

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.

YELLOW BUTTERFLIES—Mary Raymond Shipman Andrews—*Scribner*. A tribute to all mothers of that unknown soldier who lies at Arlington.

IN THE DAYS OF POOR RICHARD—Irving Bacheller—*Bobbs-Merrill*. Benjamin Franklin, humanly and faithfully presented, makes this historical novel a warm and moving tale.

FLOWING GOLD—Rex Beach—*Harper*. The Texas oil country furnishes a comparatively new setting for the good old story of business daring and frontier romance.

MISS MAPP—E. F. Benson—*Doran*. Gentle social comedy such as English villages exist to provide.

THE YELLOW TRAIL—E. Manchester Boddy—*Times-Mirror*. A blood and thunder story. If you like it at all, you'll like it a lot.

ALCATRAZ—Max Brand—*Putnam*. Every lover of a good horse will enjoy reading how the hero won this marvelous golden chestnut racer.

HUNTINGTOWER—John Buchan—*Doran*. A middle aged Scottish grocer foils Russian plotters, and not entirely by his accent. Rather good characterization and humor.

THE GENTLEMAN FROM SAN FRANCISCO—I. A. Bunin—*Seltzer*. Not because they are Russian and so in vogue but because they have been given power to nurture deep, unhysterical emotion, these stories should be read.

ROBIN—Frances Hodgson Burnett—*Stokes*. Carries on the story of "The Head of the House of Coombe" and is a trifle more sentimental.

***ROUGH-HEWN**—Dorothy Canfield—*Harcourt, Brace*. A story of simple love told with simplicity but also with a deep psy-

chological understanding of life which makes it actually exciting.

***ONE OF OURS**—Willa Cather—*Knopf*. If Miss Cather herself had fought in the war this would have been one of the most perfect studies of American youth ever written.

ABOVE SUSPICION—Robert Orr Chipperfield—*McBride*. The only one to solve this murder mystery is the stone mason, Geoff Peters, and he confides only in the reader.

THE COUNTRY BEYOND—James Oliver Curwood—*Cosmopolitan*. A beautiful and exotic heroine, a heroic young man, the great northwest, a wise dog—mixed in thrilling moments such as only happen in this author's great northwest.

CHARLES REX—Ethel M. Dell—*Putnam*. Says Toby in this novel: "I don't know—very much about—love. No one ever—really—loved me before." But how much Miss Dell knows about love is soon evident.

THE BLACK WATER O'DEE—James McKenzie Douglas—*Barton*. Good material for a novel describing the smugglers of Scotland under the Georges has been ruined by a melodramatic Mr. Malaprop.

THE SHADOW ON THE GLASS—Charles J. Dutton—*Dodd, Mead*. All the old familiar props revived, to make a brand new mystery story.

TUMBLEWEEDS—Hal G. Evarts—*Little, Brown*. This lively account of the last great land rush in the west has its full share of love making, cowboys, and road agents.

PEREGRINE'S PROGRESS—Jeffery Farnol—*Little, Brown*. An artistic young man turns from his evil ways to adventure in rollicking fashion along the old highway.

THE LOST MR. LINTHWAITE—J. S. Fletcher—*Knopf*. His nephew found him by very

odd methods, unmasked the villain and won the girl.

CASTE—W. A. Fraser—*Doran*. Confused but indubitably heroic doings in India, period uncertain.

DRUIDA—John T. Frederick—*Knopf*. A first novel of the American plains of today bringing a good story and promising pictures of setting and characters.

FUTILITY—William Gerhardt—*Duffield*. Another undistinctive attempt to paint Russian character and psychology in English, though its portraits are at times quite living.

PAGAN LOVE—John Murray Gibbon—*Doran*. What happens when you change your sex.

THE STEP ON THE STAIR—Anna Katharine Green—*Dodd, Mead*. Two cousins, both named after their rich uncle, hunt for the will that enriches one of them. Miss Green weaves her web as well as ever.

WANDERERS OF THE WASTELAND—Zane Grey—*Harper*. Death Valley and the Salton Sink at their terrible worst could not overcome Adam, the Wanderer. The studies of the desert alone are worth the price of admission.

THE RED RUNNERS—Sekatary Hawkins—*Stewart Kidd*. The Kentucky boys in this new volume of the Sekatary series have a queer gang to fight, and the better boys win. There are many illustrations which purport to be the work of some budding Raphael.

NORTH—James B. Hendryx—*Putnam*. Dawson's first Christmas Day and the 400 mile Alaska Sweepstakes are the high lights in this exciting story of cold and dog teams and gold hunting.

***THE BRIGHT SHAWL**—Joseph Hergesheimer—*Knopf*. Bright Cuban color with revolutionary excitement does not keep this from being a frigid but masterful psychological study.

MY LADY'S BARGAIN—Elizabeth Hope—*Century*. Movie directors please note. Here's a historical novel with as exciting possibilities as any since "When Knighthood Was in Flower".

***IF WINTER COMES**—A. S. M. Hutchinson—*Little, Brown*. Persists day by day not only in being a best seller, but in being a far better book in every way than "This Freedom".

***THIS FREEDOM**—A. S. M. Hutchinson—*Little, Brown*. Interesting as a challenge to the new woman. A not-so-well-written attempt to prove again an old thesis.

THE EAST WIND—Hugh MacNair Kahler—*Putnam*. Stories of the spirit that makes men cling to bleak farms as sailors cleave to the sea—but it's something short of "Main-Traveled Roads".

