

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 specially recommends are marked with a star.

SHACKLED — Achmed Abdullah — *Brenzano*. In this reviewer's opinion, Captain Abdullah could not write a mediocre story even if he tried. Though "Shackled" is far from being the best bit of writing he has yet done, it still is worthy.

A NAKED KING — Albert Adès — *A. and C. Boni*. Though without the inherent strength of "Goha the Fool", this post-humous story by the same author is something akin to literature.

* **THE GOLDEN VILLAGE** — Joseph Anthony — *Bobbs-Merrill*. An idyl of the open road written with great charm. (See page 488.)

* **THE GREEN HAT** — Michael Arlen — *Doran*. Epigrams run riot through pages of charm and glamour.

* **THESE CHARMING PEOPLE** — Michael Arlen — *Doran*. Light hearted sophistication in highly entertaining capers.

GONE NATIVE — "Asterisk" — *Small, Maynard*. All the nastiness hidden under the beauty of the South Sea "Isles of Illusion" brought clearly to the surface.

THE FOX'S PAW — Ramón Pérez de Ayala — *Dutton*. Fine writing does not always make fine reading.

PEACOCK FEATHERS — Temple Bailey — *Penn.* Pride and wealth vie for first place with love.

THE DIVINE LADY — E. Barrington — *Dodd, Mead*. Nelson and his lady interpreted again — and gaily.

PIPERS AND A DANCER — Stella Benson — *Macmillan*. Slyly malicious Anglo-Saxon characterization in an unusual Chinese setting.

THE MOTHERLESS — Bengt Berg — *Doubleday, Page*. The exceptional story of a bear and a boy, translated from the Swedish. (See *Foreign Notes*.)

THE HOME-MAKER — Dorothy Canfield — *Harcourt, Brace*. The family man pre-eminent in this story of woman's success and man's success through failure.

R. F. D. No. 3 — Homer Croy — *Harper*. Mr. Croy moves from the small town to the farm, but the drab realism of his story and style remains unchanged.

THE GAY CONSPIRATORS — Philip Curtiss — *Harper*. A very entertaining comedy with a bit of a crime plot.

A GENTLEMAN OF COURAGE — James Oliver Curwood — *Cosmopolitan*. Brave hearts beat for fair ladies near the waters of the Great Lakes.

THE BEAUTY OF THE PURPLE — William Stearns Davis — *Macmillan*. The author of "A Friend of Cæsar" describes the repulse of the Saracens 1,200 years ago as if it were yesterday.

THE FINGER-POST — Mrs. Henry Dudenev — *Minton, Balch*. This drama of rural England is not exciting, but easy and pleasant to read.

THE KING OF ELFLAND'S DAUGHTER — Lord Dunsany — *Putnam*. A beautifully rhythmic fairy tale, with a theme too frail for the length to which it is spun.

* **MADAME CLAIRE** — Susan Ertz — *Appleton*. Tolerant old age philosophizes concerning turbulent youth.

NINA — Susan Ertz — *Appleton*. The charming if not entirely convincing narrative of devotion to a husband who scarcely repays the effort. (See page 496.)

SAILORS' WIVES — Warner Fabian — *Boni, Liveright*. A somewhat sequel to "Flaming Youth" — fortuitous and silly sex romanticism.

THOMAS THE LAMBKIN — Claude Farrère — *Dutton*. As exciting as "Captain Blood" and as — but we fear to say it, for "Treasure Island" is now a classic.

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* **SO BIG** — Edna Ferber — *Doubleday, Page*. Mother and son and ideals persisting in homely industry make a fine character study and story.

ENTRANCED — Grace Flandrau — *Harcourt, Brace*. Social readjustment again the subject of this excellent author's portraiture. (See page 496.)

* **A PASSAGE TO INDIA** — E. M. Forster — *Harcourt, Brace*. Anglo-Indian life finds a more delicate portrayer than Kipling. (See pages 443, 495.)

* **CHALK FACE** — Waldo Frank — *Boni, Liveright*. This gruesome story is written in the new jerky style savoring of a subway ride.

THE COLOUR OF YOUTH — V. H. Friedlaender — *Putnam*. Two children and two talents, and how one is warped by coddling and the other encouraged through neglect. There is some interesting psychology but the effect of the book is stultified by a fundamental priggishness.

* **THE WHITE MONKEY** — John Galsworthy — *Scribner*. Another study of postwar youth handled with the famous Galsworthy balance. (See page 490.)

THE BROKEN BOW — L. Allen Harker — *Scribner*. Fluffy stuff with none of the dry humor of the attractive Wycherly series.

THE GRAND DUKE'S FINANCES — Frank Heller — *Crowell*. A royal farce comedy featuring Philip Collin, master crook.

* **BALISAND** — Joseph Hergesheimer — *Knopf*. Richard Bale of Balisand moves through a stately romance of exquisite proportions. (See page 488.)

RE-CREATIONS — Grace Livingston Hill — *Lippincott*. Symbolism applied to a nice little romance — and interior decoration takes the place of Pollyanna's smile.

YOUTH WINS — Muriel Hine — *Dodd, Mead*. Just what its title implies. The book is brimful of young people, conventional and otherwise.

THE OBLATE — J. K. Huysmans — *Dutton*. Weary minutiae of the monastic life. One of those books which one puts off finishing.

QUEEN CALAFIA — Vicente Blasco Ibáñez — *Dutton*. My copy of "The Four Horsemen" against what you have, that here is a

romantic novel which was written long before its brilliant author stepped into fame.

RECOMPENSE — Robert Keable — *Putnam*. Simon and Julie find other problems to work upon in Africa.

