

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.

DAMNED—Anonymous—*Macaulay*. A lurid book that strives hard for sensationalism. For a review the title suits us.

***BLACK OXEN**—Gertrude Atherton—*Boni, Liveright*. Mrs. Atherton achieves a journalistic coup and does it with as much taste as is possible under the circumstances.

IN THE DAYS OF POOR RICHARD—Irving Bacheller—*Bobbs-Merrill*. A historical romance of Benjamin Franklin, authentic as need be and thoroughly charming.

BLIND CUPID—Josephine Daskam Bacon—*Appleton*. A bouquet of preludes to "Memoirs of a Baby". In each of the stories the little love god wins.

***THE HOUSE OF THE FIGHTING-CKOCKS**—Henry Baerlein—*Harcourt, Brace*. Has all the earmarks of a book upon which the author spent many devoted years. Even so, his labor was gloriously worth while.

THE DIM LANTERN—Temple Bailey—*Penn*. Much weeping in this simple story of a maid loved by two men. In fact, when we reach the conclusion, even the hero succumbs: "She nodded and could not speak. They clung together. He wept and was not ashamed of it!"

FLOWING GOLD—Rex Beach—*Harper*. Oil wells bubble about the old romances, thereby adding another type to yarns of the open spaces.

***THE POOR MAN**—Stella Benson—*Macmillan*. A careful study of a man so unsympathetic as almost not to be worth studying. Fascinating reading, withal.

GATES OF LIFE—Edwin Björkman—*Knopf*. Fictional biography of a Swedish adolescent. Notable for its minuteness of external detail, and its assiduous application of current psychology to the spiritual quests of youth.

***THE TREE OF THE GARDEN**—Edward C. Booth—*Appleton*. A long and well written account of youth struggling with love and other complications.

KAI LUNG'S GOLDEN HOURS—Ernest Bramah—*Doran*. Idioms of circumlocution and an exaggerated politeness are employed for the purpose of fantasy and occasional satire.

PUTTER PERKINS—Kenneth Brown—*Houghton Mifflin*. A scientific golf story that has nothing to do with the science of golf. It was written to amuse, and does.

***ROUGH-HEWN**—Dorothy Canfield—*Harcourt, Brace*. A long and carefully developed story of the evolution of two sane young Americans which shows how they happened to fall in love with each other.

LASS O' LAUGHTER—Winifred Carter—*Scribner*. The Cinderella story with the Pollyanna smirk.

***ONE OF OURS**—Willia Cather—*Knopf*. A story of a young man's soul, beautiful in part, and in its war chapters beautiful if true.

POOR PINNEY—Marian Chapman—*Boni, Liveright*. The detailed story of a commonplace family told with a whimsical twist.

PAINT—Thomas Craven—*Harcourt, Brace*. A modern painter and his struggles with the conventions, moral and æsthetic, in New York.

THE TYRANNY OF POWER—D. Thomas Curtin—*Little, Brown*. A timely story of the coal fields in which the serfs of West Virginia throw off the yoke of the coal barons.

THE COUNTRY BEYOND—James Oliver Curwood—*Cosmopolitan*. A dog story surrounded by much love in the very wide open lands.

THE SPECKLED BIRD—Robert Cutler—*Macmillan*. A most unlovable heroine, bred of Brahmin Boston and old Ireland, sows selfishly and reaps unhappily.

THE GIRL NEXT DOOR—Lee Wilson Dodd—*Dutton*. Being a love story safe for all unmarried daughters and worth while for all who enjoy unobtrusive but also undeniable style.

GOING TOGETHER—Louise Dutton—*Bobbs-Merrill*. Sally Belle stands in relation to Penrod as Penrod does to Huck Finn.

***THE ENCHANTED APRIL**—"Elizabeth"—*Doubleday, Page*. An escape novel in which several ladies run away from love or husbands to Italy only to find that, after all, love or husbands aren't so bad.