PERADVENTURE—Robert Keable—*Putnam*. A boy's search for the true religion, without the "Simon Called Peter" sensationalism for which, it must be said, Mr. Keable seems better suited.

SIMON CALLED PETER—Robert Keable—*Dutton*. How a highly strict young man becomes less so in the oversexed period of the great war.

THE CODE OF THE KARSTENS—Henry Walsworth Kinney—*Little, Brown*. Nathalie, Elsa, Marguerite, Lucie, Karen, Anna, Katherine, Jun-san—he learned about women from 'er.

CAPPY RICKS RETIRES—Peter B. Kyne—*Cosmopolitan*. The old ship owner discovers more ways in which money might be coined than ever before in his delightful and wandering career.

***BABBITT**—Sinclair Lewis—*Harcourt, Brace*. This excellent satirical study of the American middle class business man is now a best seller both in England and America.

FAIR HARBOR—Joseph C. Lincoln—*Appleton*. How Captain Sears Kendrick manages a home for old women—sea dogs all of them, including the captain. Rich in humor.

THE TALE OF TRIONA—William J. Locke—*Dodd, Mead*. A bogus literary reputation affords exciting background for Olivia Gale's love story.

MAN'S COUNTRY—Peter Clark Macfarlane—*Cosmopolitan*. A great love saves a frail woman from selfishness and a he-man from the country of business where men are not men.

THE SEVEN AGES OF WOMAN—Compton Mackenzie—*Stokes*. While the heroine may be well known by the end of the book, one feels little the richer for the new acquaintance.

THE CHURCH ON THE AVENUE—Helen R. Martin—*Dodd, Mead*. The wife of a Scotch minister in a Pennsylvania Dutch town arouses our sincerest sympathy.

*TOWN AND GOWN—Lynn Montross and Lois Seyster Montross—*Doran*. The college, especially the midwestern college, to the life.

*WHERE THE BLUE BEGINS—Christopher Morley—*Doubleday, Page*. Genial and penetrating satire in which a dog adopts the manners and form of a gentleman—or nearly so.

BROKEN BARRIERS—Meredith Nicholson—*Scribner*. How the modern girl may decide that steadiness in life is greater than freedom.

*CERTAIN PEOPLE OF IMPORTANCE—Kathleen Norris—*Doubleday, Page*. Detailed portraiture of several generations of a San Francisco family, with high lights of drama and romance scattered through much realism.

THE TRIUMPH OF THE SCARLET PIMPERNEL—Baroness Orczy—*Doran*. A familiar hero resurrected and, apparently, no worse for his temporary interment.

MCCARTHY INCOG—Isabel Ostrander—*McBride*. Tim McCarty, ex-detective, and his quarrelsome friend Riordan show themselves less astute than usual but as lucky as ever.

ISLAND OF THE INNOCENT—Grant Overton—*Doran*. The sex impulse in women interpreted in a novel which despite theme and title is not "sexy".

CARNAC'S FOLLY—Gilbert Parker—*Lippincott*. Canadian politics, manly virtues, and a love story which is readable enough.

DUSK OF MOONRISE—Diana Patrick—*Dutton*. With Yorkshire dales for a setting. Miss Patrick has given us a carefully planned, well executed novel, written with admirable restraint and much understanding.

FOURSQUARE — Grace S. Richmond — *Doubleday, Page*. The professions of literature and teaching form the background for a story filled with a strong sentiment for high ideals.

*THE BREAKING POINT—Mary Roberts Rinehart—*Doran*. A mystery story cleverly combined with a psychological study of that

curious side of every man's character which he hides from himself.

CAPTAIN BLOOD—Rafael Sabatini—*Houghton Mifflin*. A wild Irishman turned pirate adrift on the Spanish Main.

THE SHORN LAMB—Emma Speed Sampson—*Reilly, Lee*. A love story with plenty of colorful southern background, mummies, cotton fields, et al.

*GENTLE JULIA—Booth Tarkington—*Doubleday, Page*. Several Tarkington young people in several combinations of romantic affection.

LOCHINVAR LUCK—Albert Payson Terhune—*Doran*. Better than Mr. Terhune's earlier dog stories because he has apparently discovered that, while dog interest is all very well, human interest is even better.

THE POINTED TOWER—Vance Thompson—*Bobbs-Merrill*. "The only witnesses who never lie, are those who cannot talk," states Dr. Guelpa after solving the mystery surrounding the death of Count de Granleiu.

*THE CATHEDRAL—Hugh Walpole—*Doran*. Circumstance, gossip, and his own pride combine to bring a great man to destruction and death. A rich picture of life in an English cathedral town.

*JOSEPH GREER AND HIS DAUGHTER—Henry Kitchell Webster—*Bobbs-Merrill*. Joseph Greer and his daughter are splendid characterizations and the story is almost if not quite so well done as are they.

BEDOUIN LOVE—Arthur Weigall—*Doran*. The opposite of the hardy or perennial variety; the kind that grows in the garden of Allah rather than the garden of Eden.

THE GLIMPSES OF THE MOON—Edith Wharton—*Appleton*. The ramblings through society and love of two impoverished but still exceedingly mannered young people whose breeding does always stand the strain of circumstance.

SALOME OF THE TENEMENTS—Anzia Yezierska—*Boni, Liveright*. A soul consumed with hunger for the heights beyond reach marries a wealthy uplifter, with tragic results.