

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", McClurg's "Monthly Bulletin of New Books", and "THE BOOKMAN'S Monthly Score". Such books as the editor especially recommends are marked with a star.

*BLACK OXEN—Gertrude Atherton—*Boni, Liveright*. A thrilling and moving story of love, mystery, and the brilliant theatrical and literary society of New York and Europe. (See page 762.)

IN THE DAYS OF POOR RICHARD—Irving Bacheller—*Bobbs-Merrill*. A period novel of charm in which Benjamin Franklin is thoroughly human and entertaining.

FLOWING GOLD—Rex Beach—*Harper*. Petroleum takes the place of the usual gold mine in a conventional but rapidfire tale.

ROBIN—Frances Hodgson Burnett—*Stokes*. This winding up of the affairs of "The Head of the House of Coombe" has enough sentiment to satisfy a host or two of lady readers.

THE CHESSMEN OF MARS—Edgar Rice Burroughs—*McClurg*. A Martian tale of romance and adventure, in which the creator of "Tarzan" again displays the gift of imagination.

*ROUGH-HEWN—Dorothy Canfield—*Harcourt, Brace*. A remarkably written story of love at first sight, most of it before the lovers met. Why they fell, in other words.

*ONE OF OURS—Willia Cather—*Knopf*. The story of the soul of a young man of our plains, whose war experiences are not so convincing as those which precede them.

THE MAN WHO KNEW TOO MUCH—Gilbert K. Chesterton—*Harper*. An epigrammatic detective story in which the criminal is never convicted.

THE COUNTRY BEYOND—James Oliver Curwood—*Cosmopolitan*. "Jolly Roger" the outlaw leads the Mounted Police a merry chase, and a captive maid furnishes the romantic frills.

CHARLES REX—Ethel M. Dell—*Putnam*. Disguised as a boy, a lovely young lady

wins the heart of an amusing but unconvincing gentleman.

PEREGRINE'S PROGRESS—Jeffery Farnol—*Little, Brown*. The sort of adventure that everyone in an office chair covets. Oh, for Peregrine's escape!

FURY—Edmund Goulding—*Dodd, Mead*. A novel of seafaring folk which is a curious mixture of rough talk, profanity, and philosophy.

PHANTOM—Gerhart Hauptmann—*Huebsch*. A skilful but gruesome piece of abnormal psychology, dealing with a man driven mad by his love for a child.

*THE BRIGHT SHAWL—Joseph Hergesheimer—*Knopf*. A colorful story of an American's search for the ideal in a Cuban revolution.

*IF WINTER COMES—A. S. M. Hutchinson—*Little, Brown*. The reviewer wishes that this would stop being a best seller in spite of its charm, for he can find no better term for its hero than "a misunderstood man".

*THIS FREEDOM—A. S. M. Hutchinson—*Little, Brown*. A muddled but interesting problem novel with only fifty per cent of the charm of "If Winter Comes".

THE MOTHER OF ALL LIVING—Robert Keable—*Dutton*. Tangled loves among tangled woods in romantic Africa.

SIMON CALLED PETER—Robert Keable—*Dutton*. A novel of the breakdown of ethical standards under fire of war conditions.

CAPPY RICKS RETIRES—Peter B. Kyne—*Cosmopolitan*. Cappy, as absurd as ever, triumphs in a new series of ventures.

THE NEW DECAMERON—D. H. Lawrence and others—*Brentano*. A third clever and entertaining volume by ten young English practitioners of the art of the old Italian conte, done however very much in the mode of today.

*BABBITT—Sinclair Lewis—*Harcourt, Brace*. Superb character drawing and satire of middle western business and life.

FAIR HARBOR—Joseph C. Lincoln—*Appleton*. Gentle humor and salty characters in a somewhat unusual setting.

THE TALE OF TRIONA—William J. Locke—*Dodd, Mead*. In this case it didn't pay for a writer to romanticize. The lie is detected; but it all comes out beautifully in the end.

THE REVOLT OF THE OYSTER—Don Marquis—*Doubleday, Page*. A dozen facile and amusing short stories told with the mellow humor one expects from the Park Row sage.

TO TELL YOU THE TRUTH—Leonard Merri-
ck—*Dutton*. Somehow this man makes Paris even more alluring than do the Frenchmen themselves, and here is further Parisian wine.

BROKEN BARRIERS—Meredith Nicholson—*Scribner*. An interesting problem of breaking ethical traditions falsely solved, in this case, by an opportune stroke of plotting.

*CERTAIN PEOPLE OF IMPORTANCE—Kathleen Norris—*Doubleday, Page*. All things that happened to the Crabtree family of San Francisco, including what goes on at the kitchen sink.

THE EVIL SHEPHERD—E. Phillips Oppenheim—*Little, Brown*. A murder mystery with an unusually clever twist.

CARNAC'S FOLLY—Gilbert Parker—*Lippincott*. A father and a son's struggle with each other, politics, and a generous allowance of love in a Canadian set.

THE RED REDMAYNES—Eden Phillpotts—*Macmillan*. When a detective falls in love

he is like "a cat in gloves, he catches no mice". So says one of the culprits in a mystery tale that few readers will be able to solve in advance.

*SWANN'S WAY—Marcel Proust—*Holt*. Two volumes of fine writing and beauty for those who enjoy leisurely books.

THE REIGN OF THE EVIL ONE—C. P. Ramuz—*Harcourt, Brace*. A metaphysical fantasia translated from the French, having to do with the conflict between good and evil.

FOURSQUARE—Grace S. Richmond—*Doubleday, Page*. A story of one of the many sacrifices by women to make the profession of teaching worth while.

*THE BREAKING POINT—Mary Roberts Rinehart—*Doran*. A rapidfire story of love, mystery, and adventure with a psychological twist that is thought compelling. Do we ever face our real selves?

CAPTAIN BLOOD—Rafael Sabatini—*Houghton Mifflin*. A romantic frolic with scarlet cloaks, gold buttons, et al. on the Spanish Main.

*ANNE SEVERN AND THE FIELDINGS—May Sinclair—*Macmillan*. A beautifully written story about a girl's relations with an English family; psychoanalytically involved. (See page 754.)

*THE CATHEDRAL—Hugh Walpole—*Doran*. A striking portrayal of ambition brought low, with a rich background of English small town and clerical life.

THE GLIMPSES OF THE MOON—Edith Wharton—*Appleton*. Two indigent society folk and how they fall in and out of love and finally hope both to love and to cure the indigence.