

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 strange contrast to Madame Claire is Augusta Ruyland — an elderly lady of militant tendencies who does not get her own way.

THE SAVAGE — Mikhail Artzybasheff — *Boni, Liveright*. Illicit love and murder are the theme of this prewar tale that is as Russian as vodka and of the same fiery brutal strength.

* **BLACK OXEN** — Gertrude Atherton — *Boni, Liveright*. The popularity of this daring novel seems to be as lasting as the heroine's youthfulness.

THE GREAT HOUSE IN THE PARK — The author of "The House on Charles Street" — *Duffield*. The claimant for a title puzzles his way through intricate intrigues in a remarkable stage setting.

THE DIVINE LADY — E. Barrington — *Dodd, Mead*. A semi historical novel, with the beautiful Lady Hamilton and her romance with Lord Nelson charmingly told.

* **THE GREEN BAY TREE** — Louis Bromfield — *Stokes*. Brilliantly written story of a beautiful woman who lives her life in her own way, and presents to the world a Mona Lisa smile.

* **THE INTERPRETER'S HOUSE** — Struthers Burt — *Scribner*. In this novel are interpreted many of the moods of changing generations in New York society.

THE HOME-MAKER — Dorothy Canfield — *Harcourt, Brace*. How a home loving man and a woman with business ability make a go of it.

THE LUNATIC STILL AT LARGE — J. Storer Clouston — *Dutton*. The lovable, irresponsible hero once more gets into tight places and out of them, eluding his keeper.

* **AN ISLAND CHRONICLE** — William Cummings — *Knopf*. A tragic idyl that most assuredly does not read like a beginner's

work, though the jacket annoys us by saying it is.

THE MYSTERY OF THE THIRD PARROT — Marvin Dana — *McClurg*. A murder story with little mystery but plenty of amusement for the reader.

THE COAST OF FOLLY — Coningsby Dawson — *Cosmopolitan*. A lady leaves millions only to find her soul and get back her millions with it.

THE PIPERS OF THE MARKET PLACE — Richard Dehan — *Doran*. Good and bad in a family, like streaks of fat and lean in bacon, with virtue bringing home the bacon but being otherwise unrewarded.

THE BLACK HOOD — Thomas Dixon — *Appleton*. The death struggles of the original Ku Klux Klan and the romance of its chivalrous leader told in burning phrases.

PINK SUGAR — O. Douglas — *Doran*. Beside the bonnie window in Thrums with the green shutters flung back.

CATTLE — Winnifred Eaton (Onoto Watonna) — *Walt*. Live, melodramatic — so different from "A Japanese Nightingale".

* **MADAME CLAIRE** — Susan Ertz — *Appleton*. Wise old age watches and adjusts the sorrows and tribulations of youth. A tender and moving piece of work.

* **SO BIG** — Edna Ferber — *Doubleday, Page*. Miss Ferber has done her best work in this analysis of mother and son and what they demand of life.

* **A MAN IN THE ZOO** — David Garnett — *Knopf*. Another fantasy by the author of "Lady into Fox". (See page 730.)

DEEP MEADOWS — Margaret Rivers Larmine — *Putnam*. If you have all the time in the world to spare you will be interested in this very long novel concerning marriage and its ramifications.

* **HEIRS APPARENT** — Philip Gibbs — *Doran*. The postwar generation of youngsters normal? Mr. Gibbs thinks so, in this excellent story of them and their problems.

THE CALL OF THE CANYON — Zane Grey — *Harper*. A lady of Fifth Avenue finds the west a lure not to be denied.

THE LONDON ADVENTURES OF MR. COLLIN — Frank Heller — *Crowell*. An engaging hero-crook — crook-hero, no, hero-crook — affords the reader plenty of entertainment through seven exciting tales of mystery and adventure.

RE-CREATIONS — Grace Livingston Hill — *Lippincott*. Wherein Cornelia, fresh from college, gives the family a housecleaning. Inevitably a best seller.

* **THE COVERED WAGON** — Emerson Hough — *Appleton*. This tale of pilgrimage across the Oregon Trail in 1848 still holds its own.

THE GOLDEN LADDER — Rupert Hughes — *Harper*. More vampish than the modern variety was Mme. Jumel whose brazen career makes fascinating reading.

* **LUMMOX** — Fannie Hurst — *Harper*. A moving study of Bertha the cook, to outward appearance a clod, yet wiser than the sophisticated ones whom she serves.

RECOMPENSE — Robert Keable — *Putnam*. What happens to Peter and Julie when they meet at the end of the war.

* **THE PHILOSOPHER'S STONE** — Jens Anker Larsen — *Knopf*. The Danish prize novel, which delves into the realm of mysticism.

BROKEN BRIDGES — Madeline Linford — *Doran*. Shows the heroine standing with reluctant feet where the world and convent meet.

TONGUES OF FLAME — Peter Clark Macfarlane — *Cosmopolitan*. Concerning "Hellfire" Harrington who feared no man, a sufficient number of stalwarts to make the fight interesting, and female beauty white and Indian.

THE PLASTIC AGE — Percy Marks — *Century*. College is a dangerous place for a young man if he wants to keep out of danger — whether or not you like the book depends on your definition of danger.

