

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 "Monthly Book Bulletin", and "THE BOOKMAN'S Monthly Score". Such books as the editor especially recommends are marked with a star.

O. HENRY MEMORIAL AWARD PRIZE STORIES OF 1922—*Doubleday, Page*. Irvin Cobb heads a galaxy of story tellers old and new. The collection is supplemented by a list of honorable mentions.

MINGLESTREAMS—Jane Abbott—*Lippincott*. Hammock reading for juvenile adults, but a far seeing stage manager might, by working it over, turn it into a successful light comedy.

WEST OF THE WATER TOWER—Anonymous—*Harper*. A sentimental story disguised by fair realistic reporting.

*BLACK OXEN—Gertrude Atherton—*Boni, Liveright*. This gland regulated tale of sex and society might well have been called, "The Older Generation Grows Younger".

THE SOUL OF ABE LINCOLN—Bernie Bahcock—*Lippincott*. A spirited romance of Civil War days pervaded by the kindly spirit of Abraham Lincoln and afire with a lofty patriotism.

THE SCUDDERS—Irving Bacheller—*Macmillan*. A slightly querulous satire on the supposed follies of the mythical younger generation.

THE DIM LANTERN—Temple Bailey—*Penn*. Love in all its pristine sweetness with only such complications as can be sweetly weathered.

THE BOX OF SPIKENARD—Ethel Boileau—*Doran*. Some husbands treat the precious ointment of a woman's love as if it were cold cream to be used after shaving.

THE VILLAGE—Ivan Bunin—*Knopf*. Primarily this is Russian portraiture. The plot is like a mole. One knows it is there by its trail, but it is hardly ever seen.

*ONE OF OURS—Willia Cather—*Knopf*. The western plains and the war afford a

young American Hamlet the opportunity to discover his soul and lose his life.

THE DIARY OF A DRUG FIEND—Aleister Crowley—*Dutton*. Well written. Too well written—the first stage is presented so alluringly as to overshadow the after horrors related. As to the salvation offered, only a wealthy addict could afford it.

THE RIDDLE AND OTHER TALES—Walter de la Mare—*Knopf*. This man is again a magician manipulating adjectives into exquisite and exact service while juggling an abundance of convincing metaphors throughout his almost mystical stories.

THE MASTER BREED—Francis Dickie—*Doran*. A strong, idealistic man meets a strong, idealistic, beautiful woman, captain of her own whaling ship, as ever the twain shall meet.

*THE ENCHANTED APRIL—"Elizabeth"—*Doubleday, Page*. On a warm day when one wants to run away from one's husband, this is a perfect antidote.

FLAMING YOUTH—Warner Fabian—*Boni, Liveright*. An unabashed study of the flapper at her freest, which leaves to the reader the task of pointing a moral.

EXTERIOR TO THE EVIDENCE—J.S. Fletcher—*Knopf*. The stolen papers are cleverly located, but who murdered the old millionaire?

RAMSHACKLE HOUSE—Hulbert Footner—*Doran*. Equal parts of Maryland, young lovers, and a murder mystery make this literary julep.

THE DOOM DEALER—David Fox—*McBride*. Set a thief to catch a thief. So Miss Wyatt doesn't make much of a mistake after all, when she unintentionally engages "The Shad-owners" to clear up an interesting mystery.

THE WOMAN OF THE HORIZON—Gilbert Frankau—*Century*. A wealthy young widower with a gift of versifying roams over half the world dreaming of a woman he could love. He meets her at last and—but read the story for yourself.

*FAINT PERFUME—Zona Gale—*Appleton*. Expert character drawing with a tale of ideal love that is more beautiful than expert.

THE MIDDLE OF THE ROAD—Philip Gibbs—*Doran*. Souls and nations in the absorbing afterwar process of reconstruction.

MY FRIEND FROM LIMOUSIN—Jean Giraudoux—*Harper*. This book, winner of the 1922 Balzac Prize, contains much beauty, deeply hidden as the pearl within the oyster. No hasty glance will perceive it.

WANDERER OF THE WASTELAND—Zane Grey—*Harper*. The soul which so often escapes the he-man is here found among desert vistas.

UNFINISHED TALES FROM A RUSSIAN PRISON—Marguerite E. Harrison—*Doran*. Insets of lives, from confidences imparted in the women's prison at Moscow, effectively told and with the dramatic appeal of good fiction.

THE MISSING MAN—Mary R. P. Hatch—*Four Seas*. The bad twin tries to take advantage of the virtuous twin's amnesia but he cannot deceive the wife. (Reprinted from 1892.)

TOMORROW ABOUT THIS TIME—Grace Livingston Hill—*Lippincott*. For a wild, irresponsible little hoyden like Athalie permanently to reform right on the last page, seems to us impossible. As for Alice, she is just too unselfish and good for a wicked, wicked world.

AFTER ALL—George F. Hummel—*Boni, Liveright*. Wherein a conceited cad sex-analyzes himself.

SIMON CALLED PETER—Robert Keable—*Putnam*. A young minister discovers sex during the war—and is much upset thereby.

WHITE LIGHTNING—Edwin Herbert Lewis—*Covici-McGee*. It is possible to take chemistry for a base, stir in a bit of war, a dash of authentic Indian lore, add Henry Ford's personality, then spice and have a romance in ten thousand? Yes, this book proves the fact.