MAXA—Robert Elson—*Small, Maynard*. Glittering episodes from the multicolored life of an actress.

FLAMING YOUTH—Warner Fabian—*Boni, Liveright*. A study of the moral freedom of the new girl. False in our opinion, and in bad taste.

THE LOST MR. LINTHWAITE—J. S. Fletcher—*Knopf*. Mr. Fletcher very nearly if not quite at his best with still another mysterious disappearance.

TIGER RIVER—Arthur O. Friel—*Harper*. The adventurers of "The Pathless Trail" return to the vast swamps of the Amazon and again escape countless dangers.

***FAINT PERFUME**—Zona Gale—*Appleton*. Half way through this story of a distressing family is fine. Then, Miss Gale becomes involved in love scenes which are less sentimental than they are ethereal. (*See page 327.*)

THE WOMAN HE DESIRED—Louise Gerard—*Macaulay*. As trashy but not so racy as it sounds.

THE MIDDLE OF THE ROAD—Philip Gibbs—*Doran*. Problems of life, marriage and reconstruction brilliantly set forth in fictionized discussion.

THE STEP ON THE STAIR—Anna Katharine Green—*Dodd, Mead*. More painstaking than most recent stories of the mystery type.

WANDERER OF THE WASTELAND—Zane Grey—*Harper*. "I will pay with my body that I may save my soul!" cries the hero in the midst of an excellent desert background.

CINEMA CITY—Ranger Gull—*Harcourt, Brace*. An Arctic explorer beguiles the wait between two explorations by unmasking a powerful band of scoundrels.

WISDOM'S DAUGHTER—H. Rider Haggard—*Doubleday, Page*. The mystery of the beginnings of the famous "She" and "Ayesha" is cleared up in a final splendid tale.

COLE OF SPYGLASS MOUNTAIN—Arthur Preston Hanks—*Dodd, Mead*. Good stuff—science for a foundation, the west for excitement, and a first-rate plot besides.

A DAUGHTER OF ADAM—Corra Harris—*Doran*. Back to the land for all red haired Nancy McPhersons who can save the soil, make money, and win lovers, like this one!

***THE BRIGHT SHAWL**—Joseph Hergesheimer—*Knopf*. A Cuban revolution gives Hergesheimer a chance to revel in the psychological struggle between the love of woman and of an abstract idea.

HOMELY LILLA—Robert Herrick—*Harcourt, Brace*. An understanding portrait of a woman who drew a blank in life.

THE BIG BLUE SOLDIER—Grace Livingston Hill—*Lippincott*. An old maid, a young maid, and a returned soldier. You can let the children have it.

THE FLIGHT—Muriel Hine—*Dodd, Mead*. Italy is a haven of rest for a talented Englishwoman oppressed by a beefy husband.

***IF WINTER COMES**—A. S. M. Hutchinson—*Little, Brown*. An astonishingly long suffering and long selling hero still charms thousands of readers.

***THIS FREEDOM**—A. S. M. Hutchinson—*Little, Brown*. Woman's freedom discussed without much chance for the lady to have the last word.

LITTLE LIFE STORIES—Sir Harry Johnston—*Macmillan*. Sir Harry's stories always show good taste, even when his characters are displaying a deplorable lack of it.

PERADVENTURE—Robert Keable—*Putnam*. A young man's struggle to find God in the midst of life's staggering disillusionments.

SIMON CALLED PETER—Robert Keable—*Dutton*. The war furnishes sexual adventures to a spiritual man.

CONTRABAND—Clarence Budington Kelland—*Harper*. A woman newspaper owner outwits bootleggers and crooked politicians.

*BABBITT—Sinclair Lewis—*Harcourt, Brace*. The name of the hero of Mr. Lewis's excellent satire has now become slang for the middle class business bore.

