

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.

SILVER MOON—Eleanor Hallowell Abbott—*Dutton*. A talky romance, with six inane young people, a house party, and a mysterious hostess for ingredients.

FENCELESS MEADOWS—Bill Adams—*Stokes*. If the author were able to write of the sea as well as he apparently knows it, this book would be superb.

WITH THE GILT OFF—A. St. John Adecock—*Putnam*. Tales of dreary London, or to be more accurate, dreary tales of London.

GOHA THE FOOL—Albert Adès and Albert Josipovici—*Lieber, Lewis*. A tragedy of Cairo. The weeds of lasciviousness and obscenity choke its telling, but the flower of beauty raises its head for those who can forgive the lesser growth.

IN GREENBROOK—Merritt P. Allen—*Page*. "You cast me off like a worn out glove", he muttered." Now don't get upset, for—"Their shining eyes and joined hands made the great announcement" on page 309.

BLACK'ERCHIEF DICK—Margery Allingham—*Doubleday, Page*. A romantic novel with an introduction by William McFee, said to have been written from psychic sources by a young lady of eighteen.

***BLACK OXEN**—Gertrude Atherton—*Boni, Liveright*. A book of high society and rejuvenation—gossipy, journalistic, readable, if annoying.

THAT WHICH IS PASSED—G. Murray Atkin—*Crowell*. A charming Englishwoman confesses her past to her husband, only to discover that he knew it all the time.

MISS BRACEGIRDLE—Stacy Aumonier—*Doubleday, Page*. Nothing to write home about, though they are quite pleasing stories of a type suitable to the public taste.

THE ROMANCE OF A ROGUE—Ruby M. Avres—*Doran*. Avres's sex sarsaparilla.

THE DIM LANTERN—Temple Bailey—*Penn*. One of the very simplest of love stories, which the public still finds exceedingly palatable.

SPLASHING INTO SOCIETY—Iris Barry—*Dutton*. A dismal book; every sentence packed with one of the author's own guffaws! While his hilarity reaches the hicoughing stage, we grow moroser and moroser.

TYRREL OF THE COW COUNTRY—Robert Ames Bennett—*McClurg*. A riot of a story; may there soon be a sequel!

***JO ELLEN**—Alexander Black—*Harper*. An interesting, capable, and sane picture of the modern working girl.

THE WALLET OF KAI LUNG—Ernest Bramah—*Doran*. Satire from the mouth of a Chinese story teller. Mr. Bramah uses words as if they were jade ornaments.

THE SUN FIELD—Heywood Broun—*Putnam*. A better novel than "The Boy Grew Older" but it hasn't so much of the real, whimsical, sentimental Broun in it.

AIN'T ANGIE AWFUL!—Gelett Burgess—*Dorrance*. Punning may be the lowest form of wit but it creates most of the fun throughout a lot of queer rambling chapters.

JIBBY JONES—Ellis Parker Butler—*Houghton Mifflin*. Boys being boys very amusingly and a treasure hunt with highly original features.

CHANGELING—Donn Byrne—*Century*. An Irish romantic collects thirteen of his short stories for the new audience won by "Messer Marco Polo". To create a phrase, Mr. Byrne is an authentic prose-poet.

***A LOST LADY**—Willia Cather—*Knopf*. An almost perfect character sketch of a weak lady as seen through the eyes and actions of her lovers.

***ONE OF OURS—Willia Cather—*Knopf*.** This story of a young Scandinavian's reactions to life and war has appealed to those who like to think the late war was romantic.

LIP MALVY'S WIFE—George Agnew Chamberlain—*Harper*. An epic of incident, emotion, and tragedy in Darkest Africa.

THE MIDDLE PASSAGE—Daniel Chase—*Macmillan*. Something different enough to make it almost a classic of the days when men who were men went down to the sea in ships.

JIM HANVEY, DETECTIVE—Octavus Roy Cohen—*Dodd, Mead*. These episodes in the life of a detective of beefy frame and chain lightning brain are replete with humor and human interest.

THE GASPARDS OF PINE CROFT—Ralph Connor—*Doran*. Story of the northwest written with the inimitable transparent sincerity which is the stamp of truly popular fiction.

WEST OF THE WATER TOWER—Homer Croy—*Harper*. Another realistic study of young love and passion in the middle west.

THE ALASKAN—James Oliver Curwood—*Cosmopolitan*. Propaganda for Alaska, with a real mystery and a he-man love story.

THE LAKE MYSTERY—Marvin Dana—*McClurg*. Music and mystery are interwoven with an entertaining love story.

THE LOVING ARE THE DARING—Holman Day—*Harper*. Right makes might in the great north country, where Jean bravely struggles to protect the fortune and the secret of the girl he loves.

