

# 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.

\*BLACK OXEN—Gertrude Atherton—Boni, Liveright. Sales of this book again aided by the less sensational moving picture version of restored youth.

A CONQUEROR PASSES BY—Larry Barretto—Little, Brown. The unrest of the returned A. E. F. soldier is graphically portrayed.

BLINDNESS OF HEART—Violet Colquhoun Bell—Harcourt, Brace. A blackly dyed picture of the sordid greed and the open immorality of some titled Londoners.

\*RICEYMAN STEPS—Arnold Bennett—Doran. Remarkably keen and human picture of simple lives in an obscure London community.

GOD'S ORCHID—Hjalmar Bergman—Knopf. One day in a small Swedish town—during which fortunes are made and lost and family skeletons step out of the closet.

DAN BARRY'S DAUGHTER—Max Brand—Putnam. We are giving our copy of this "he-man" story to an invalid who has excellent taste; she will adore it.

\*THE INTERPRETER'S HOUSE—Struthers Burt—Scribner. An elaborately motivated and absorbing story of present day New York society. Incisive and brilliant writing. (See page 77.)

THE HIGH PLACE—James Branch Cabell—McBride. A descendant of the notorious Jurgens revels in the glittering mannerisms and sins of Poictesme.

\*A LOST LADY—Willa Cather—Knopf. Marian Forrester is one of the most vital characters in current fiction.

THE GASPARDS OF PINE CROFT—Ralph Connor—Doran. Two natures in man as opposed to two women. Result: inevitable struggle.

\*THE ROVER—Joseph Conrad—Doubleday, Page. A story of Napoleonic wars—not Conrad's best but better than most others.

LOVE—AND THE PHILOSOPHER—Marie Corelli—Doran. Subtitled "A Study in Sentiment". In other words, Corelli's great study in sentiment, nth volume.

THE ALASKAN—James Oliver Curwood—Cosmopolitan. Propaganda for Alaska by one who loves her open spaces with apparent sincerity.

THE COAST OF FOLLY—Coningsby Dawson—Cosmopolitan. Advice to young girls who want to achieve success—get named as co-respondent in a divorce suit.

THE CALL OF THE ROAD—Edouard Es-tuanié—Boni, Liveright. An absorbing psychological tragedy with a strange spiritual appeal. Yet logic whispers, "Life does not dovetail so completely, not even over a café table."

SIR JOHN DERING—Jeffery Farnol—Little, Brown. How a lovely lady lands a picturesque rake—many adventures by the way.

\*SO BIG—Edna Ferber—Doubleday, Page. Finely written study of a young Chicago business man and his antecedents. (See page 68.)

THE BLUE SCARAB—R. Austin Freeman—Dodd, Mead. Thorndyke, who has a cyclopaedic memory for little known facts, solves more mysteries by his analytical methods.

\*BIRTH—Zona Gale—Macmillan. A moving portrayal of one of life's failures, against the background of a small town. Reprinted coincident with its presentation as a Broadway play.

\*SATAN'S BUSHEL—Garet Garrett—Dutton. A fine study of wheat in the field, in the Chicago Pit, and in a man's soul.

**THE MIDDLE OF THE ROAD**—Philip Gibbs—*Doran*. Postwar Europe and post-love marriage in the process of reconstruction.

**THE CALL OF THE CANYON**—Zane Grey—*Harper*. With a sure touch Mr. Grey shows how the most cherished traditions of a New York society girl succumb to the charm of the wild free west.

**SAM SLICK**—Thomas Chandler Haliburton—*Doran*. Professor Ray Palmer Baker has edited the writings of the grandfather of American humor.

**\*MY FAIR LADY**—Louis Hémon—*Macmillan*. Louis Hémon is dead, but in these stories his soul goes marching on.

**\*THE COVERED WAGON**—Emerson Hough—*Appleton*. Love and heroism on the wagon trails to the west of the Forties.

**\*LUMMOX**—Fannie Hurst—*Harper*. Groping, intense, dramatic picture of the lives of various sets of persons as reflected in that of a servant girl.

**THE PITIFUL WIFE**—Storm Jameson—*Knopf*. A tale of persons wild and wilful. Caviar to the ordinary, but vivid in surface effects. (See page 78.)

**\*THE END OF THE HOUSE OF ALARD**—Sheila Kaye-Smith—*Dutton*. Intricate and yet emotionally appealing study of a decaying English family.

**THE STEADFAST HEART**—Clarence Budington Kelland—*Harper*. You may think he is only writing popular fiction, but examine the style of "The Steadfast Heart" before you pass final judgment.

**THE HAPPY ISLES**—Basil King—*Harper*. The story of a strayed baby's life among varying sorts of lives. Readable and happily constructed yarn.

