

UNION  
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## Travels In Congo Fine Story In Conrad's Style

Since the days of Livingston and Stanley, Africa has exercised a strange influence on modern men of letters, and many of the famous writers of the past two generations have answered the imperative call to visit the Dark Continent. The result has been some memorable books and as a by-product, the discovery of primitive African sculpture, a discovery whose influence on the world of contemporary sculpture and painting cannot as yet be fully estimated.

Chief, perhaps, among the novelists who obeyed the call of the African wild was Joseph Conrad, who, as a boy, placed his finger on the map of the Congo and announced that one day "he would go there." He did go and "Heart of Darkness" is the immortal record of what he saw.

The latest writer of world renown to record his impressions of the Congo is Andre Gide. He had visited north Africa twice before, the first time in company with Oscar Wilde. But the interior was still terra incognita to him until, in 1926, he organized his trip to the Congo.

The motion picture record of his journey has already become one of the classics of the cinematic art and the two books published from his diaries—"Voyage au Congo" and "Le Retour du Tchad"—this month are being brought out in English by Alfred A. Knopf, under the title, "Travels in the Congo."

Like Conrad, Gide had always wanted "to go there." The parallel becomes more interesting when one remembers that Gide is mainly responsible for Conrad's success in France and has translated several of his books. During Gide's travels in Africa Conrad's "Heart of Darkness" went with him and he observes that the picture there drawn is still a valid one. Gide's own book seems destined to become another classic of African travel and exploration.

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