

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.

O. HENRY MEMORIAL AWARD PRIZE STORIES OF 1923—*Doubleday, Page*. Set stories in a firm pattern—one only, and not the prizewinner, stands out with genuine force: Jesse Lynch Williams's "Not Wanted".

SIEGE—Samuel Hopkins Adams—*Boni, Liveright*. An elderly woman fights the abandonment of conventions by the younger generation.

*THESE CHARMING PEOPLE—Michael Arlen—*Doran*. A wily and enchanting book about lovely ladies and gallant gentlemen whose vices are more gracious and endearing than the virtues of common folk.

*BLACK OXEN—Gertrude Atherton—*Boni, Liveright*. The Countess Zattiany still holds her rejuvenated sway in fiction circles.

*RAPTURE—Richmond Brooks Barrett—*Boni, Liveright*. A superficial study, brilliantly handled, concerning how the other half lives. (See page 339.)

*RICEYMAN STEPS—Arnold Bennett—*Doran*. Small lives in a small section of London minutely shown in Bennett's best manner.

VISIBLE AND INVISIBLE—E. F. Benson—*Doran*. Short stories of the supernatural that succeed in raising every fourth or fifth hair.

KING TOMMY—George A. Birmingham—*Bobbs-Merrill*. Enjoyable farce comedy of a postwar Graustark.

MINCE COLLOR CLOSE—George Blake—*McBride*. Realistic chapters from the life of a girl leader of hooligans in a slum of Glasgow.

*THE GREEN BAY TREE—Louis Bromfield—*Stokes*. A first novel of Victorian tendencies and excellent performance. The story of two sisters in a growing midwestern community. (See page 339.)

*A LOST LADY—Willia Cather—*Knopf*. A beautiful and strange lady always affects the lives of some men—here is one and her various effects.

BRIGHT LIGHTS—Robert Orr Chipperfield—*McBride*. A clever detective story whose mystery is well wrapped up.

THE DEAR PRETENDER—Alice Ross Colver—*Penn*. This simple little love story should be read by mothers of young children, for the heroine persuades even the naughtiest to behave.

THE STREET OF MANY ARCHES—Joan Conquest—*Macaulay*. A story full of thrills that will give a fillip even to a jaded palate.

*THE ROVER—Joseph Conrad—*Doubleday, Page*. Peyrol, the wanderer, travels through the maze of Mr. Conrad's sentences to some really satisfying romances.

THE ALASKAN—James Oliver Curwood—*Cosmopolitan*. Another mystery romance performed while icebergs and reindeer stand guard over the virtue and the charm of the heroine.

THE COAST OF FOLLY—Coningsby Dawson—*Cosmopolitan*. If you are pretty and play with other women's husbands, you are foolish and in danger—according to Mr. Dawson.

TRIUMPH—May Edginton—*Holt*. A millionaire and a socialist struggle to lure a diva from the footlights; luckily the best man wins.

*MADAME CLAIRE—Susan Ertz—*Appleton*. A modern lady of eighty views her children and her grandchildren in mellow and humorous discourse. (See page 338.)

*SO BIG—Edna Ferber—*Doubleday, Page*. A superb picture of a mother's ambitions for her son—her disappointment in him—and his awakening.

PRANCING NIGGER—Ronald Firkbank—*Brentano*. Social climbing in the West Indies. Seen with painless detachment and told in prose of clear delight.

GUILT—Henry James Forman—*Boni, Livright*. A psychoanalyst solves a mystery that puzzles even the reader.

GERALD CRANSTON'S LADY—Gilbert Frankau—*Century*. The strong self made man, the other woman, and the happiest of endings.

STORIES FROM "THE MIDLAND"—John T. Frederick—*Knopf*. Somewhat drab tales, overshadowed by drab country and character, with only occasional glimpses of humor. (See page 344.)

***HEIRS APPARENT**—Philip Gibbs—*Doran*. Has that remarkable quality of interpreting world peoples in time of stress—in this case the youth of our day.

SIX DAYS—Elinor Glyn—*Lippincott*. We believe we understand why it was popular as a movie. At the movies one is not inflicted with words, words, words.

SEACOAST OF BOHEMIA—Louis Golding—*Knopf*. A praiseworthy effort at gay brilliance and mocking irony that doesn't quite come off.

THE CALL OF THE CANYON—Zane Grey—*Harper*. Health for soul and body sought nobly in the great open west—and with success.

WITHOUT GLOVES—John B. Hendryx—*Putnam*. A crooked fighter, slinking away from the prize ring, makes good in the lumber camps.

***THE COVERED WAGON**—Emerson Hough—*Appleton*. The story of colonization and gold rush which has heroic possibilities only half realized.

MOTHER OF GOLD—Emerson Hough—*Appleton*. Search for a fabulous golden cliff, and the attendant adventurings.

***LUMMOX**—Fannie Hurst—*Harper*. A series of sketches of New York life linked by the brilliant portrait of an intuitive but dull servant girl.

DOWN THERE (Là Bas)—J. K. Huysmans—*A. and C. Boni*. It is either a mire of detailed sensual bestiality, or golden prose asserting that balked mysticism will find a troubled outlet in infernal occultism. Take your choice.

THE PITIFUL WIFE—Storm Jameson—*✓Knopf*. A curious marriage difficulty which results from the very modern character of the marital relation.

CHRISTOPHER COLUMBUS—Johannes V. Jensen—*Knopf*. Jensen is consistent, he sticks to a premise. In this fifth section of "The Long Journey" the blond explorer Columbus is a throwback to his Viking ancestry. His petty faults were due to a Latin environment.

✓BLUE BLOOD—Owen Johnson—*Little, Brown*. Her "honor rooted in dishonor stood", and her dilemma calls forth our sympathy.