**NEVER THE TWAIN SHALL MEET**—Peter B. Kyne—*Cosmopolitan*. A civilized lady and a lady of primitive passion vie for the love of a plain honest citizen.

**\*SILBERMANN**—Jacques de Laetelle—*Boni, Liveright*. A remarkable study of adolescent friendship and race prejudice. (See page 70.)

**\*DOCTOR NYE**—Joseph C. Lincoln—*Appleton*. The difficulties of this human old chap are constantly amusing.

**THE LENGTHENED SHADOW**—William J. Locke—*Dodd, Mead*. A triangle, unusually

complicated by the terms of a will, satisfactorily resolved.

**THE CATHEDRAL FOLK**—Nicolai Lyeskov—*Knopf*. The lives and the tribulations of three simple village ecclesiastics in Russia of the last century.

**THE SNOB**—Helen R. Martin—*Dodd, Mead*. There are too many shopworn devices in the book, but the author evidently realized they were shopworn and has them all dressed up like new. Very readable.

**VINDICATION**—Stephen McKenna—*Little, Brown*. Another of Mr. McKenna's mordantly conceived and cleverly written novels of English society. (See page 78.)

**THE INVERTED PYRAMID**—Frederick Niven—*Little, Brown*. The tale of a family in Vancouver, with graphic pen pictures of the magnificent scenery.

**\*BREAD**—Charles G. Norris—*Dutton*. Faithful picture of the modern godfearing working girl. Excellent character study.

**BUTTERFLY**—Kathleen Norris—*Doubleday, Page*. An entertaining if not profound love story concerning musical genius and the temperament attached thereto.

**MICHAEL'S EVIL DEEDS**—E. Phillips Oppenheim—*Little, Brown*. The melodramatic contest between a great detective and a great criminal is brought to an end in this volume.

**\*THE THOUSAND AND FIRST NIGHT**—Grant Overton—*Doran*. The best of Mr. Overton's stories. Fanciful, romantic, pleasing mystery tale.

**THE HOARDING**—John Owen—*Dutton*. If after "Robert Gregory" any doubt existed as to Mr. Owen's ability to write a novel around English types, "The Hoarding" dispels it.

**LOOKING AFTER JOAN**—John Palmer—*Harcourt, Brace*. A participant's clear explanation of the failure of the Peace Conference, added to an interesting romance.

**THE WHITE FLAG**—Gene Stratton-Porter—*Doubleday, Page*. A foreclosed mortgage is not the only old trick of the trade employed in this jumble of symbolism and melodrama.

**BLACK BRYONY**—T. F. Powys—*Knopf*. An easy, comfortable chronicle of life in a tiny English village, some of it possibly allegorical.

**\*THE HAWKEYE**—Herbert Quick—*Bobbs-Merrill*. The saga of a midwestern editor.

**DAMASCUS GATE**—Ernest Raymond—*Doran*. A competently written novel of a boy and girl who grow up and face the difficulty of adjusting their old relationship to their mature loves.

**RUFUS**—Grace S. Richmond—*Doubleday, Page*. The foundling brings light, joy, and love to the hero and heroine.

**FORTUNE'S FOOL**—Rafael Sabatini—*Houghton Mifflin*. Randal Holles, soldier and adventurer in Cromwell's army, wins, after venturings, the lady of his heart.

**THE HEIR**—V. Sackville-West—*Doran*. Five short stories of delicacy, power, and charm. One or two are particularly of the character of Katherine Mansfield's work.

**THE STORM-CENTER**—Burton A. Stevenson—*Dodd, Mead*. A melodrama of the Sahara with black magic, subterranean treasure chambers, and numerous wildly exciting scenes.

**"SON"**—Ethel Train—*Scribner*. Short stories related with such infinite charm that one scarcely realizes the skill it took to achieve their effect.

**\*JEREMY AND HAMLET**—Hugh Walpole—*Doran*. Dog and little boy—and Walpole graceful as always.

**\*A SON AT THE FRONT**—Edith Wharton—*Scribner*. Splendid study of the complicated effects of war on a complicated family group.

**\*OH, DOCTOR!**—Harry Leon Wilson—*Cosmopolitan*. How a hypochondriacal gentleman falls in love instead of dying, and does it all most entertainingly.

**\*THE ABLE McLAUGHLINS**—Margaret Wilson—*Harper*. A dramatic plot hidden in a realistic novel of Scottish community life in the middle west.

**THE MINE WITH THE IRON DOOR**—Harold Bell Wright—*Appleton*. Vice, virtue, gold, Indian, hatred, love—it is impossible to quarrel with this perfect cook's perfect recipe.