

# 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.

"PIRACY"—Michael Arlen—*Doran*. Efforts of a young Englishman, who has heard that love is an art, to become an artist.

THE PUPPET SHOW—Martin Armstrong—*Brentano*. A variegated collection of fantastic satires, fables, and imaginative writing that, like old wine, should be tasted slowly to best please.

\*BLACK OXEN—Gertrude Atherton—*Boni, Liveright*. The older generation here turns to the manners of the now obsolete flapper and makes exceedingly merry with a rather astonishing physical theme.

THE MATHERSON MARRIAGE—Ruby M. Ayres—*Doran*. She had a cruel husband, a passionate lover, and a darling little boy, but some women are never satisfied.

**DOBACHI**—John Ayseough—*Macmillan*. There is something reminiscent of the hexameter romances of Longfellow in this quiet tale of a Cornish religious sect in New England.

**THE SCUDDERS**—Irving Bacheller—*Macmillan*. Wartime riches disrupt a family to whom wealth is a poison. Socrates Potter, who tells the story in humorous, gently satirical style, is a real find.

**THE DIM LANTERN**—Temple Bailey—*Penn.* "Jane, you are making mountains of molehills," says the hero to the heroine, and the author has made her story of the little trials of simple love, so to speak.

**KEEBAN**—Edwin Balmer—*Little, Brown*. Mystery and adventure of Chicago's "Gold Coast" and underworld. An unashamed thriller told at high speed with a romance that justifies the hurry.

**THE LAST OF THE VIKINGS**—Johan Bojer—*Century*. A beautiful and vigorous moving picture of the old fishing life in Norway.

**THE GEESSE FLY SOUTH**—Mary Bourn—*Doubleday, Page*. The destruction of the Redwood Forests, the strange codicil to a will, and a touch of mysticism that doesn't quite ring true.

**\*THROUGH THE WHEAT**—Thomas Boyd—*Scribner*. A Leatherneck who saw action aplenty gives an unvarnished close up of war as is.

**THE WRONG SHADOW**—Harold Brighthouse—*McBride*. Clever light comedy in which Mr. Bransitt's conscience plays the leading rôle.

**TARZAN AND THE GOLDEN LION**—Edgar Rice Burroughs—*McClurg*. The ape man and his mate and Jad-bal-ja the great lion find life intricate for a time—but all ends happily.

**THE COMMUNICATING DOOR**—Wadsworth Camp—*Doubleday, Page*. Seven mystery stories. In the first one the author does not play fair with the reader. The second story is excellent and the remaining five mediocre.

**\*ROUGH-HEWN**—Dorothy Canfield—*Harcourt, Brace*. A tolerant, wise, pleasing story of two young Americans who love after growing up in normal but complicated surroundings.

**ANNETTE AND BENNETT**—Gilbert Cannan—*Seltzer*. Group portrait of a family,

showing what modern industrialism can do toward debasing the old English stock.

**\*ONE OF OURS**—Willa Cather—*Knopf*. The story of this hero has apparently pleased many, for it is the Pulitzer Prize novel of the year.

**THE PUBLIC SQUARE**—Will Levington Comfort—*Appleton*. "It breathes," states Dickey—referring to a manuscript submitted to The Public Square; and we purloin his words as a perfect definition to describe the book.

**A LOVER AT FORTY**—Gerald Cumberland—*Doran*. But what was really important was a young woman of nineteen who would not be denied . . . simply would not.

**THE ESCAPE OF ROGER DREW**—Frank Dilonot—*Stratford*. A farce comedy idea in which a tricky young man is remarkably lucky.

**OUT OF THE SILENT NORTH**—Harry Sinclair Drago—*Macaulay*. Heine's famous song might have been written about this French-Canadian trapper who loved a maiden whose heart was given to a man who was pledged to another. It is a relief when the hoped for pleasant ending arrives.

**\*THE ENCHANTED APRIL**—"Elizabeth"—*Doubleday, Page*. If you would like to escape from your husband and run away to Italy, this delightful novel tells you how.

**MADAME CLAIRE**—Susan Ertz—*Appleton*. A leisurely romance well suited to while away the tedium of a train journey, or an invalid's convalescent hours.

**FLAMING YOUTH**—Warner Fabian—*Boni, Liveright*. A frank statement that young womanhood has a perfect right to flame, if it chooses.