A REVERSION TO TYPE—E. M. Delafield—*Macmillan*. Had Miss Delafield examined Cecil's case from a psychoanalytic rather than an hereditary viewpoint, we feel she might have given us a more satisfactory conclusion.

TETHERSTONES—Ethel M. Dell—*Putnam*. Druidic background for a story of sweet but somewhat difficult love.

JANET MARCH—Floyd Dell—*Knopf*. Perhaps the most modern of all modern heroines moves disturbingly through this competent but annoying novel. (*See page 458.*)

LONELY FURROW—Maud Diver—*Houghton Mifflin*. A study of clashing temperaments and of tragic love—excellently done.

***SMOKE OF THE 45—Harry Sinclair Drago—*Macaulay*.** A typical story of the sage brush, very readable.

***THE ENCHANTED APRIL—"Elizabeth"—*Doubleday, Page*.** Running away from your husband temporarily—and to Italy—is a gay enough performance if the company is female—and good.

FLAMING YOUTH—Warner Fabian—*Boni, Liveright*. Love in its different phases discussed and explained from a feminine standpoint with a frankness rather more than engaging.

SIR JOHN DERING—Jeffery Farnol—*Little, Brown*. Sword play and wandering adventure again mark this most romantic of authors' work.

QUEST—Rosita Forbes—*Holt*. An Englishwoman becomes involved in the Franco-British-Syrian muddle. More a picture of the Near East than a romantic adventure story.

***FAINT PERFUME—Zona Gale—*Appleton*.** Miss Gale's attempt to combine realism with highflung love—another story of a young lady discontented with her relatives.

***THE CINDER BUGGY—Garet Garrett—*Dutton*.** The Pulitzer Prize for 1923 cannot be fairly awarded without giving this grim romance of iron and steel the most careful consideration.

COMPROMISE—Jay Gelzer—*McBride*. A woman learns that it is easy to get a husband but that she must fight to keep him.

A WREATH OF STARS—Louise Gerard—*Macaulay*. The contrast between the unselfishness of the English girl and the callous cruelty of the ghouls of Venice adds a piquant spice to this love story.

FIRES OF AMBITION—George Gibbs—*Appleton*. The career of one Mary Ryan, ex-manikin, who marries a Wall Street financier. Interesting, in the rapidfire manner of the magazine serial.

THE MIDDLE OF THE ROAD—Philip Gibbs—*Doran*. Europe's problems and those of a difficult marriage, cleverly combined.

LORRAINE—Dorothy Foster Gilman—*Macmillan*. This fearless American girl in Singapore is supposed to possess an elflike charm, but to us she is merely irritating.

THE MUSING WANDERER—Anton Gross—*Roxburgh*. Remember the famous Cherry

Singers whose act was so bad that it was good? By the same token, this is a good book.

A LIGHTER OF FLAMES—William S. Hart—*Crowell*. An epic of Patrick Henry that tells the story of his love and culminates in his famous speech.

***THE DARK FRIGATE**—Charles Boardman Hawes—*Atlantic Monthly*. Romance and the sea and a pirate or two mark this romance by the author of "The Great Quest".

CONNIE MORGAN IN THE CATTLE COUNTRY—James B. Hendryx—*Putnam*. The fifth volume of a deservedly popular series about a boy wonder.

THE THING AT THEIR HEELS—Harrington Hext—*Macmillan*. A story of fanaticism, dealing with the strange nemesis that pursued an English family.

***THE COVERED WAGON**—Emerson Hough—*Appleton*. That it served as background for the greatest of motion pictures is enough to recommend it.

***NORTH OF 36**—Emerson Hough—*Appleton*. How a cattle train moved from Texas, and the adventures en route.

***WIFE OF THE CENTAUR**—Cyril Hume—*Doran*. A first novel of much solidity and fineness with a lyrical beauty in certain passages. (See page 458.)

THE TEMPTRESS—Vicente Blasco Ibáñez—*Dutton*. A story of a most thorough vampire and her ignoble finish.

THE CIMBRIANS—Johannes V. Jensen—*Knopf*. Circling down the centuries and up to the defeat of the Barbarians at Rome, Jensen continues to prove that the Scandinavian race is the tap root of mankind.

CROATAN—Mary Johnston—*Little, Brown*. Perhaps we are in part to blame, but we do miss "Croatan" the fresh romanticism of Miss Johnston's earlier books of Virginia.

HORATIO'S STORY—Gordon King—*Boni, Liveright*. We can understand the incompatibility of temperament that made separation from O'Flarity necessary for Rhoda, but what we wonder is: what were her actual relations with Lee?

