

# THE BOOKMAN'S GUIDE TO FICTION

THE BOOKMAN will present each month tabloid reviews of a selected list of recent fiction. This section will include also the books most in demand according to the current reports in "Books of the Month", compiled by the R. R. Bowker Company, The Baker and Taylor Company's "Retail Bookseller", and "THE BOOKMAN'S Monthly Score". Such books as the editor specially recommends are marked with a star.

**VIRGINIA'S WILD OATS** — F. E. Bailey — *Bobbs-Merrill*. A very attractive girl reaps a goodly harvest from discreetly sown wild oats.

**MEN OF EARTH** — Bernice Brown — *Putnam*. Stories of Scandinavian peasants transplanted to American farms that retain something of the genuine earthy tang of peasant life as well as the flavor of its monotony.

**JOHN BURNET OF BARNS** — John Buchan — *Dodd, Mead*. A plain man's story of his outlawry under the Stuarts, with surprisingly vivid touches of color.

\* **THE INTERPRETER'S HOUSE** — Struthers Burt — *Scribner*. Adjusting prewar ideals to postwar standards in New York society.

**THE HOME-MAKER** — Dorothy Canfield — *Harcourt, Brace*. Whose place is in the home anyway? It is hard to decide after reading this novel.

**THE GOLDEN COCOON** — Ruth Cross — *Harper*. The girl comes out from Texas, up through the south to the dazzle of New York — and there you are!

**A GENTLEMAN OF COURAGE** — James Oliver Curwood — *Cosmopolitan*. A striking contrast — the bleak, rugged background of sub-Arctic Canada and the fiery lives of its inhabitants.

\* **MADAME CLAIRE** — Susan Ertz — *Appleton*. This charming old lady with her fix it tendencies continues to charm.

**THE RED BEACON** — Concha Espina — *Appleton*. The author of "Mariflor" tells the story of a miller's daughter in the north of Spain.

\* **SO BIG** — Edna Ferber — *Doubleday, Page*. A simple and remarkably effective study of a mother's life and her disappointment in her son.

**THE TIME-WORN TOWN** — J. S. Fletcher — *Knopf*. This murder mystery in a graft ridden English pocket borough is an exciting tale.

**THE HANDWRITING ON THE WALL** — David Fox — *McBride*. The Shadowers, Inc. score another well deserved success and round up a gang of criminals.

\* **HEIRS APPARENT** — Philip Gibbs — *Doran*. The war generation and the post-war generation compared and analyzed.

**THE CALL OF THE CANYON** — Zane Grey — *Harper*. The society girl's conflict with the untamed west is negligible beside Mr. Grey's depiction of the Arizona desert.

**RE-CREATIONS** — Grace Livingston Hill — *Lippincott*. An interior decorator of lives as well as houses — sweet and pretty, she makes 'em.

**THE GOLDEN LADDER** — Rupert Hughes — *Harper*. Madame Jumel, Aaron Burr, and Hamilton again make gay reading.

\* **LUMMOX** — Fannie Hurst — *Harper*. Impressionistic study of a cook, inarticulate yet powerful, and of the lives which touch hers.

**INIGO SANDYS** — E. B. C. Jones — *Holt*. In which the hero's egotistical agonies and writhings grow wearisome long before he makes the final feeble gesture of suicide.

**ISLE OF THORNS** — Sheila Kaye-Smith — *Dutton*. This reprint of one of Miss Kaye-Smith's early books, dealing with the mutual regeneration of a thin blooded man and a hot blooded girl, while bearing evidences of her beauty of style, is fumbling and uncertain and will add nothing to her reputation.

**RECOMPENSE** — Robert Keable — *Putnam*. An attempt to reawake the sex interest of "Simon Called Peter" in a cheaply audacious sequel.

**TOLD BY AN IDIOT** — Rose Macaulay — *Boni, Liveright*. A remarkably clever study of an English family over a panorama of years and beliefs.

**TONGUES OF FLAME** — Peter Clark Macfarlane — *Cosmopolitan*. A story of strong men, strong women, and their strengths. Weaknesses enter only to be resolutely conquered.

**THE PLASTIC AGE** — Percy Marks — *Century*. Virtue triumphs in an American college where the fight to keep pure is apparently somewhat exhausting but not hopeless.

**SEWARD'S FOLLY** — Edison Marshall — *Little, Brown*. A highly dramatic novelization of the purchase of Alaska.

**HIGH FIRES** — Marjorie Barkley McClure — *Little, Brown*. The question of religious unity and a love story and Detroit make good reading.

**THE COMMANDMENT OF MOSES** — Stephen McKenna — *Little, Brown*. A woman who doesn't know what to do with herself, and how she doesn't do it.

**THE RELUCTANT LOVER** — Stephen McKenna — *Little, Brown*. Only its bitter cynicism betrays that this was the work of a very young author.

**THE CALLAHANS AND THE MURPHYS** — Kathleen Norris — *Doubleday, Page*. Irish hearts that beat for the most part not as one. Amusing and filled with sentiment.

**THE WRATH TO COME** — E. Phillips Oppenheim — *Little, Brown*. Prognostications of future melodramatic difficulties in the conduct of international affairs.

**DUST TO DUST** — Isabel Ostrander — *McBride*. The morbid ending mars a clever plot rich in incident.

**\* THE SINGING SEASON** — Isabel Patterson — *Boni, Liveright*. A brilliant and piquant romance of old Spain. Colorful and finely written. (See page 86.)

**THE BARBARIAN LOVER** — Margaret Pedler — *Doran*. Heart pull from India to England.

**THE TEST OF DONALD NORTON** — Robert E. Pinkerton — *Reilly, Lee*. The Hudson Bay Company has a lot to answer for in regard to modern fiction. Here's another soul battle on a trading post.

**PROUD FLESH** — Lawrence Rising — *Boni, Liveright*. This story, with Fernanda Borel and San Francisco as its heroines, begins in an atmosphere of uncanniness and dread, and develops more conventionally than might have been expected, emphasizing the love and character rather than the adventure element.

**BARDELYS THE MAGNIFICENT** — Rafael Sabatini — *Houghton Mifflin*. One of the best of recent Sabatini thrillers, in Languedoc in the year of the rebellion.

**MISTRESS WILDING** — Rafael Sabatini — *Houghton Mifflin*. More of a love story than many of Sabatini's, this tale of Monmouth's rebellion.

**THE ACE OF BLADES** — Charles B. Stilson — *Watt*. A romance of Louis XIV with plenty of sword play and love making.

**\* THE UNSEEMLY ADVENTURE** — Ralph Straus — *Holt*. A modern Bacchus shows a staid young man how to live along English roads. (See page 87.)

**EMPTY HANDS** — Arthur Stringer — *Bobbs-Merrill*. What would you and your wife do, lost in the Canadian wilderness? Here is one answer.

**DEEP IN THE HEARTS OF MEN** — Mary E. Waller — *Little, Brown*. The heart of a coal miner explained.

**THE DREAM** — H. G. Wells — *Macmillan*. What will the world think of our little life in years far hence? H. G. thinks he knows.

**\* OLD NEW YORK** — Edith Wharton — *Appleton*. Four exquisite stories of New York life in different periods.

**\* THE ABLE MCLAUGHLINS** — Margaret Wilson — *Harper*. Double prize novel — a study of Scotch middle west in the Sixties.

**\* LEAVE IT TO PSMITH** — P. G. Wodehouse — *Doran*. Delightful romantic foolery this — all about a lot of charming morons impossibly adventuring.