**THE COPPER BOX**—J. S. Fletcher—*Doran*. The storm, the lonely country house, and the girl; also the whimsical motto engraved on the box itself; an agreeable mysteriousness with no great mystery.

**\*FAINT PERFUME**—Zona Gale—*Appleton*. A story of ideal love set against a background of cynical realism, which shows this author at her best and worst.

**THE MIDDLE OF THE ROAD**—Philip Gibbs—*Doran*. Postwar Europe and its problem ably combined with the trials of love.

**HELEN OF LONDON**—Sidney Gowing—*Putnam*. Here is an illogical story that yet contrives to keep the reader alert and mystified.

**THE STEP ON THE STAIR**—Anna Katharine Green—*Dodd, Mead*. Its author's best book since "The Leavenworth Case" should fascinate all lovers of romance.

**WANDERER OF THE WASTELAND**—Zane Grey—*Harper*. Soul struggles and wanderings in the great desert.

**SKY-LINE INN**—Donal Hamilton Haines—*Houghton Mifflin*. Emerson on mouse traps is once more justified by this tale of a super excellent cook whose quaint inn lies far off the main road. There is fighting and fishing, love and intrigue, with the brave little chef and his "Henri of tin" stirring things up all the time.

**VICTORIA**—Knut Hamsun—*Knopf*. The sad beauty of a frustrated love enhanced by a careful economy of words.

**CONTACT**—Frances Noyes Hart—*Double-day, Page*. Short stories that are permeated with color, grace, and imagery. A real relief after much reading of the so called new school of realism.

**PIRATE PRINCES AND YANKEE JACKS**—Daniel Henderson—*Dutton*. Thinly disguised as fiction, this is a stirring account of the way our infant navy showed the other world powers how to wipe out the Barbary pirates.

**\*THE BRIGHT SHAWL**—Joseph Hergesheimer—*Knopf*. A story of ideals as opposed to love, which is told with Cuban atmosphere and melodramatic detail.

**STRICTLY BUSINESS**—F. Morton Howard—*Dutton*. The disreputable old coaster "Jane Gladys" puts into home port and the harbor master wisely removes his rabbits from outside his kitchen door.

**THE BISHOP OF THE OZARKS**—Milford W. Howard—*Times-Mirror*. A spiritualistic melodrama adapted from the films. As a novel it is a good movie.

**PRINCE HEMPSEED**—Stephen Hudson—*Knopf*. Neglected by his pleasure loving parents, a fanciful child sets down his naïve record up to his eighteenth year. The sophisticated will read an entire volume between the lines.

**WITHIN THESE WALLS**—Rupert Hughes—

*Harper*. A study of crumbling reputations and fortunes combined with the romance of a great engineering feat.

**BARNEY**—S. B. H. Hurst—*Harper*. Hairy chested adventure in Canada and Alaska, supervised by an ironic theology.

**\*THIS FREEDOM**—A. S. M. Hutchinson—*Little, Brown*. Women are still wondering whether or not they should stay at home. Doubtless they like being told that they should, for they are still reading this novel.

**SIMON CALLED PETER**—Robert Keable—*Dutton*. Apparently the world is still interested in how a young minister is disturbed by new contacts with sex.

**SIX BREEDS**—R. G. Kirk—*Knopf*. When we are shown an illustration of what is apparently a "Boston" and are told he is a famous Pit Terrier, we fear the worst—in this case our fears were justified.

**ECHO**—Margaret Rivers Larminie—*Putnam*. She had an illegitimate child. He was discovered kissing her, so he married her. This sounds terrible but the book isn't; really, it isn't.

**THE VOICE FROM THE VOID**—William LeQueux—*Macaulay*. In this mystery novel both criminals and victims make use of all the newest discoveries in radio, poison gas, and aeronautics.

**WOLVES OF THE SEA**—Gaston Leroux—*Macaulay*. Convicts on the voyage to the French penal colony overpower the crew of the prison ship in a wildly fantastic story.

**\*BABBITT**—Sinclair Lewis—*Harcourt, Brace*. The realtor, the Rotarian, the Kiwanis Clubman—the rubber stamp American type ably satirized.

