

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 especially recommends are marked with a star.

SIEGE—Samuel Hopkins Adams—*Boni, Liveright*. Youth besieges Family entrenched—it's no disparagement to say that a novel with such a theme has a "Booth Tarkington" ring.

***BLACK OXEN**—Gertrude Atherton—*Boni, Liveright*. Rejuvenation and how it behaves in New York society.

JUDD & JUDD—Nalbro Bartley—*Putnam*. An excellent delineation of the difficulties that confront a college trained girl who quits a fine job to marry a classmate.

***RICEYMAN STEPS**—Arnold Bennett—*Doran*. Finely presented study of several trying lives within a trying compass.

THE FIR AND THE PALM—Elizabeth Bibesco—*Putnam*. Very dry, about as dry as '78 champagne—and should prove just as pleasing to those with a sophisticated taste.

CRAZY MAN—Maxwell Bodenheimer—*Harcourt, Brace*. The plot, which concerns an inarticulate dance palace queen and an altruistic crook, edges its way past quantities of philosophic talk.

THE EAGLE'S WING—B. M. Bower—*Little, Brown*. The stupendous task of damming the Colorado River is described with picturesque detail.

THE HEIGHTS—Marguerite Bryant—*Duffield*. A peculiar tale whose chief interest lies in its transcendentalism.

A GENTLEMAN IN PAJAMAS—Charles Neville Buck—*Century*. A whimsical tale of blackmail and love that makes good but extremely light reading.

YOU TOO—Roger Burlingame—*Scribner*. A novel of youth, love, advertising—readable and a fairly good study in disillusionments.

***A LOST LADY**—Willis Cather—*Knopf*. An unusual (the adjective is debatable) woman as seen through her varying love affairs.

THE GASPARDS OF PINE CROFT—Ralph Connor—*Doran*. Two women and two natures find ground for battle around the hero's soul.

***THE ROVER**—Joseph Conrad—*Double-day, Page*. The complicated story of Peyrol, the adventurer, with a background of Napoleonic wars.

TEMPER—Lawrence M. Conrad—*Dodd, Mead*. In this study of the mental development of a factory hand we can almost hear the clang and crash of the steel mills.

THE LAST FRONTIER—Courtney Ryley Cooper—*Little, Brown*. How Custer and Buffalo Bill helped build the Kansas Pacific railroad and break through the last ring of Indians makes an exciting tale.

THE ALASKAN—James Oliver Curwood—*Cosmopolitan*. A ship, Alaska bound, and a reindeer range offer novel background for the usual love and romance with complications.

GOOD HUNTING—Norman Davey—*Doran*. The attempts of six women to capture a man and the success of the seventh.

THE COAST OF FOLLY—Coningsby Dawson—*Cosmopolitan*. A young lady mustn't make eyes at married men—for dreadful things are likely to happen!

HENRY BROCKEN—Walter de la Mare—*Knopf*. The fanciful and romantic adventures of Brocken, a little too prettily told to be de la Mare at his most excellent best.

ONE LITTLE BOY—Hugh de Selincourt—*Boni*. The beauty of this mother and young son story is enchanting, despite the physical phenomenon of which it speaks.

MADAME CLAIRE—Susan Ertz—*Appleton*. A wisely mellow old lady finds life easy to adjust for those about her.

TWO WOMEN—J. George Frederick—*Brown*. A tale of unbridled passion not enhanced by the manner of its telling.

FLAMING YOUTH—Warner Fabian—*Boni, Liveright*. A wise gentleman of journalism writes under a pseudonym for his new publishers of the twentieth century girl—and does a wise job.

THE SAFETY PIN—J. S. Fletcher—*Putnam*. Which proves that too many crooks spoil the blackmail but provide an excellent mystery for the reader.

STRAIT IS THE GATE—André Gide—*Knopf*. The story of a girl's immolation of her lover's happiness and her own, told with a brilliant clarity of insight and of style.

THE CALL OF THE CANYON—Zane Grey—*Harper*. Another health seeking, soul building hero, who does both in beautiful Arizona.

THE BLINDNESS OF VIRTUE—Cosmo Hamilton—*Little, Brown*. What a young girl should know, stretched into ten times too many words.

CHILDREN OF THE AGE—Knut Hamsun—*Knopf*. The disintegration of the House of Segelfoss—a brand of iron in a glove of velvet, as one expects from Knut Hamsun.

INNER DARKNESS—Ethelda Daggett Hesser—*Harper*. The Oedipus complex is a dangerous theme for a first novel, but it is here effectively handled.

THE LAST TIME—Robert Hichens—*Doran*. Four novelettes in which jealousy, psychology, love, and humor go through paper hoops.

***THE COVERED WAGON**—Emerson Hough—*Appleton*. The romance and hardships of colonization make this saga of the plains commendable.

MOTHER OF GOLD—Emerson Hough—*Appleton*. A good story of adventure in Mexico, and the hunt for a treasure that would make Kidd himself feel like very little apples.

***LUMMOX**—Fannie Hurst—*Harper*. New York life as viewed by a strange, unexpressed, groping servant girl.

THE STEADFAST HEART—Clarence Budington Kelland—*Harper*. Angus Burke struggles through to a glorious finish—a perfect hero indulging in perfect heroism.

THE SEA—Bernard Kellermann—*McBride*. Love and fishermen's battles—both at the mercy of the waves—vividly pictured.

THE HAPPY ISLES—Basil King—*Harper*. A charming boy goes gaily through a most erratic life—part of the time guided by an equally charming burglar.

BROKEN BUTTERFLIES—Henry Walsworth Kinney—*Little, Brown*. A born monogamist tries to adapt himself to the easy social conventions of Japan. Interesting even though it is politically instructive.