FAIR HARBOR—Joseph C. Lincoln—*Appleton*. Lincoln at his genial best in a special type of old ladies' home—sea atmosphere, of course!

THE MEREDITH MYSTERY—Natalie Sumner Lincoln—*Appleton*. In the witching hours a blind man stumbles over the dead body of his host; how he clears the name of the victim's niece whom he loves is well worth reading.

TEODORO THE SAGE—Luigi Lucatelli—*Boni, Liveright*. Intellectual titlants of exceptional merit. Essays or short stories—one neither knows which, nor cares.

MAN'S COUNTRY—Peter Clark Macfarlane—*Cosmopolitan*. The conflict between business and love told in rapidfire manner.

THE SEVEN AGES OF WOMAN—Compton Mackenzie—*Stokes*. Mr. Mackenzie scans woman over a long period of time with some degree of sympathy.

FOUR OF A KIND—J. P. Marquand—*Scribner*. Short stories that might be banal, but manage to be clever—almost fantastic.

SKEETERS KIRBY—Edgar Lee Masters—*Macmillan*. A sequel to "Mitch Miller", which brings his old comrade into manhood. A study in the development of style, as well as of character.

AN HEIR AT LARGE—John T. McCutcheon—*Bobbs-Merrill*. When Bacon inherits fifteen millions he assumes the name of Rasher, which proves he didn't have a sense of the ridiculous—but what need of that when you've fifteen millions?

BLOWING WEATHER—John T. McIntyre—*Century*. Old-fashioned adventure in early Philadelphia which really does kick the heart into occasional turbulent beating.

THE BARB—William J. McNally—*Putnam*. A novel of the coed college dominated by the Greek letter fraternity system. A good story, which almost spoils itself trying to be a social document.

MR. AND MRS. SEN—Louise Jordan Miln—*Stokes*. A colorful tale of interior China, built around the marriage of an English girl to a Chinese diplomat. A later novel may be expected, dealing with the future of the children.

CORDUROY—Ruth Comfort Mitchell—*Appleton*. A hidebound New Englander and a real cowgirl enage in a clash of temperaments, to the reader's satisfaction.

THE STUMBLING HERD—John Moroso—*Macaulay*. These East Siders stumble through crime and poverty to emerge at last fullfledged citizens.

THE CONVALESCENTS—Charles E. Nirdlinger—*Century*. The old story of the patient who marries his nurse is told in a novel manner with nonsense and pathos and fancy.

*CERTAIN PEOPLE OF IMPORTANCE—Kathleen Norris—*Doubleday, Page*. Mrs. Norris examines closely the lives of generations and generations of Crabtrees, a San Francisco family. Much good writing and several heartthrobs result.

THE BEST SHORT STORIES OF 1922—Edward J. O'Brien—*Small, Maynard*. A collection which yearly proves the excellence of the American conte.

TRODDEN GOLD—Howard Vincent O'Brien—*Little, Brown*. In the lives of two sisters the gospel of work is contrasted entertainingly with financial success.

THE HOLY TREE—Gerald O'Donovan—*Boni, Liveright*. This tree is love and it grows in an Irish background conversationally and psychologically convincing.

THE DANCER OF SHAMATKA—Armen Ohanian—*Dutton*. If "The Sheik" eaters would take this they would bite into just as many thrills, but well written and garnished with authentic and intimate Near East pictures.

THE SEVEN CONUNDRUMS—E. Phillips Oppenheim—*Little, Brown*. Seven crime mysteries partly solved by a vaudeville troupe who help a secret service man.

THE VISION OF DESIRE—Margaret Pedler—*Doran*. Just a he-man wanting his girl and having to have it broken to him, as Gilbert says, "through a set of circumstances".

RANDOLPH MASON: THE CLIENTS—Melville Davisson Post—*Putnam*. Reprinted after thirty years, these tales of the law's loopholes are as engaging as ever.