NEVER THE TWAIN SHALL MEET—Peter B. Kyne—*Cosmopolitan*. Mr. Kyne's reputation is too firmly established for this California-Polynesian pot boiler to injure it permanently.

KANGAROO—D. H. Lawrence—*Seltzer*. A tale, with thousands of repetitious and unnecessary words as well as extraneous incidents, of a man's decision to find himself in "aloneness".

BEHIND THE BRONZE DOOR—William Le-Queux—*Macaulay*. Blackmail, murder, and suicide assail the reader in every chapter.

DON JUAN—Ludwig Lewisohn—*Boni, Liveright*. In which the author of the beautiful "Up Stream" somewhat naïvely presents a Latinesque attitude toward divorce.

THE FAMILY AT GILJE—Jonas Lie—*Doubleday, Page*. The quiet drama of a simple Nordland family told with finished artistry.

***DOCTOR NYE**—Joseph C. Lincoln—*Appleton*. Another lovable character in trials and tribulations and solution of them, on Mr. Lincoln's variety of Cape Cod.

THE LENGTHENED SHADOW—William J. Locke—*Dodd, Mead*. The eternal triangle—with a strong man and a tender one at grips over the same girl.

***THE DOVES' NEST**—Katherine Mansfield—*Knopf*. Beautiful and dramatic short stories and sketches, in the Russian manner.

OLIVER OCTOBER—George Barr McCutcheon—*Dodd, Mead*. How a gipsy fortune teller weaves her spell over the life of an upstanding hero.

***SILK**—Samuel Merwin—*Houghton Mifflin*. A romance of old China and the silk trade written with care and some beauty.

THE JORDANS—Sarah Gertrude Millin—*Boni, Liveright*. A story well able to stand alone. So why do its publishers invite unfavorable criticisms by comparing it with "The Story of an African Farm"?

OPEN ALL NIGHT—Paul Morand—*Seltzer*. Five continental adventures in femininity, deftly skimmed from the bubbles that rise to the top.

***THE PUPPET MASTER**—Robert Nathan—*McBride*. Another exquisitely written little tale by the author of "Autumn". Wise and tender. (See page 458.)

TREASURE TRAIL—Frederick Niven—*Dodd, Mead*. Admirably descriptive is this freezing adventure tale about a hunt for a gold mine in a land of avalanches.

***BREAD**—Charles G. Norris—*Dutton*. A dignified discussion of the new woman, which

presents a problem but does not find a solution.

BUTTERFLY—Kathleen Norris—*Doubleday, Page*. A pleasant, if too smooth, story concerning two sisters of contrasting character.

THE SABLE CLOUD—Harriet V. C. Ogden—*Penn.* Even flappers appear to possess ethics, and when these clash with the standards of their Wall Street parents the end is often comically tragic.

THE WHITE FLAG—Gene Stratton-Porter—*Doubleday, Page*. After many deaths and much troublesome incident, Mrs. Porter brings her villain and her lovely ladies to proper ends by proper popular fiction means.

***THE HAWKEYE**—Herbert Quick—*Bobbs-Merrill*. The saga of a middle western editor. Well told and entertaining.

DIFFERENT GODS—Violet Quirk—*Holt*. Perhaps Sheila is an altruistic little fool and Philip too good to be true, but we'll admit we did not think of this until after we had finished the book.

ONCE IN A RED MOON—Joel Townsley Rogers—*Brentano*. The author's probable intention was to write a satire on a certain type of modern fiction. Unfortunately the book strikes us as burlesque and not very good burlesque at that.

***THE SECOND GENERATION**—Anthony M. Rud—*Doubleday, Page*. A realistic and genuinely powerful novel of Scandinavians in America.

FORTUNE'S FOOL—Rafael Sabatini—*Houghton Mifflin*. After the Restoration—fighting, heroism, and the flash of footlights make a topnotch story by this always gay novelist.

THE SEA-HAWK—Rafael Sabatini—*Houghton Mifflin*. The days of good Queen Bess, when Sir Oliver Tressilian was as romantic a figure as could be wished.

THE COMINGS OF COUSIN ANN—Emma Speed Sampson—*Reilly, Lee*. A delightful tale of family solidarity down south.

THE WITCHING OF ELSPIE—Duncan Campbell Scott—*Doran*. Short stories of ruggedly taciturn Scotchmen alone in the great, open spaces—wide open for fictional purposes.

THE HOPEFUL JOURNEY—Beatrice Kean Seymour—*Seltzer*. Three generations of womanhood are skilfully depicted to illustrate feminism's slow but steady growth.