**UNDER A THOUSAND EYES**—Florence Bingham Livingston—*Cosmopolitan*. She went back to the tiny village of her childhood and found it a disconcerting mixture of poisonous gossip and practical charity, of stupid intolerance and unselfish neighborly devotion. In the end, however . . .

**MAN'S COUNTRY**—Peter Clark Macfarlane—*Cosmopolitan*. Business and love are opposed in a story which is more readable than unusual.

**LANTY HANLON**—Patrick MacGill—*Harper*. The story of a wild Irishman who never went back on his word.

THE SHINING PYRAMID—Arthur Machen—*Covici-McGee*. Miscellany gathered from old files showing extraordinary versatility and the expected Machen artistry.

THE HOUSE OF THE ENEMY—Camille Mallarmé—*McBride*. A carefully built up narrative laid in an out of the way province in Spain. It is impossible to judge the characters by ordinary standards, but Candida might well typify the age old submission and revolt of woman.

THE DAY'S JOURNEY—W. B. Maxwell—*Doubleday, Page*. Two old friends, confirmed bachelors, stumble into wedded life with pathetic results.

THE OXFORD CIRCUS—Hamish Miles and Raymond Mortimer—*Knopf*. A take off on the stereotyped formula for Oxford fiction—filled with satire, irony, and humor. The book is exceedingly clever and its illustrations do it justice.

MR. AND MRS. SEN—Louise Jordan Miln—*Stokes*. An East-West romance and its difficulties, with good Chinese atmosphere and a touch of diplomatic Washington.

\*WHERE THE BLUE BEGINS—Christopher Morley—*Doubleday, Page*. A new variety of dog story in which Mr. Morley excels himself and has gained a widening public.

SWEET PEPPER—Geoffrey Moss—*Dutton*. Postwar Budapest, with an English girl proving the commercial value of original sin. Frank without being sensuous, interesting, and a trifle improbable.

TRODDEN GOLD—Howard Vincent O'Brien—*Little, Brown*. Two marriages compared: what do we wish in life—money or content? What really makes for happiness?

THE HAT OF DESTINY—Mrs. T. P. O'Connor—*Lieber, Lewis*. A very light, but readable and amusing warning to all those who have been, are going to be, or wish to be divorced.

OLD FOR-EVER—Alfred Ollivant—*Doubleday, Page*. Stirring adventures of a Punjabi battalion along the frontier of British India.

THE SEVEN CONUNDRUMS—E. Phillips Oppenheim—*Little, Brown*. Seven unusual detective stories, linked by the aid of a vaudeville troupe and a mysterious leader who may be either supercreek or detective.

THE FOUR STRAGGLERS—Frank L. Packard—*Doran*. A thriller from start to finish,

which is, approximately, from London to the Florida keys.

SINGLE REELS—Albert Bigelow Paine—*Harper*. These cheerful skits, full of wholesome fun and rollicking good nature, are happily illustrated by Peter Newell.

THE VISION OF DESIRE—Margaret Pedler—*Doran*. An idealistic gentleman has a most difficult time retaining his faith in womankind. Several injured reputations aid the plot.

THE BELOVED BRUTE—Kenneth Perkins—*Macaulay*. Love regenerates a brutal border ruffian after a series of harrowing adventures.

BLACK, WHITE AND BRINDLED—Eden Phillpotts—*Macmillan*. Stories of the West Indies and the races that abound there.

\*DANGER—Ernest Poole—*Macmillan*. The meddling feminine propagandist analyzed. A brilliant if unpleasant study.

STELLA DALLAS—Olive Higgins Prouty—*Houghton Mifflin*. Should one marry in one's own class? Here is a study of what may happen when one doesn't.

WISDOM OF THE WILDERNESS—Charles G. D. Roberts—*Macmillan*. Major Roberts enjoys high reputation as an entertaining writer of animal stories founded on scientific facts. Though no story in this collection equals his best, all are uniformly good.

TIME IS WHISPERING—Elizabeth Robins—*Harper*. A romance that is as English as roast beef and almost as substantial.

THE HOUSE BY THE WINDMILL—Agnes Edwards Rothery—*Doubleday, Page*. If this book is a forecast, Miss Rothery will go far as a writer of clean, light, and entertaining fiction.

