

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.

STORIES FROM THE DIAL — *Dial*. Fifteen unusual stories, representing a varied treatment of the modernist mood of prolonged subtlety.

THE BEAST — Luke Allan — *Small, Maynard*. Unusual people and situations well handled.

* **THESE CHARMING PEOPLE** — Michael Arlen — *Doran*. Highly sophisticated and colorful character sketches that have caught the public fancy.

PEACOCK FEATHERS — Temple Bailey — *Penn*. Millionth variation on the theme that kind hearts are more than coronets.

A HANDMAID OF THE LORD — Margaret Culkin Banning — *Doran*. Can a woman be so very typical as the heroine in this sincere study of Mrs. Banning's and yet be "available" for fiction, with its necessary heightenings of effect?

C — Maurice Baring — *Doubleday, Page*. A fine study of the effect of environment upon a sensitive mind. It is not absolutely essential that volume one be read first.

THE DIVINE LADY — E. Barrington — *Dodd, Mead*. A somewhat historical novel of the evergreen Lady Hamilton and her chief admirer.

TALES OF THE OLD TIMERS — Frederick R. Becholdt — *Century*. The adventures of Buffalo Bill, Kit Carson, and other pioneers were wildly exciting in themselves; but when a gifted story teller chants these lays, they become wondrous tales.

RODMAN THE BOATSTEERER — Louis Becke — *Lippincott*. The fourth volume in a uniform edition of these well and favorably known stories.

DAVID BLAIZE OF KING'S — E. F. Benson — *Doran*. A pleasant picture of undergraduate life at Cambridge.

ILIANA — Konrad Bercovici — *Boni, Liveright*. Vigorous flesh and blood tales

that carry with them the tang of smoke from gypsy fires and the clash of old racial hatreds in the Danube valley. Extraordinarily vivid because the author has been a part of all he surveys.

A PILGRIMAGE — Johan Bojer — *Century*. If we did not know Bojer to be a man, this book would be to us conclusive evidence that the author of "A Pilgrimage" was the mother of an illegitimate child.

ENCOUNTERS — Elizabeth Bowen — *Boni, Liveright*. Miss Bowen impales a mood upon a pin and examines it at her leisure. The collected record of these moods is interesting but less significant than the author's seriousness would lead one to expect.

* **THE DARK CLOUD** — Thomas Boyd — *Scribner*. A nice boy involved in the meshes of the underground railway. (See page 342.)

* **THE GREEN BAY TREE** — Louis Bromfield — *Stokes*. Still flourishes, and deservedly so, this story of a fascinating middle westerner with a Parisian flair.

THE THREE HOSTAGES — John Buchan — *Houghton Mifflin*. Another mystery yarn in his best Richard Hannay vein.

* **THE INTERPRETER'S HOUSE** — Struthers Burt — *Scribner*. Interprets postwar New York society with some success if you like the viewpoint.

* **BLIND RAFTERY** — Donn Byrne — *Century*. A short romantic novel of great poetic and imaginative charm. (See page 342.)

THE HOME-MAKER — Dorothy Canfield — *Harcourt, Brace*. Man turns housekeeper and woman pays the bills.

A LOVELY DAY — Henry Céard — *Knopf*. Two believable and distinct characterizations of unimaginative people seeking in vain for emotional beauty.

THE LANTERN ON THE PLOW — George Agnew Chamberlain — *Harper*. An introspective novel, remarkable for its character drawing and its dramatic situations.

DAUGHTERS OF EVE — Ellery H. Clark — *Dorrance*. Flappers might benefit by this frank study of sex reactions, and then again it might just as well have been left unsaid.

SUNCLOUDS — Octavus Roy Cohen — *Dodd, Mead*. More grist from the mill of a "Saturday Evening Post" favorite, whose Negro yarns, though frankly readymade, never fail to entertain.

THE WIDOW'S HOUSE — Kathleen Coyle — *Dutton*. The beautiful and subtle narrative of an ardent woman left solitary by the death of her sailor husband.

THE SHOT — Sibyl Creed — *Doran*. Written in a funny abrupt style but otherwise much like an excellent collaboration between Jane Austen and Anna Katharine Green.

A GENTLEMAN OF COURAGE — James Oliver Curwood — *Cosmopolitan*. Nothing but love and brawn here, near the shores of Lake Superior.

ONE WAY STREET — Beale Davis — *Brentano*. As this review is written, the Prince of Wales is in our midst. H. R. H., and H. R. H. only, could assure us that people akin to Bobby and Sylvia, etc. do exist. In other words, this novel is very much to the Ritz.

SIEGE PERILOUS — Maud Diver — *Houghton Mifflin*. Mrs. Diver's "Lonely Furrow" written as a short story from a different angle, and a few other stories as well.

MANY DOGS THERE BE — Walter Dyer — *Century*. Short stories about dogs. The plots are feeble but the dogs have charm.

*** MADAME CLAIRE** — Susan Ertz — *Appleton*. A wise old lady, and the foibles of mankind.

EXPECTANCY — John Eyton — *Century*. A much troubled love story with striking word pictures of India.

