

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 novel which presents the force and tyranny of old age facing problems of a new age.

SUCCESS—Léonie Aminoff—*Dutton*. The fourth volume of an extraordinarily fine series, all written around Napoleon. This one has Josephine for its central figure.

NIGHTSHADE—Anonymous—*Dutton*. West of the Water Tower beyond Main Street.

***BLACK OXEN**—Gertrude Atherton—*Boni, Liveright*. Rejuvenation of woman's beauty and youth has proved a popular basis for this swift tale of New York society.

FIDELIA—Edwin Balmer—*Dodd, Mead*. A book that is as staple as salt, sugar, or flour—no bookshop that caters to a general trade can afford to be without it or its ilk.

THE TREASURE OF HO—L. Adams Beck—*Dodd, Mead*. A tale of the Boxer uprising, disclosing an intimate, sympathetic knowledge of China and of esoteric Buddhism.

***RICEYMAN STEPS**—Arnold Bennett—*Doran*. A bookshop and the simple people whose small lives develop in it.

THE PRISONER WHO SANG—Johan Bojer—*Century*. The story of Andreas Berget, who fooled most of the people most of the time, and how he became at length the victim of his own impersonations.

CAPTAIN SHAPELY—Harold Brighthouse—*McBride*. The course of true love in the days of Queen Anne, with a daring highwayman as hero and a delightfully capricious heroine.

***THE INTERPRETER'S HOUSE**—Struthers Burt—*Scribner*. An extraordinary

understanding of the problem of the youth of today striving to readjust ideals after the cataclysm of war.

***A LOST LADY**—Willa Cather—*Knopf*. Marian Forrester is an amazing and colorful woman as seen by the men who admire her.

ON THE LOT AND OFF—George Randolph Chester—*Harper*. This posthumous tale of life behind the silver veil is one of the best of this versatile author's stories.

EVE'S LOVER—Mrs. W. K. Clifford—*Scribner*. Short stories with a wide range of styles, that offer something for every taste.

***THE ROVER**—Joseph Conrad—*Doubleday*. Conradian adventurings of soul and body in Corsican times and places.

CONFUSION—James Gould Cozzens—*Brimmer*. It is amazing that a twenty one year old sophomore should be able to write a novel betraying such knowledge of the obscure masterpieces in numberless tongues.

I'LL SHOW YOU THE TOWN—Elmer Davis—*McBride*. Farcical situations that are sometimes funny and sometimes forced, and hilarious lines that are an un-failing joy.

THE COAST OF FOLLY—Coningsby Dawson—*Cosmopolitan*. Another young lady, after flirtatious difficulties, wins her way to love and salvation.

THE ELEVENTH VIRGIN—Dorothy Day—*A. and C. Boni*. In which a new author analyzes the "new freedom" as the longing for a husband, a home, and babies.

***MADAME CLAIRE**—Susan Ertz—*Appleton*. A charming and serene lady of many years watches and adjusts life as it is lived about her.

***SO BIG** — Edna Ferber — *Doubleday, Page*. A superb study of mother and son developing in and near Chicago.

GERALD CRANSTON'S LADY — Gilbert Frankau — *Century*. Love rediscovered in spite of elaborate social deflection and scenario difficulties.

THE KING OF NO MAN'S LAND — Arthur O. Friel — *Harper*. The latest adventure of the three war veterans in the jungles of Brazil is not the best story of this series.

***HEIRS APPARENT** — Philip Gibbs — *Doran*. The afterwar age steps into its own.

THE CALL OF THE CANYON — Zane Grey — *Harper*. A tenderfoot girl finds love and the great west a stronger call than life around the Plaza and the Ritz.

WASTE — Robert Herrick — *Harcourt, Brace*. An ambitious effort to unroll the American scene of the last forty years, with some vitality, more sincerity, and long stretches of dullness.

***THE COVERED WAGON** — Emerson Hough — *Appleton*. Few best sellers persist as does this story of bravery and western colonization.

MOTHER OF GOLD — Emerson Hough — *Appleton*. Daring search for a fabulous gold mine with disasters and dangers aplenty.

***LUMMOX** — Fannie Hurst — *Harper*. Vignettes of New York life ably presented, and a remarkable character drawn to link them.

TILL A' THE SEAS GANG DRY — John Innes — *Dutton*. A stickit minister writes an excellent tale, but the Scots dialect may deter many readers.

RECOMPENSE — Robert Keable — *Putnam*. Sequels are dangerous things, but Mr. Keable evidently did not overstep when he wrote one to "Simon Called Peter".

NEVER THE TWAIN SHALL MEET — Peter B. Kyne — *Cosmopolitan*. How does one decide between conventional and unconventional love — between civilization and the South Seas?

A PERFECT DAY — Bohun Lynch — *Seltzer*. The account of one long summer day containing everything a man could want to make him beatifically happy.