THE EDUCATION OF ANTHONY DARE — Archibald Marshall — *Dodd, Mead*. The second volume of the trilogy that concerns

the fortunes of Anthony Dare rambles without much purpose or spirit to a vague end.

TOLD BY AN IDIOT — Rose Macaulay — *Boni, Liveright*. Satirical, historical, human — this is a novel of wit, fire, and humanity.

HIGH FIRES — Marjorie Barkley McClure — *Little, Brown*. A timely romance concerned with religious conflict.

PANDORA LIFTS THE LID — Christopher Morley and Don Marquis — *Doran*. We are seven, say the heroines in this frivolity which starts with wholesale kidnaping and a yacht.

THE CALLAHANS AND THE MURPHYS — Kathleen Norris — *Doubleday, Page*. The life struggles, amusements, and tragedies of two Irish families shown with admirable power and understanding.

THE WRATH TO COME — E. Phillips Oppenheim — *Little, Brown*. The man who prophesied the world war prophesies again in a breathless story of future international intrigue.

IMPURTURE — Elliot H. Paul — *Knopf*. Another youth suffers life's disillusionment in surroundings that have more color and reality than the principal actor.

THE BARBARIAN LOVER — Margaret Pedler — *Doran*. Woman as a civilizing influence before the time when her only resource is to feed the brute.

THE AVALANCHE — Ernest Poole — *Macmillan*. The young neurologist pursues his work for its own sake; his wife sees in it a chance for publicity and wealth. For those who look beyond the story Mr. Poole has much of interest to say concerning present day psychotherapy.

ATAVAR, A CRAIG KENNEDY NOVEL — Arthur B. Reeve — *Harper*. Natalie, the dream dancer, is even better in her field than the famous psychoanalytical detective in his.

SHADOWS THAT PASS — Otto Rung — *Appleton*. The deferred legacy has been worked so hard, we hesitate to acknowledge that this beautifully imaginative tale has a dead man's will for a theme.

ANDORRA — Isabelle Sandy — *Houghton Mifflin*. The eternal tragedy of the peasant, the struggle for the soil, brother against brother, is not a new thing; but with a fresh background the author makes it decidedly worthwhile.

THE TEST OF DONALD NORTON — Robert E. Pinkerton — *Reilly, Lee*. This tale of the making of a man has for background the Hudson Bay Company.

BARDELYS THE MAGNIFICENT — Rafael Sabatini — *Houghton Mifflin*. The Marquis of Bardelys follows the usual course of Sabatini adventurers in Languedoc in the year of the rebellion.

MISTRESS WILDING — Rafael Sabatini — *Houghton Mifflin*. A wicked brother and a firm lover aid Ruth through the days of Monmouth's rebellion.

THE RICHEST MAN — Edward Shanks — *Knopf*. No milk and water romance, but a real thriller dealing with blackmail, murder, love, and war. If you enjoy good melodrama read it.

GRAY BEGINNING — Edward Shenton — *Penn*. A fantastic, slightly incoherent study of a young artist.

POLLYANNA OF THE ORANGE BLOSSOMS — Harriet Lummis Smith — *Page*. An ingenious continuation of the doings of the late Mrs. Porter's glad girl.

A CITY OUT OF THE SEA — Alfred Stanford — *Appleton*. The crass realism of the story forms an effective contrast to the beauty of the descriptive passages.

EMPTY HANDS — Arthur Stringer — *Bobbs-Merrill*. The wilds of Canada straighten out the difficulties of a couple suffering from oversophistication.

* THE MIDLANDER — Booth Tarkington — *Doubleday, Page*. A deft study of a midwesterner and the town which he makes his life work.

QUINNEY'S ADVENTURES — Horace Annesley Vachell — *Doran*. More adven-

tures of the antique dealer who has been the author's most popular character.

DEEP IN THE HEARTS OF MEN — Mary E. Waller — *Little, Brown*. The creator of "The Woodcarver of 'Lympus'" sets her tale of a man's spiritual regeneration in the mountains she knows so well.

THE DREAM — H. G. Wells — *Macmillan*. Mr. Wells dreams a little while writing this curious combination of satire and love story.

CAPTAINS ALL — Albert Richard Wetjen — *Knopf*. Did the blurb read, "The best sea stories of 1924", it would not be far wrong.

* OLD NEW YORK — Edith Wharton — *Appleton*. Four charming stories, each representing a decade from the Forties to the Seventies.

* THE ABLE McLAUGHLINS — Margaret Wilson — *Harper*. This narrative of Scotch community life in the middle west in the middle of the last century has won two prizes and seems a trifle overrated.

* LEAVE IT TO PSMITH — P. G. Wodehouse — *Doran*. The hero, abandoning the fish industry, impersonates a poet, letting nothing him dismay, not even the heroine's attitude.

AGAINST THE TIDE — John Wycliffe — *Dodd, Mead*. An altruistic Napoleon of business proves that honesty is the best policy.

ANCIENT FIRES — I. A. R. Wylie — *Dutton*. An exquisite love story set in a modern background that smacks nevertheless of witchcraft and mediævalism and strange, sinister powers.