months Miss Thompson has been quietly working in South Egremont, Massachusetts, in the Berkshires. Her novel is near enough to completion for us to say that we expect to bring it out in July.

SYLVIA THOMPSON

Second Winner

The second winner of the Atlantic Novel Prize was *Peking Picnic,* a first novel by ANN BRIDGE, the wife of a British diplomat who conceals her identity under this pseudonym. Her husband's career has taken this author to remote parts of the earth. In each of her novels she has presented arresting pictures of Anglo-Saxons in exotic environments. The setting of *Peking Picnic* and of the novel which followed, *The Ginger Griffin,* was China. With her third book, *Illyrian Spring,* the scene shifted to the Dalmatian coast. Now she is working at the rate of two thousand words a day on a new novel. She writes: "I can go on giving you encouragement about *Enchanter's Nightshade.* I am halfway through Chapter XVII, and there are to be but 27! It is different to the others:—it is not so gentle, the interest is diffused over more characters instead of being concentrated on one or two, and being a continental 'period piece' (thirty years ago in N. Italy) it has in a way less immediate smack."

ANN BRIDGE

MAZO DE LA ROCHE

Jalna

Jalna was the novel which won for Mazo de la Roche in 1927, the first Atlantic Novel Prize of $10,000. This, with five novels which follow in the series, make up the well-loved saga of the Canadian family of Whiteoaks. Best known for the Jalna novels, Miss de la Roche has other strings to her bow, notably a delicately penetrating, yet realistic and unsentimental understanding of children which was charmingly demonstrated in her book *Beside a Norman Tower.* Published in 1934, this little book described in exquisite detail the everyday life of a very small brother and sister, just out of babyhood. In a new book on which she is now at work, *The Very House,* Miss de la Roche continues their adventures as they grow a little older, in the same happy vein which made *Beside a Norman Tower* a delight for the discriminating reader. At present in England, the author plans to come to America when her play *Whiteoaks* has its New York opening. The American production, originally scheduled by the Shuberts for last November, has been postponed because of the tremendous success of the play in London, where it has already had a run of over 300 performances.

LITTLE, BROWN & CO.,
34 Beacon St., Boston, Mass.

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Twenty Titles from our Spring List and a Hint of Richness to Come

AND THEN YOU WISH
By John van Druten. $2.50
"In creating Blanche Bowen he has done something very much more remarkable than anything he has previously attempted."—*New York Times Book Review.*

BEAT TO QUARTERS
By C. S. Forester. (April) $2.50
"I recommend Forester to everyone literate I know."—*Ernest Hemingway.*

BUGLES BLOW NO MORE
By Clifford Dowdey. (May) $2.50
A novel of a city which lived with war at its gates for four years: Richmond 1861-1865.

GOOD OLD JACK
By Eric Hatch. (April) $2.00
We like it and we think he's funny.

THE HEELS OF A GALE
By Capt. George H. Grant. $2.00
A salty yarn of iron ships.

LUCIFER IN PINE LAKE
By Samuel Rogers. $2.50
"Never has the life in such a community been more realistically presented."
—*Charles Hanson Towne*

MADNESS IN THE HEART
By Edward Donahoe. $2.00
"A most vital performance."
—*Carl Van Vechten*

THE TURBULENT PENDRAYLES
By Tobias Wagner. (April) $2.50
They had a code and stuck to it.

CAESAR IN ABYSSINIA
By George Steer. $3.00
"A horrible and fascinating book."
—*News-Week*

CLAUDE KITCHIN AND THE WILSON WAR POLICIES
By Alex Mathews Arnett. (April) $3.00
He had the courage to fight against our entry into the World War.

CONTACT
By Charles Codman (May) $2.00
Air Adventures in the World War.

THE INCREDIBLE MESSIAH: *The Deification of Father Divine.*
By Robert Parker. (May) $2.50
The story of Messianism in America in terms of a dark divinity.

THE MAKING OF THE CONSTITUTION
By Charles Warren. $3.75
New Edition
For those who really want to know what the framers intended.

MY INDIA
By Lillian Luker Ashby with Roger Whately. $3.00
She knew India as Kim knew it.

PEDLAR'S PROGRESS: *The Life of Bronson Alcott.*
By Odell Shepard. (May) $3.75
Limited Edition $12.50
Little, Brown & Company's Centenary Prize Book.

THE POEMS OF EMILY DICKINSON
Edited by Martha Dickinson Bianchi & Alfred Leete Hampson. $3.50

SHIPS AND WOMEN: *The Log of a Sailor.*
By Bill Adams. (April) $2.50

THIS IS MY AFFAIR
By Lola Kinel. $3.00
"Intimate and unusual autobiography."
—*Book-of-the-Month Club News*

WAR MEMOIRS OF DAVID LLOYD GEORGE
Volume VI $3.00
"It will receive attention in many lands for many years."—*The Nation.*

WHY WAS LINCOLN MURDERED?
By Otto Eisenschiml. $3.50

Coming

STORY OF OUR CONSTITUTION: *An American Biography*
By Burton J. Hendrick. June

NEW NOVEL
By A. J. Cronin. August

DEATH ON THE INSTALLMENT PLAN
By Louis-Ferdinand Céline. Sept.

THE GOOD SOCIETY
By Walter Lippmann. September

ENCHANTER'S NIGHTSHADE
By Ann Bridge. October

NOVELETTE PRIZE WINNER
September

1837 *One Hundred Years of Book Publishing Under One Name* **1937**

LITTLE, BROWN & CO. PUBLISHERS, BOSTON

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