NEVER THE TWAIN SHALL MEET—Peter B. Kyne—*Cosmopolitan*. What a South Sea Island vampire does to a respectable business man.

***DOCTOR NYE**—Joseph C. Lincoln—*Appleton*. A poor misunderstood lovable doctor at the mercy of a typical Lincoln community.

THE LENGTHENED SHADOW—William J. Locke—*Dodd, Mead*. An heiress, confronted by a strange choice of husbands, finds her hero.

TOLD BY AN IDIOT—Rose Macaulay—*Boni, Liveright*. In which the author of "Potterism", with the aid of a sledge hammer, sets forth the theory that one age is like another and there is nothing new under the sun.

MOLESKIN JOE—Patrick MacGill—*Harper*. A melodramatic motion picture of a gang of "navvies" has been cleverly novelized.

SUMMERTIME—Denis Mackail—*Houghton Mifflin*. A tale of young love whose lively dialogue justifies its existence.

THE PARSON'S PROGRESS—Compton Mackenzie—*Doran*. In this, the second novel of a trilogy, the excitement grows intense. Will Mark Lidderdale be using a red or a green chasuble in the concluding volume?

***BUDDENBROOKS**—Thomas Mann—*Knopf*. An extraordinary study of a German family.

THE PLASTIC AGE—Percy Marks—*Century*. A faithful presentation of a representative undergraduate's four years.

VINDICATION—Stephen McKenna—*Little, Brown*. Rather outrageous people behaving delightfully.

ARE PARENTS PEOPLE?—Alice Duer Miller—*Dodd, Mead*. Mrs. Miller's familiar combination of captivating flapper, engaging youth, and snappy dialogue makes an agreeably frothy mouthful.

A HIND LET LOOSE—C. E. Montague—*Doubleday, Page*. One Irishman wrote the mutually recriminatory editorials of two British newspapers. But the real fun began after he was unmasked.

***BREAD**—Charles G. Norris—*Dutton*. The attitude of the conservative young working girl toward life, marriage, and her job.

BUTTERFLY—Kathleen Norris—*Doubleday, Page*. The temperamental Butterfly and her capable sister form contrasting protagonists in a story of musical talent and the social whirl.

SOULS IN HELL—John O'Neill—*Brown*. As long as the author sticks to his main theme, spiritualism and occultism, his knowledge of the subjects at least compels respect.

MICHAEL'S EVIL DEEDS—E. Phillips Oppenheim—*Little, Brown*. An interesting villain and a fascinating detective, matched.

ANNIHILATION—Isabel Ostrander—*McBride*. McCarthy, ex-policeman, and his friend Denny the fireman, triumphantly solve another ingenious mystery.

THE DARK SWAN—Ernest Pascal—*Brentano*. A splendid achievement on the author's part. Though the book is decidedly unconventional, it is far too sincere to be termed merely risqué.

A SIMPLE STORY—Charles-Louis Philippe—*Knopf*. Those who read for the sake of scintillating style and effective character studies can hardly afford to miss this sombre narrative of a French peasant's life and death.

CHEAT-THIE-BOYS—Eden Phillpotts—*Macmillan*. The tragic story of a "lovely love-taster", in Phillpotts's Devonshire setting.

THE WHITE FLAG—Gene Stratton-Porter—*Doubleday, Page*. A somewhat historical novel, with a touch of symbolism and a most complicated plot.

THE BOOK OF BLANCHE—Dorothy Richardson—*Little, Brown*. Though spotted with mediocrity, this story of doctor and patient love is on the whole real and absorbing.

STAIRWAY OF THE SUN—Robert Welles Ritchie—*Dodd, Mead*. The pathos of mixed blood in Hawaii is treated with poignant sympathy.

FORTUNE'S FOOL—Rafael Sabatini—*Houghton Mifflin*. Theatrical life and life (as the drama portrays it) make another historical novel of little reality and much charm.

MOCK MAJESTY—E. W. Savi—*Putnam*. Life in India, with its intrigue, mystery, and lure, realistically portrayed.

***A CURE OF SOULS**—May Sinclair—*Macmillan*. Another godless preacher—painted with a fine ironic brush. (See page 210.)

THE GARDEN OF PERIL—Cynthia Stockley—*Putnam*. A struggle between ambition and love in South Africa is related with power and insight.

***THE MIDLANDER**—Booth Tarkington—*Doubleday, Page*. How a man lost his soul and love in the development of a great middle western town.

TREVE—Albert Payson Terhune—*Doran*. Again the tale wags the dog.

THE LONG WALK OF SAMBA DIOLF—Jerome and Jean Tharaud—*Duffield*. A Senegalese Negro serves on the western front. The story is told from the African's viewpoint.

THE SCARLET IRIS—Vance Thompson—*Bobbs-Merrill*. The author draws no red herring across the track, but he certainly does lay a wicked trail for detective story hounds to follow.

THE FURTHEST FURY—Carolyn Wells—*Lippincott*. Carefully plotted, cleverly unraveled double murder mystery.

***A SON AT THE FRONT**—Edith Wharton—*Scribner*. The war as it affects the lives of those back of the front. Exquisite portraiture.

***OH, DOCTOR!**—Harry Leon Wilson—*Cosmopolitan*. Hypochondria used to make a rollicking farce novel.

***THE ABLE McLAUGHLINS**—Margaret Wilson—*Harper*. An able melodrama ably disguised with trappings of the Sixties in midwest America.

THE MINE WITH THE IRON DOOR—Harold Bell Wright—*Appleton*. A complicated plot involving Indians and a lady's virtue proves that desire for gold isn't the thing.