SAILORS' WIVES — Warner Fabian — *Boni, Liveright*. The dregs of "Flaming Youth" are stirred, leaving a sickly odor and a flat taste.

*** SO BIG** — Edna Ferber — *Doubleday, Page*. A tale of wife and mother in the

humble middle west, reverting then to Chicago's gold coast.

A FOOL'S HELL — Rosita Forbes — *Holt*. To this white man's burden in Egypt is added a wife with an obsession.

*** A PASSAGE TO INDIA** — E. M. Forster — *Harcourt, Brace*. The psychology of the Indian and the Anglo-Indian and of their relation to one another is here presented with a lucidity and brilliance that make of this novel an outstanding landmark.

THE RED THUMB MARK — R. Austin Freeman — *Dodd, Mead*. Dr. Thorndyke exposes the forgery of a finger print in one of the best of this series of detective stories.

BROWNSTONE FRONT — Gilbert W. Gabriel — *Century*. How the striving idealism of youth is destroyed by the insidious corruption of rubber stamp respectability. An excellent story of the essential tragedy of the brownstone front.

THE TRIUMPH OF GALLIO — W. L. George — *Harper*. Intensive study of a cynic who tramps ruthlessly upon life and love.

*** HEIRS APPARENT** — Philip Gibbs — *Doran*. Love and regeneration for the young people brought up after the war.

OIL — Walter Gilkyson — *Scribner*. A postwar story which, though dealing with economic problems, maintains human interest. (See page 348.)

THE CALL OF THE CANYON — Zane Grey — *Harper*. The call of the Plaza Hotel and the west struggle in the heart of a girl.

SOUND AND FURY — James Henle — *Knopf*. Another boy grows up, his literary environment being platitudinous and unconvincing, even for a first novel.

YOUNG ARCHIMEDES — Aldous Huxley — *Doran*. Not at all like "Mortal Coils" and, in the instance of the title story at least, rather better.

RECOMPENSE — Robert Keable — *Putnam*. A fairly logical unraveling of the sex problem proposed in "Simon Called Peter".

*** WINGS** — Ethel M. Kelley — *Knopf*. A narrative about love, dealing with authentic feminine reactions. The emotional crescendo in the lives of the three women who loved a modern Don Juan is handled with deep insight and rare skill.

THE GARDEN OF FOLLY — Stephen Leacock — *Dodd, Mead*. Stories and sketches of Leacock's usual delightful absurdity.

THE BACK OF THE BOOK — Margaret Leech — *Boni, Liveright*. A girl's search for escape from an ordinary personality in an ordinary milieu ordinarily told.

THE COMING OF AMOS — W. J. Locke — *Dodd, Mead*. Aristocratic and well dressed people sport with one another, resulting in a couple of desirable marriages.

THE HEAVENLY LADDER — Compton Mackenzie — *Doran*. Completes the spiritual history of Mark Lidderdale, begun in "The Altar Steps" and continued in "The Parson's Progress", by showing Mark's conversion at Rome.

THE PLASTIC AGE — Percy Marks — *Century*. College youth in pranks and loves treated with partial frankness.

THE HOUSE OF THE ARROW — A. E. W. Mason — *Doran*. Hanaud is no mere tracer of clues but a master at reading character, and Mr. Mason's novel has qualities far above the ordinary.

EAST OF THE SETTING SUN — George Barr McCutcheon — *Dodd, Mead*. "Graumark" is recreated, for the edification of its admirers and the profit of its author.

THE PRICELESS PEARL — Alice Duer Miller — *Dodd, Mead*. Mrs. Miller's froth is usually more entertaining than most people's, but this last product was apparently written with one hand tied behind her back and her mind on something else.

IN A SHANTUNG GARDEN — Louise Jordan Miln — *Stokes*. A young American tries his fortunes among the mandarins.

PANDORA LIFTS THE LID — Christopher Morley and Don Marquis — *Doran*. Seven young girls disappear, and Long Island society is all agog with mystery and mirth.

KEEPING THE PEACE — Gouverneur Morris — *Scribner*. Fictionized proof that man's greatest oppressor is woman. Done in the "Way of All Flesh" manner.

THE DEVONSHERS — Honoré Willsie Morrow — *Stokes*. Rare insight into character and an eventful plot produce this tale featuring an unusual murder trial.

THE SPANISH FARM — R. H. Mottram — *Dial*. Accidentally speaking, a war book, but actually something just a trifle beyond that.

THE CALLAHANS AND THE MURPHYS — Kathleen Norris — *Doubleday, Page*. Irish, to be sure — with consequent sentiment and amusement.

ROSE OF THE WORLD — Kathleen Norris — *Doubleday, Page*. Is marriage without love possible, asks the author, and answers it with much sweetness.

DEVIL DARE — Alfred Ollivant — *Doubleday, Page*. A jerky, elliptical style almost ruins an otherwise interesting retelling of the Lord Nelson-Lady Hamilton story.

