

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*. A mediocrally minded old lady struggles somewhat ineffectually against modernity.

FOR LOVE OF A SINNER — Robert Gordon Anderson — *Minton, Balch*. Cloak, plume, and rapier. If you can forget "A Lodging for the Night" and "If I Were King" you'll enjoy this new tale of and about François Villon.

* **BLACK OXEN** — Gertrude Atherton — *Boni, Liveright*. A modern Ponce de Leon in Countess Zattiany.

* **SANDOVAL** — Thomas Beer — *Knopf*. A brilliantly told romantic story of old New York days. (See page 589.)

THE GARDENS OF OMAR — Henry Bordeaux — *Dutton*. A colorful drama of Cross and Crescent among the Cedars of Lebanon.

THE GAOL — Paul Bourget — *Brentano*. A serious though somewhat tedious study in heredity by a member of the French Academy.

* **THE INTERPRETER'S HOUSE** — Struthers Burt — *Scribner*. A young man tries to quiet his soul and adjust himself, after the war, to the old round of life.

THE HOME-MAKER — Dorothy Canfield — *Harcourt, Brace*. Provocative story of "woman's place" showing that some women belong at home and so do some men. (See page 590.)

APES AND ANGELS — Richard Connell — *Minton, Balch*. Amusing short stories in satirical vein by an excellent craftsman who has more than the usual amount of respect for masters of the art.

* **THE ROVER** — Joseph Conrad — *Doubleday, Page*. Peyrol, the Rover, in Napoleonic times, flies high in daring and romance and the complexities of Mr. Conrad's style.

THE NEW CANDIDE — John Cournos — *Boni, Liveright*. A salacious bag of tricks that occasional sharp satire cannot redeem from triviality.

THE GOLDEN COCOON — Ruth Cross — *Harper*. Southern climes and the hurly-burly of New York form a background for Molly Shannon's sentimental adventures.

THE SAINT OF THE SPEEDWAY — Ridgwell Cullum — *Doran*. Here is a Chesteronian paradox — a "Saint" of "The Speedway" (an Alaskan Monte Carlo). Cullum makes it as possible as it is exciting.

WANDERING STARS AND THE LOVER — Clemence Dane — *Macmillan*. Two long short stories, subtly linked together, in which (1) a wife regains the husband she has lost and (2) a famous actress strangely loses her soul. In both, the emotional and mystical content reaches the saturation point.

THE COAST OF FOLLY — Coningsby Dawson — *Cosmopolitan*. A young lady finds religion through the divorce courts.

NEW FRIENDS IN OLD CHESTER — Margaret Deland — *Harper*. These three novelettes are localized in scenes familiar to readers of "Dr. Lavendar's People". The plots lack a certain freshness and conviction that the author bestows on her characters.

SAINT MAGLOIRE — Roland Dorgeles — *Doran*. Anatole France, who is indicated, might have done it differently in spots, but this account of a holy man in civilization has fascinating values of its own.

* **MADAME CLAIRE** — Susan Ertz — *Appleton*. A charming and tolerant old lady watches life and adjusts it for those about her.

MARIFLOR — Concha Espina — *Macmillan*. The Spanish Academy crowned this tragedy of a free soul cribbed and cabined in a rigidly caste bound community.

THERE IS CONFUSION — Jessie Redmon Fauset — *Boni, Liveright*. If it were not a serious attempt by a serious Negro woman to show another side of the color question, this book could be cast aside as amateurish propaganda.

*** SO BIG** — Edna Ferber — *Doubleday, Page*. A soul sensitive to beauty finds it in a life of service — mother and son expertly contrasted.

NONE SO BLIND — Albert Parker Fitch — *Macmillan*. The so called younger generation against a very Harvard background.

THE MAZAROFF MYSTERY — J. S. Fletcher — *Knopf*. Fletcher's mastery of mystery is remarkable. This, his seventeenth novel of its kind, has all the freshness of his first one.