THE LADY OF PENTLANDS—Elizabeth Jordan—*Century*. How a small girl can vanish from her playroom and suddenly re-materialize, offers an absorbing mystery.

✓THE STEADFAST HEART—Clarence Budington Kelland—*Harper*. Another young man drags himself up in life and, after struggles, comes out nobly on the crest of it.

THE HAPPY ISLES—Basil King—*Harper*. A thoroughly enchanting hero in a series of strange adventures which make this rather usual story quite readable.

✓NEVER THE TWAIN SHALL MEET—Peter B. Kyne—*Cosmopolitan*. A South Sea Island lady vies with a more conventional female for a gentleman with roving tendencies.

DOOMSLAND—Shane Leslie—*Scribner*. An historical novel centering around an Irish Protestant landowner and his sons.

***DOCTOR NYE**—Joseph C. Lincoln—*Appleton*. The amiable author of Cape Cod extricates a fictional physician from a difficult situation with a deal of humor.

***JOHN-NO-BRAWN**—George Looms—*Doubleday, Page*. A sympathetic and fine study of invalidism and self sacrifice. (See page 338.)

HERE COMES THE SUN!—Emilie Loring—*Penn*. A pleasantly told story of a hasty marriage that turned out happily.

TOLD BY AN IDIOT—Rose Macaulay—*Boni, Liveright*. A combination of fiction, politics, and history whose mongrel quality distinctly lowers its batting average.

✓THE MYSTERY WOMAN—Alicia MacGowan and Perry Newberry—*Stokes*. There is more than one mystery in this clever story.

THE PLASTIC AGE—Percy Marks—*Century*. Fictional and physical muckraking in undergraduate life.

HAZARD—Nancy Barr Mavity—*Harper*. A first novel that might have fitted in as "a book for girls" except for its harping on sex.

VINDICATION—Stephen McKenna—*Little, Brown*. Gloria Britton is spectacular as to character, inheritance, and methods by which she seeks her goal—a husband.

BULLDOG DRUMMOND'S THIRD ROUND—II. C. McNeile—*Doran*. In which "Sapper" continues the adventures of his popular hero and evolves an admirable thriller.

HALF GODS—Lynn Montross—*Doran*. Another picture of a middle western town, which, though no "Main Street", has its points.

***BREAD**—Charles G. Norris—*Dutton*. The working girl shown in a new guise—that of the conscientious employee who finds adjustment to marriage difficult.

BUTTERFLY—Kathleen Norris—*Doubleday, Page*. Mrs. Norris weaves an entertaining tale round and about musical temperament and the younger married set.

THE BEST SHORT STORIES OF 1923—Edward J. O'Brien—*Small, Maynard*. Not so morbid in tone as most of the compilations by this veteran collector. (See page 343.)

THE HONORABLE JIM—Baroness Oreszy—*Doran*. A beautiful Royalist and a brave Roundhead, mighty oaths and hard fought battles and ardent vows of love and hate, combine to create what will probably be a popular historical novel.

OLD MISERY—Hugh Poindexter—*Bobbs-Merrill*. Arduous toil, and wild excitement far from civilization in the California of the Fifties, made very real.

EASY—Nina Wilcox Putnam—*Harper*. Caught in the coils of the whisky trade, a New England girl is safely guided through a series of astonishing adventures.

MISTRESS WILDING—Rafael Sabatini—*Houghton Mifflin*. A characteristic Sabatini story of love and war, with a background of Monmouth's rebellion.

THE INVERTED PYRAMID—Bertrand W. Sinclair—*Little, Brown*. Three brothers and their three destinies as brought about by the same cause.

***A CURE FOR SOULS**—May Sinclair—*Macmillan*. Pomposity in the person of a clergyman remains steadily and cleverly pompous.

MRS. PHELPS' HUSBAND—Adriana Spadoni—*Bobbs-Merrill*. A sound, interesting, intelligent piece of work concerning the sheep that was happily lost, and the woman approaching the dangerous age who found him.

COFFINS FOR TWO—Vincent Starrett—*Covici-McGee*. We don't blame that Chicago crowd of intellectuals for being a bit up stage when one of their number can turn out stories like these.

EMPTY HANDS—Arthur Stringer—*Bobbs-Merrill*. A hard drinking flapper is whisked into a northern wilderness with a he-man. Result: a womanly woman.

***THE MIDLANDER**—Booth Tarkington—*Doubleday, Page*. The business development of a great western town and its effect on two brothers—an interesting problem in character contrasts.

***THE EDUCATION OF PETER**—John Wiley—*Stokes*. Excellent picture of undergraduate life at Yale. (See page 339.)

I, THE KING—Wayland Wells Williams—*Stokes*. A young man of much wealth finds splendid occupation for his much too much spare time.

***OH, DOCTOR!**—Harry Leon Wilson—*Cosmopolitan*. "When is a pill not a pill?" might be taken as the text for this burlesque of hypochondria.

***THE ABLE McLAUGHLINS**—Margaret Wilson—*Harper*. This prize novel combines realism and romance to a nice point of enjoyment in a midwest Scotch community.

LEAVE IT TO PSMITH—P. G. Wodehouse—*Doran*. Another engaging, if typical, Wodehouse hero toddle-ooes his way through this story with happy results.

A POET'S YOUTH—Margaret L. Woods—*Boni, Liveright*. A student of Wordsworth has made an idyllic tale out of his early love affair.

THE MINE WITH THE IRON DOOR—Harold Bell Wright—*Appleton*. The trouble that comes to men when gold lures them on; but it's scarcely safe to generalize from Mr. Wright's melodramatic particulars.

ANN'S AN IDIOT—Pamela Wynne—*Stokes*. Slightly saccharine at times, but readable withal.