MARBACKA — Selma Lagerlöf — *Doubleday, Page*. Though long and somewhat tiresome, this tale by one who once won the Nobel Prize is well worth the effort it takes to read it.

* **HOW TO WRITE SHORT STORIES** — Ring Lardner — *Scribner*. Mr. Lardner certainly knows how — these are fine and true tales of American life.

THE COMING OF AMOS — William J. Locke — *Dodd, Mead*. Amos comes from Australia to social Europe and finds it complicated.

THE OLD MEN OF THE SEA — Compton Mackenzie — *Stokes*. After "The Seven Ages of Woman" this crime travelogue comes as a distinct shock.

THE LITTLE GIRL — Katherine Mansfield — *Knopf*. Beautifully deft and compact studies, written between 1908 and 1921.

THE PLASTIC AGE — Percy Marks — *Century*. The college undergraduate shown as Mr. Marks believes that he really is.

ANTHONY DARE'S PROGRESS — Archibald Marshall — *Dodd, Mead*. One of those quiet, English novels that revert completely to the Victorian manner. You will feel as if you have read it all somewhere before.

IN A SHANTUNG GARDEN — Louise Jordan Miln — *Stokes*. A young American finds the Orient alluring for more than business detail.

PAULUS FY — Helene Mullins and Marie Gallegher — *McBride*. An unsuccessful attempt at sophisticated writing.

ROSE OF THE WORLD — Kathleen Norris — *Doubleday, Page*. Can you successfully marry a man you don't love, is the problem of this not too problematical piece of sentiment.

JULIE CANE — Harvey O'Higgins — *Harper*. A simple psychoanalyst who never heard of Freud applies his principles in order to make a complete and self-sufficient woman of his beloved daughter. He succeeds admirably, making her a rich one at the same time. (See page 496.)

THE PASSIONATE QUEST — E. Phillips Oppenheim — *Little, Brown*. Mr. Oppenheim deserts the mystery tale for the field of romantic adventure, and brings his lovely heroine, unscathed and triumphant, through the perils of life in a great city to the arms of her lover.

VIENNESE MEDLEY — Edith O'Shaughnessy — *Huebsch*. The slowly starving to death process in Vienna is described with heartrending accuracy.

SEMI-ATTACHED — Anne Parrish — *Doran*. The conversion of a nice girl to the idea of marriage, with rich incidental satire.

TOUCHDOWNS — Lawrence Perry — *Scribner*. Half a dozen rousing football stories, of which "David Harmon's Quarterback" is quite the best.

TREASURE TRAIL — Roland Pertwee — *Knopf*. An adventure tale that begins well and humorously, but is weakened by sentimentality and the obvious couplings of male and female that begin about the middle of the book.

WALKER OF THE SECRET SERVICE — Melville Davisson Post — *Appleton*. These short stories, though entertaining, do not compare with Mr. Post's better known tales.

BARDELYS THE MAGNIFICENT — Rafael Sabatini — *Houghton Mifflin*. The best from this lover of intrigue and sword play — for some volumes.

*** THE LITTLE FRENCH GIRL** — Anne Douglas Sedgwick — *Houghton Mifflin*. French and English social viewpoints form the background of a love story of much charm. (See page 495.)

THE ROUGHNECK — Robert W. Service — *Barse, Hopkins*. The poet of red blood chooses a hero who has been many red blooded things, among them a prizefighter.

ARNOLD WATERLOW — May Sinclair — *Macmillan*. The penetrating study of a personality which one expects from this subtle and economical writer. (See page 489.)

GOLDEN BALLAST — H. DeVere Stacpoole — *Dodd, Mead*. A realistic account

of the terrors and heartbreaking suspense caused by a treasure trove.

THE SACRAMENT OF SILENCE — Noel Sylvestre — *Macmillan*. A simple and beautiful story that should not be read by any member of the K.K.K.

THE TATTOOED COUNTESS — Carl Van Vechten — *Knopf*. "Fata Morgana" in early American clothes.

DEEP IN THE HEARTS OF MEN — Mary E. Waller — *Little, Brown*. Social stirrings in the hearts of a coal miner's family.

*** THE OLD LADIES** — Hugh Walpole — *Doran*. Bleak, powerful, and honest. More like his "Mr. Perrin and Mr. Traill" than anything since. We wonder if "The Old Ladies" is not likely to be hailed ultimately as Mr. Walpole's finest work. (See page 388.)

THE INNOCENTS — Henry Kitchell Webster — *Bobbs-Merrill*. The disillusionments of youth and the attitudes of maturity in this story of father and son.

THE APPLE OF THE EYE — Glenway Wescott — *Dial*. A dreary narrative of southern Wisconsin.

*** OLD NEW YORK** — Edith Wharton — *Appleton*. Finely spun stories of old New York society. "The Old Maid" is the best.

THE TURN OF THE BALANCE — Brand Whitlock — *Bobbs-Merrill*. This study of the submerged tenth is equally as interesting today as when it was first published some twenty years ago.

THE PROWLER — Hugh Wiley — *Knopf*. Wherein our friend Wildcat finds his Lady Luck in a new series of side splitting adventures.

THE THING IN THE WOODS — Harper Williams — *McBride*. Horrors and mysteries aplenty, and well told.

PROFESSOR, HOW COULD YOU? — Harry Leon Wilson — *Cosmopolitan*. How "Old Dry-as-Dust" ran loco for a while. Related with Mr. Wilson's quaint sardonic humor.

*** THE ABLE McLAUGHLINS** — Margaret Wilson — *Harper*. Well written costume melodrama of our own midwest.