*** HEIRS APPARENT** — Philip Gibbs — *Doran*. A story of today's young people not active in, but touched by, the war.

THE CALL OF THE CANYON — Zane Grey — *Harper*. Peace and happiness are found by the dancing lady in canyon shadows.

UNDREAM'D OF SHORES — Frank Harris — *Brentano*. Just what you always hoped Frank Harris would write if he only would.

FULFILLMENT — Elizabeth Newport Hepburn — *Holt*. A few second hand thrills excused by a monogamy plea.

HETTY GEYBERT — Georg Hermann — *Doran*. The Geybert family are the German counterparts of Galsworthy's Forsytes. A fascinating book of the Germany of a century ago.

RE-CREATIONS — Grace Livingston Hill — *Lippincott*. Another heroine readjusts her life to the need of the sad old world to be made a little less sad.

MOTHER OF GOLD — Emerson Hough — *Appleton*. A light romance of fabulous mines and fabricated romance.

TONY — Stephen Hudson — *Knopf*. In his last moments Tony develops something, perhaps the inferiority complex, and tells what's what and why in his own cynical way.

*** LUMMOX** — Fannie Hurst — *Harper*. A servant girl sees the life about her with strange clarity.

THE PITIFUL WIFE — Storm Jameson — *Knopf*. The story of a wife's compromises

to meet the vagaries of her husband's character.

RECOMPENSE — Robert Keable — *Putnam*. A sequel to "Simon Called Peter". What happens to Peter and Julie in South Africa.

LA DAME DE SAINTE HERMINE — Grace King — *Macmillan*. The founding of New Orleans described with beauty, color, and charm.

NEVER THE TWAIN SHALL MEET — Peter B. Kyne — *Cosmopolitan*. A primitive and a non-primitive lady struggle for the affections of a plain ordinary man.

*** HOW TO WRITE SHORT STORIES** — Ring Lardner — *Scribner*. Mr. Lardner tells us by writing superb ones. (See page 601.)

*** THE PHILOSOPHER'S STONE** — Jens Anker Larsen — *Knopf*. A great adventure into the domain of experienced mysticism. The characters so act that their careers constitute a plea for a United States of Religion on the triple ground that there is a God; that God is altogether good regardless as to whether He is known as Our Lord, Allah, Bráhmá, Jehovah, or what not; and that creedal sectarianism is the Devil's delight.

TOLD BY AN IDIOT — Rose Macaulay — *Boni, Liveright*. A story of family changes from 1879 to 1923 to prove that nothing ever changes.

TONGUES OF FLAME — Peter Clark Macfarlane — *Cosmopolitan*. What an anticlimax, a Sunday School ending for a red blooded tale.

THE PLASTIC AGE — Percy Marks — *Century*. A youth struggles for purity through the modern college atmosphere — not so pure.

MIRAGE — Edgar Lee Masters — *Boni, Liveright*. Sex stuff in Mr. Masters's best manner.

HIGH FIRES — Marjorie Barkley McClure — *Little, Brown*. The present day religious controversy personalized in a love story.

*** RACE** — William McFee — *Doubleday, Page*. Two interesting boys — their friendship and what life and love do to them. The clash of Latin and Anglo-Saxon temperament.

PANDORA LIFTS THE LID — Christopher Morley and Don Marquis — *Doran*. A

dangerous radical occupying the chair of English literature in a select seminary kidnaps six daughters of the most fashionable families!

***THE COMELY LASS** — Thomas Moulton — *Knopf*. A tragedy of the Yorkshire coast that is exquisitely told. For authenticity of background and poetic feeling this novel deserves a place beside Hardy's rural idyls.

AN OLD-FASHIONED ROMANCE — Alma Newton — *Minton, Balch*. Odd fashioned, rather than old fashioned, with little spurts of theosophy.

***BREAD** — Charles G. Norris — *Dutton*. A girl in business and her difficulties in adjusting life to the demands of business.