THE LOST DISCOVERY—Mrs. Baillie Reynolds—*Doran*. Little girls who will accept invitations to country houses from people they know only slightly should read this

book and learn how to get safely out of the icy dangers and desperate plots likely to surround them.

FOURSQUARE—Grace S. Richmond—*Doubleday, Page*. A teacher and a writer, editors, and a great many ideals.

***THE BREAKING POINT**—Mary Roberts Rinehart—*Doran*. How one man finds his real self by facing the past he has forced himself to forget, told in a thrilling mystery story.

INTO THE DARK—Barbra Ring—*Knopf*. The modern Norwegian treatment of the theme of unhappy love: frank, bitter, and pitiless.

DRUMS OF DOOM—Robert Welles Ritchie—*Dodd, Mead*. Two interfering young Americans appear in Lower California and retreat rapidly, with all the accompanying thrills that can be expected under the circumstances.

SIR OR MADAM—Berta Ruck—*Dodd, Mead*. An English "Mademoiselle de Maupin", guaranteed innocuous.

CAPTAIN BLOOD—Rafael Sabatini—*Houghton Mifflin*. Spanish ships and red cloaks make a story of adventure with dagger flashes here and there.

THE SNARE—Rafael Sabatini—*Houghton Mifflin*. The Napoleonic war as background for another Sabatini thriller.

GLADIOLA MURPHY—Ruth Sawyer—*Harper*. A charming girl, born and reared in a filthy hovel, through innate ability comes to the top of the tree.

"OUR LITTLE GIRL"—Robert A. Simon—*Boni, Liveright*. A too long first novel presenting the intricacies of the concert world with enjoyable clarity.

***ANNE SEVERN AND THE FIELDINGS**—May Sinclair—*Macmillan*. An excellent psycho-analytical novel which suffers occasionally from too great compression.

PONJOLA—Cynthia Stockley—*Putnam*. Rhodesia with its gold mines and deserts and perpetual consumption of ponjola (fiery drinks) is the scene of thrilling experiences for a girl garbed as a man.

HIS CHILDREN'S CHILDREN—Arthur Train—*Scribner*. Parents and children adjust themselves one to the other in a rich New York setting.

THE BARGE OF HAUNTED LIVES—J. Aubrey Tyson—*Macmillan*. An ingenious mystery story, told somewhat after the manner of Richard Harding Davis's "In the Fog"—unimportant but interesting.

THE BRIDAL WREATH—Sigrid Undset—*Knopf*. A story of unhappy love told in the spirit of an old Norse saga.

CHANGE PARTNERS—Horace Annesley Vachell—*Doran*. Two tired business men get as far as Brittany, by an unfortunate oversight neglecting to take their wives with them, whereupon . . .

***THE CATHEDRAL**—Hugh Walpole—*Doran*. The downfall of a pompous man who happens in this case to be a functionary of the Church of England. Rare psychological understanding and colorful background.

QUEEN OF THE WORLD—George Weston—*Dodd, Mead*. One of those frothy, impossible stories that you are surprised to find yourself enjoying.

THE WAGON WHEEL—William Patterson White—*Little, Brown*. Law and love prevail in the struggle of cattle thieves and crooked Indian agents to gain the upper hand.

FIGHTING BLOOD—H. C. Witwer—*Putnam*. Ring fighting and soft drinks don't often figure together, but here the world's lightweight champion is introduced as a soda clerk, fighting his way up until he ends as the inventor of the "Judy" punch.

MOSTLY SALLY—P. G. Wodehouse—*Doran*. Without Jerome Kern's music and with a dash of seriousness, in moments.

JACOB'S ROOM—Virginia Woolf—*Harcourt, Brace*. Like a beautiful cinema, with constantly changing snapshots of life, held together by the barest suggestion of plot.

THE INVISIBLE GODS—Edith Franklin Wyatt—*Harper*. A leisurely chronicle of a Chicago family, remarkable for its clear cut character studies.