*BABBITT—Sinclair Lewis—*Harcourt, Brace*. American business has not improved in spite of Mr. Lewis's quarrel with it.

UNDER A THOUSAND EYES—Florence Birmingham Livingston—*Cosmopolitan*. The story of a girl who loved the small town and why she loved it.

FIFTY-FIFTY—A. Neil Lyons—*Dodd, Mead*. Forty-eight brief stories sparkling with wit, glowing with humor, saturated with irony, and permeated with quiet philosophy.

ACCORDING TO GIBSON—Denis Mackail—*Houghton Mifflin*. Ten fantastic adventures of a man who is a combination of Münchhausen and the Ancient Mariner.

WITHOUT CONDITIONS—Agnes Mure MacKenzie—*Doubleday, Page*. A slender whimsical love story cast in a Victorian setting. Yet when roses bloom the wraiths of all the brides of yesteryear must smile and dream of rosemary—that's for remembrance.

THE DEBUTANTE—Edna Walker Maleckey—*Dutton*. A flapper meditates profoundly on the postwar world problems in the pauses of her violent love episodes.

WALTER OF TIVERTON—Bernard Marshall—*Appleton*. Richard Cœur de Lion returned to his throne just in time to save the hero.

THE DAY'S JOURNEY—W. B. Maxwell—*Doubleday, Page*. The story of a friendship—two men see life together.

MR. AND MRS. SEN—Louise Jordan Miln—*Stokes*. A marriage between yellow and white with its problems and tragedies.

*WHERE THE BLUE BEGINS—Christopher Morley—*Doubleday, Page*. Fantasy and satire skilfully mingled—the hero is a dog with human attributes.

TRODDEN GOLD—Howard Vincent O'Brien—*Little, Brown*. Does money make a happy marriage? Here is part of an answer.

WET CLAY—Seumas O'Kelly—*Stokes*. A tragic drama of love and jealousy on an Irish farm of today when an Irish-American tries to return to his kin.

THE MYSTERY ROAD—E. Phillips Oppenheim—*Little, Brown*. A modern Gakuhad wins his dangerous way into and out of Soviet Russia in the service of his beloved.

THE MANUSCRIPT OF YOUTH—Diana Patrick—*Dutton*. A charming love story born out of the storm and stress period of some engaging youngsters.

THE VISION OF DESIRE—Margaret Pedler—*Doran*. A woman hater lured from his hatred by a process of unflinchingly sentimental incidents.

THE SINGING WELLS—Roland Pertwee—*Knopf*. A terrific automobile chase through the Algerian deserts is the breathless climax of a rapidfire tale of British versus Arab love.

STELLA DALLAS—Olive Higgins Prouty—*Houghton Mifflin*. A study in classes—what happens to the child of a mixed marriage.

THE CITY OF LILIES—Anthony Pryde and R. K. Weekes—*McBride*. "Off with his head" is the chronic amusement of a Balkan prince; his overthrow makes a mediæval drama in a very modern setting.

THE RETURN OF FRANK CLAMART—Henry C. Rowland—*Harper*. The reformed chief of the Apaches risks his life to destroy a venomous drug ring.

THE SEA - HAWK—Rafael Sabatini—*Houghton Mifflin*. Sir Oliver Tressilian among the Barbary Corsairs—Sabatini again spins his yarn of fights and furor in another setting.

MISS MINERVA ON THE OLD PLANTATION—Emma Speed Sampson—*Reilly, Lcc.* Fun, fast and furious, told with real zest, is the lot of these children, white and black, all old friends of the reading public.

SINBAD—C. Kay Scott—*Seltzer*. An uncouth extravaganza of free love attributed to Greenwich Village.

CORDELIA THE MAGNIFICENT—Leroy Scott—*Holt*. The society lady again sees the

falsity of her little world's ways—and profits by the discovery.

PONJOLA—Cynthia Stockley—*Putnam*. South Africa and its drink give a beautiful heroine a chance to pose becomingly in trousers.

***THE FASCINATING STRANGER**—Booth Tarkington—*Doubleday, Page*. Tarkington in his most comic mood—delightful, if not profound.

HIS CHILDREN'S CHILDREN—Arthur Train—*Scribner*. The author of this picture of several generations of a New York City family is undeniably shocked at the way his characters behave.

BAROQUE—Louis Joseph Vance—*Dutton*. A New York girl braves the terrors of the Camorra by impersonating her twin brother in a tale full of thrills.

***THE CATHEDRAL**—Hugh Walpole—*Doran*. The dragging down of a great man by his own pride and his complete lack of humor.

THE DESERT HORIZON—E. L. Grant Watson—*Knopf*. Beautiful and strong is this tale of the seductive power of the Australian bush and its youthful victim.

THE AFFAIR AT FLOWER ACRES—Carolyn Wells—*Doran*. Another murder mystery with a new twist that complicates the unraveling.

MEN LIKE GODS—H. G. Wells—*Macmillan*. Two earthlings stray into Utopia in the far distant future.

A GENTLEMAN OF SORTS—Everett Young—*Holt*. An excellent story of Parisian society in which an American and his wife, both of French descent, are made welcome.