THE CALLAHANS AND THE MURPHYS — Kathleen Norris — *Doubleday, Page*. Here is "Abie's Irish Rose" without Abie. Delightful reading.

THE WRATH TO COME — E. Phillips Oppenheim — *Little, Brown*. Mr. Oppenheim takes a fly at the Wellsian prophecy and writes a politico-romantic adventure set in 1950.

THE SHORELESS SEA — Mollie Panter-Downes — *Putnam*. A problem novel by a sixteen year old girl — as good as most and better than many.

JENNY THE JOYOUS — Cornelia Stratton Parker — *Harcourt, Brace*. Neither love nor passion can long subdue her brave joyousness.

ALL TO SEEK — Diana Patrick — *Dutton*. Like Everywoman, she sought happiness afar only to find it at her side.

THE DESERT'S PRICE — William MacLeod Raine — *Doubleday, Page*. Feuds and fights among western cattle — human beings do the fighting!

THE FORTUNES OF A HOUSEHOLD — Herman Robbers — *Knopf*. You would not expect to read "David Copperfield" in one sitting. Then no more anticipate hurrying through this translation of a picture of a Dutch family. It's very long, yet very fine.

WINE OF FURY — Leigh Rogers — *Knopf*. David Rand, American, becomes involved in the Russian Revolution. A fine tale and an exciting one.

BARDELYS THE MAGNIFICENT — Rafael Sabatini — *Houghton Mifflin*. The century and the costumes change but the sales go on forever.

MISTRESS WILDING — Rafael Sabatini — *Houghton Mifflin*. Monmouth's rebellion — with the usual Sabatini recipe for plot.

THE LONG ARM OF FANTÔMAS — Pierre Souvestre and Marcel Allain — *Macaulay*. A long, melodramatic release of a popular movie thriller.

RED SAND — T. S. Stribling — *Harcourt, Brace*. A gorgeously colorful romance with action in every line. The red sand is the sand of the bull ring.

EMPTY HANDS — Arthur Stringer — *Bobbs-Merrill*. Civilized people once again found in uncivilized lands — this time the Canadian wilderness.

COUNTRY PEOPLE — Ruth Suckow — *Knopf*. Authentic realism achieved in a reportorial piece of writing about the phlegmatic German-American farmer.

***THE MIDLANDER** — Booth Tarkington — *Doubleday, Page*. A pair of contrasting brothers find life and love attuned to the contrasts.

FRAYCAR'S FIST — Mary Heaton Vorse — *Boni, Liveright*. Twelve very interesting short stories — but when you have said that you have said just about all.

***GOLD** — Jacob Wassermann — *Harcourt, Brace*. No person who makes the slightest pretense of keeping abreast of the best in contemporary literature can afford not to read it now. Those who depend entirely on the classics will discover it sooner or later.

THE DREAM — H. G. Wells — *Macmillan*. A simple romantic melodrama complicated by social and satirical commentary.

***OLD NEW YORK** — Edith Wharton — *Appleton*. Four romances of old New York of great artistry and interest. (See page 590.)

THRICE TOLD TALES — Selected by Blanche Colton Williams — *Dodd, Mead*. Stories that give the lie to, "You can't teach the art of the short story."

* THE ABLE McLAUGHLINS — Margaret Wilson — *Harper*. Wins Pulitzer as well as Harper prize — might be called realistic historical melodrama well blended.

GOLF WITHOUT TEARS — P. G. Wodehouse — *Doran*. A story, never before published except on a paving stone and a couple of bricks, of the Babylonian epoch, and of how golf was introduced into the

kingdom of Oom by the captive from S'nandrew's.

* LEAVE IT TO PSMITH — P. G. Wodehouse — *Doran*. This infectious humorist at his rollicking best.

ANN'S AN IDIOT — Pamela Wynne — *Stokes*. The complicated struggles of mother and daughter for the allegiance of one man — Indian plot complications.

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