THE LOCKED BOOK — Frank L. Packard — *Doran*. Adventure and mystery afloat and ashore in Malaysia.

THE RED RIDERS — Thomas Nelson Page — *Scribner*. The terrible days of Reconstruction in South Carolina afford scope for Mr. Page's genius.

THE BARBARIAN LOVER — Margaret Pedler — *Doran*. A love story of India and England with a virile but feminine viewpoint.

OTHER PEOPLE'S LIVES — Henry Albert Phillips — *Boni, Liveright*. The bright readable tale of two young people who build a home in Suburbia only to discover that the boarding house on Seventy Eighth Street is what they want after all.

RUE WITH A DIFFERENCE — Charles Recht — *Boni, Liveright*. One of those tense psychological novels in which the author bares to an uninterested public the arid soul of the American Business Man — through the occasional medium of some unusually awful poetry.

PROUD FLESH — Lawrence Rising — *Boni, Liveright*. A conventional romance set unconventionally in San Francisco.

SAILS OF SUNSET — Cecil Roberts — *Stokes*. A highfalutin love story against a Venetian background. A trifle long but also a trifle fast.

THE HIGH ALTAR — Agnes Edwards Rothery — *Doubleday, Page*. The well worn plot of the minister assailed by religious doubts is developed smoothly along accustomed lines.

BARDELYS THE MAGNIFICENT — Rafael Sabatini — *Houghton Mifflin*. Louis the thirteenth, a friend, a lovely lady in Languedoc, and a rebellion give blows, heart throbs, and intrigues to one of the author's swiftest romances.

THE HISTORICAL NIGHTS' ENTERTAINMENT — Rafael Sabatini — *Houghton Mifflin*. Reprint of short historical and exceedingly colorful romances.

TALK — Emanie Sachs — *Harper*. The life story of a frustrated woman portrayed with truth and wisdom. (See page 348.)

MASQUERADING MARY — Emma Speed Sampson — *Reilly, Lee*. Quiet humor as well as broad farce distinguishes this entertaining comedy of life upstairs and down.

*** THE LITTLE FRENCH GIRL** — Anne Douglas Sedgwick — *Houghton Mifflin*. Interplay of French and English character furnishes effective contrasts in manners and morals.

THE WAY OF THE BUFFALO — Charles Alden Seltzer — *Century*. All the laws of chivalry are punctiliously observed in this thrilling contest between a Lochinvar and a Bayard.

THE ROUGHNECK — Robert W. Service — *Barse, Hopkins*. This hearty poet conveys romance of sea, prizefight, and prison with a bludgeon.

PORTO BELLO GOLD — Arthur D. Howden Smith — *Brentano*. The adventurers of "The Doom Trail" go a-treasure-island-ing and wade in pirate blood.

THE UNCERTAIN FEAST — Solita Solano — *Putnam*. Sophisticated study of marital misadventures. (See page 349.)

WHO WOULD BE FREE — Marian Spitzer — *Boni, Liveright*. A frank picture of German-Jewish family life in New York, and of the daughter who revolts therefrom. (See page 349.)

DALLA THE LION-CUB — Cynthia Stockley — *Putnam*. Full of local color and surcharged with passion.

THE DOUBLE CROSS — A. E. Thomas — *Dodd, Mead*. A pale mystery whose noble hero and black hearted villain belong to an older, simpler day.

THE NEEDLE'S EYE — Arthur Train — *Scribner*. The particular rich man who is Mr. Train's latest big business hero will enter into the kingdom of heaven as easily as a camel will go nine days without a drink.

THE TATTOOED COUNTESS — Carl Van Vechten — *Knopf*. Entertaining foolery more innocent and less amusing than other books by the same author.

SUNRISE — Marie Van Vorst — *Dodd, Mead*. Rome, a beautiful boy, an alluring princess with great sad eyes — the combination is familiar, the result equally so.

DEEP IN THE HEARTS OF MEN — Mary E. Waller — *Little, Brown*. Social questions sentimentalized with a certain effectiveness.

GORDON OF THE LAGOON — Robert Watson — *Minton, Balch*. The little known Georgian Bay is the beautiful scene of a stirring struggle.

THE INNOCENTS — Henry Kitchell Webster — *Bobbs-Merrill*. A sympathetic study of Seventeen in various relationships — filial, fraternal, amorous. Tender but not mawkish.

*** OLD NEW YORK** — Edith Wharton — *Appleton*. Brittle and well written tales of social activities in various metropolitan periods.

THE FIRE IN THE FLINT — Walter F. White — *Knopf*. A story of a young Negro doctor and his struggles in the south. (See page 342.)

CHARIS SEES IT THROUGH — Margaret Widdemer — *Harcourt, Brace*. The pleasant love story of a 100% American and a 50% Slav. The sociological aspect is unimpressive.

*** THE ABLE McLAUGHLINS** — Margaret Wilson — *Harper*. History, realism, and romance blended in a novel that is really American.

THE SHIRT — Peter E. Wright — *Doran*. Satire, principally of America and decidedly acid, with a thin thread of story.