***TOLD BY AN IDIOT** — Rose Macaulay — *Boni, Liveright*. Readable satire of life, religion, and politics with proper mile-stones from 1879 to 1923.

PRUNELLO — S. P. B. Mais — *Brentano*. A splendid though faulty story — very English.

THE PLASTIC AGE — Percy Marks — *Century*. A modern Joseph Andrews retains his virtue through trying college surroundings.

THE COOK AND THE CAPTAIN BOLD — Arthur Mason — *Atlantic*. Racy sketches of life at sea, both entertaining and thrilling. (See page 457.)

***RACE** — William McFee — *Doubleday, Page*. A splendid study of varying temperaments in a novel dealing with the psychology of folk who do not go to sea. (See page 457.)

VINDICATION — Stephen McKenna — *Little, Brown*. A heady concoction of love, misunderstanding, jealousy, and resulting events in decadent English society.

DEFEAT — Geoffrey Moss — *Boni, Liveright*. Six short stories concerning why France should get out of Germany. Interesting propaganda.

***BREAD** — Charles G. Norris — *Dutton*. How a working girl may or may not behave when faced with problems of marriage.

BUTTERFLY — Kathleen Norris — *Doubleday, Page*. Temperamental little Butterfly causes her sister to make one great sacrifice for her; but when she attempts a second coup, Mrs. Norris rises up and puts her in her place.

THE CALLAHANS AND THE MURPHYS — Kathleen Norris — *Doubleday, Page*. A community of Irish-Americans, abounding in Irish sentiment with a dash of Irish humor, make a book that will delight Mrs. Norris's large audience.

THE BEST SHORT STORIES OF 1923 — Edward J. O'Brien — *Small, Maynard*. As such collections go — a good one.

THE WRATH TO COME — E. Phillips Oppenheim — *Little, Brown*. In which Mr. Oppenheim tells, with a maximum of

thrills, what will happen to the United States if, like a good little nation, she doesn't join the League.

SAYONARA — John Paris — *Boni, Liveright*. Rather crude and obvious sensation mongering cloaks itself in a priest's garb.

LIGHTS ALONG THE LEDGES — Elizabeth Stancy Payne — *Penn.* A yachting trip with a good comedy plot well carried through.

THE BARBARIAN LOVER — Margaret Pedler — *Doran*. Wherein we learn that the only two important things between birth and death are the courage to face life and the love to sweeten it.

THE TEST OF DONALD NORTON — Robert E. Pinkerton — *Reilly, Lee*. The Hudson Bay Company even at the present time affords material for a thrilling romance.

THE DESERT'S PRICE — William MacLeod Raine — *Doubleday, Page*. Cattle kings on western plains duel for one thing and another.

THE LEAP YEAR GIRL — Berta Ruck — *Dodd, Mead*. Good, clean, mid-Victorian reading matter for young girls.

MISTRESS WILDING — Rafael Sabatini — *Houghton Mifflin*. The usual and delightful Sabatini story retold in the time of Monmouth's rebellion.

***A CURE OF SOULS** — May Sinclair — *Macmillan*. An unbelievably complacent man leads his complacent life and finds neither his soul nor punishment.

THERE IS A TIDE — J. C. Snaith — *Appleton*. A featherweight love story.

EMPTY HANDS — Arthur Stringer — *Bobbs-Merrill*. A tale of the great open

spaces where men are angels and the hand-clasp is purer.

***YOUNG FELIX** — Frank Swinnerton — *Doran*. A sensitive youth struggles through life.

***THE MIDLANDER** — Booth Tarkington — *Doubleday, Page*. The characters and lives of two brothers contrasted — intellectualism vs. materialism.

THE GAY ONES — Charles Hanson Towne — *Century*. A woman who prefers cards to a cradle, dances to domesticity, frivols to her easily guessed fate.

THE PASSION FLOWER — Edna Worthley Underwood — *Houghton Mifflin*. When Nicholas of Russia was at the height of his power — almost a masterpiece.

THE TRAVELLER IN THE FUR CLOAK — Stanley J. Weyman — *Longmans, Green*. On the style of his "Gentleman of France", though not quite so thrilling.

***OH, DOCTOR!** — Harry Leon Wilson — *Cosmopolitan*. Farceful pill taking — and love finds a remedy.

***THE ABLE MCLAUGHLINS** — Margaret Wilson — *Harper*. A prize novel which is also a good novel and midwest Scotch community history.

PANDORA LA CROIX — Gene Wright — *Lippincott*. Skilful use of local color in India and the South Sea Islands almost atones for a hackneyed plot.

THE MINE WITH THE IRON DOOR — Harold Bell Wright — *Appleton*. Indian and white natures at battle point, with gold lures in the romantic surrounding.

ANN'S AN IDIOT — Pamela Wynne — *Stokes*. A complicated story of a young girl's adventures, with a background of India and a jealous mother.