ASHES OF VENGEANCE—H. B. Somerville—*McBride*. A romance of Old France featuring sword play.

AUTUMN TRAILS—Emma-Lindsay Squier—*Cosmopolitan*. Sympathetic nature stories that you might be wise in giving to any boy or girl of about sixteen.

THE GARDEN OF GOD—H. De Vere Stacpoole—*Dodd, Mead*. A lively romance of love and adventure in the now familiar coral islands of the South Pacific.

***YOUNG FELIX**—Frank Swinnerton—*Doran*. In this narrative of a young man whose "personal motto should have been something in a dead language meaning Happy in Disaster", Mr. Swinnerton has accomplished the best work of his career so far.

ANYA KOVALCHUK—Clarence Wilbur Taber—*Covici-McGee*. The sex complex of a neurotic woman.

THE AMATEUR INN—Albert Payson Terhune—*Doran*. A mystery story redeemed by the presence of a downright spinster.

BARNABÉ AND HIS WHALE—Rene Thévenin—*McBride*. A droll fantasy about a gentleman of Paris who lived in a whale, and who for a little time impersonated an eminent professor.

CANE—Jean Toomer—*Boni, Liveright*. There is a something that resounds through these Negro tragedies akin to the beat of an African tomtom at midnight in some Mississippi glade.

HIS CHILDREN'S CHILDREN—Arthur Train—*Scribner*. Several generations move their stormy way through New York social columns.

TUT, TUT! MR. TUTT—Arthur Train—*Scribner*. More amusing adventures of this delightful old Robin Hood of the bar in which he plays hide and seek with legal technicalities—always, of course, for the benefit of the weak and oppressed.

SYLVIA OF THE STUBBLES—Jewell Bothwell Tull—*Reilly, Lee*. Familiar stage properties—a little faded, perhaps, by long exposure to an atmosphere of excessive joyousness—still serve to create a sentimental background for the adventures of Sylvia, another alias of the Glad Girl.

FEET OF CLAY—Margaretta Tuttle—*Little, Brown*. A story of a mother and daughter and of how the daughter saves her own life from the ruin that encompassed her mother.

THE BLIND BOW-BOY—Carl Van Vechten—*Knopf*. A clever, readable, perverse, and—to those who understand its significance—disagreeable book.

MASTRO-DON GESUALDO—Giovanni Verga—*Seltzer*. Modern letters can boast few figures as picturesque, as tragic, or as ironical as that of Mastro-Don Gesualdo, southern peasant and practical visionary.

THE MAGIC MIDLAND—Harold Waldo—*Doran*. Story of a middle western boyhood related with what the famous Spooner of Oxford would call "gust and zesto".

THE VALLEY OF GHOSTS—Edgar Wallace—*Small, Maynard*. The murdered man, the girl, the clue—very exciting but nothing new.

THE CATHEDRAL—Hugh Walpole—*Doran*. Archdeacon Brandon's life, power, and defeat, with a rich background of incident and character.

LOVE DAYS—Henri Wasté—*Knopf*. The affairs of Susanna. Eleven men. Eleven days. Eleven spots of color and a quick curtain.

LUTHER NICHOLS—Mary S. Watts—*Macmillan*. The commonplace isn't necessarily commonplace, though in this book it is merely that.

MORE LIVES THAN ONE—Carolyn Wells—*Boni, Liveright*. Not many readers will be able to anticipate the well hidden solution of this murder mystery.

***A SON AT THE FRONT**—Edith Wharton—*Appleton*. One of the best of the war novels, which, by the way, discusses divorce—a superb piece of psychological fiction.

J. HARDIN & SON—Brand Whitlock—*Appleton*. Paul Hardin discovers that only that which is lasting can endure. This sounds as though the book were trite, where-as it isn't at all.

THE LADY FROM THE AIR—C. N. and A. M. Williamson—*Doubleday, Page*. Williamson fans will like this romance written around an aeroplane instead of the usual automobile.

THE EXILE OF THE LARIAT—Honoré Willies—*Stokes*. Conflict between self interest and social duty is the theme for another story with excellent western background.

***OH, DOCTOR!**—Harry Leon Wilson—*Cosmopolitan*. In a tale bubbling with humor, a hypochondriac and his nurse overcome the old fear complex.

THE ABLE McLAUGHLINS—Margaret Wilson—*Harper*. A prairie saga woven about a settlement of Scotch pioneers in Iowa of the 'seventies. Human character and virgin soil—that great protagonist of pioneering fiction—are drawn into the picture with sure, steady strokes. A worthy novel.

THE MINE WITH THE IRON DOOR—Harold Bell Wright—*Appleton*. Love and hate and a lust for gold in pure doses under Arizona skies.