\*IN DARK PLACES—John Russell—*Knopf*. Kipling combined with Thomas Burke, plus the author's own touch, makes these short stories fascinating, if sometimes inadequately written. So good that they should be better.

THE SEA-HAWK—Rafael Sabatini—*Houghton Mifflin*. The days of Queen Elizabeth form the background for this historical adventure novel.

DESOLATE SPLENDOR—Michael Sadleir—*Putnam*. Melodrama but good reading be-

cause, excusing a few improbabilities, it has much good writing.

DAUGHTERS OF THE RICH—Edgar Saltus—*Brentano*. Of the same school as "The Glimpes of the Moon" but without its distinction.

WHOSE BODY?—Dorothy L. Sayers—*Boni, Liveright*. A gruesome detective story in which the titled amateur sometimes guesses with almost superhuman accuracy.

IN THE LAND OF COTTON—Dorothy Scarborough—*Macmillan*. Miss Scarborough has chosen a tremendous theme, and one with which she is thoroughly familiar, but her book lacks effectiveness.

CORDELIA THE MAGNIFICENT—Leroy Scott—*Holt*. Cordelia speaks: "Mother has had a mighty hard time to keep things going with Lily and me on her hands, and only a little over thirty thousand a year"—now go on with the story.

RESTORATION—Ethel Sidgwick—*Small, Maynard*. A too long novel dealing with postwar society in England—worth reading if you can endure its interminable paragraphs.

THE HIDDEN ROAD—Elsie Singmaster—*UGHTON Mifflin*. Another road-to-the-world story, this time with a sixteen year old heroine who wants to find out.

THE SHAME DANCE—Wilbur Daniel Steele—*Harper*. A dozen weird tales of faraway countries, each with a terrible twist that leaves a haunting memory.

A FRIEND AT COURT—Leon Stern and Elizabeth Stern—*Macmillan*. Probation Officer Mary Wright overcomes her many sociological problems in splendid style, but we fear Officer Wright is more an ideal than a living reality.

PONJOLA—Cynthia Stockley—*Putnam*. It is a drink (African)—Ponjola—and all about how a lady disguised as a gentleman fights for a soul and wins in the dark continent.

THE JEWEL OF SEVEN STARS—Bram Stoker—*Harper*. Ancient Egyptian magic preserved a princess of the Pharaohs in deathlike sleep until five thousand years later a learned man was able to give her another span of life. This story, first published twenty years ago, gains in interest through the finding of the tomb of the heroine's august relative.

THE WAKE OF THE SETTING SUN—William Averill Stowell—*Appleton*. On a little island off the coast of Lower California is played out an exciting drama of love and hate. A trained Gila monster brought from the deserts of Arizona complicates matters still further.

THE GUN RUNNER—Arthur Stringer—*Bobbs-Merrill*. A soldier of fortune uses primitive wireless (1909 pattern) to quell a South American revolution and proves himself a remarkable fighter.

PHANTOM WIRES—Arthur Stringer—*Bobbs-Merrill*. Jerome's crusade against the pool rooms furnished the theme of this melodrama, now reprinted after sixteen years.

THE ENCHANTED COUNTRY—Joan Sutherland—*Doran*. On the one hand, the bold outlaw in a Southern Pacific holdup, on the other, an English lord; now who could have suspected they were two and the same?

\*THE FASCINATING STRANGER—Booth Tarkington—*Doubleday, Page*. One or two of Tarkington's best short stories and the rest of his second best, which are still far better than most.

HIS CHILDREN'S CHILDREN—Arthur Train—*Scribner*. New York society with its various generations is here presented in provocative and appealing array.

\*THE CATHEDRAL—Hugh Walpole—*Doran*. An able study of the mind and soul of an intensively organized community—this one, an English cathedral town, with its politics and gossip.

SEVEN FOR A SECRET—Mary Webb—*Doran*. Rustic love story of the country bordering Wales. Mrs. Webb's poetic prose is charming.

MEN LIKE GODS—H. G. Wells—*Macmillan*. It was inevitable that this man should build an imaginary world for the application of his theories. Here it is.

MASQUES—Elizabeth Hall Yates—*Penn*. If one has nothing to say, why say it even if one says it well?

HABIT—Darryl Francis Zanuck—*Times-Mirror*. Four stories on the theme that a man may be down but he's never out, told by a star reporter in the most approved yellow journal style.