

# 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 "Monthly Book Bulletin", McClurg's "Monthly Bulletin of New Books", and "THE BOOKMAN'S Monthly Score". Such books as the editor especially recommends are marked with a star.

ALIEN SOULS—Achmed Abdullah—*McCann*. Glamorous tales of the Far East, told by one who knows how to write for the West.

FROM A BENCH IN OUR SQUARE—Samuel Hopkins Adams—*Houghton Mifflin*. More stories of Cyrus the Gaunt, The Bonnie Lassie, and others who live or linger for a space in "Our Square".

THE RED LOCK—David Anderson—*Bobbs-Merrill*. Probably an authentic portrayal of pioneer days in Indiana, with action that fails to arouse enthusiasm and with a mystery poorly veiled.

SUPPORT—Margaret Ashmun—*Macmillan*. Is a woman without encumbrances justified in accepting alimony? The story presents both sides very fairly.

IN THE DAYS OF POOR RICHARD—Irving Bacheller—*Bobbs-Merrill*. Benjamin Franklin is not the hero; but he is the most vivid character in a historical story of charm.

OVERLOOKED—Maurice Baring—*Houghton Mifflin*. Not a novel in the usual sense of the word, but a character study of exceptional merit.

THE QUEST—Pío Baroja—*Knopf*. Just enough of a story to hold together a startling picture of Madrid's slums, written with an enviable ease.

FLOWING GOLD—Rex Beach—*Harper*. Oil wells and their habitat—with villains, heroes, and heroines in the usual fictional positions.

THE KEY OF DREAMS—L. Adams Beck—*Dodd, Mead*. A romance in which the doctrine of Karma is exquisitely retold.

\*LILIAN—Arnold Bennett—*Doran*. The unfinished symphony of a beautiful typist with a delicate orchestration by an expert on women.

BALLOONS—Elizabeth Bibesco—*Doran*. Short stories giving further proof of a genuine creative skill and a mischievous insight into certain mental activities all humans try to hide.

THE HOUSE THAT DIED—Henry Bordeaux—*Duffield*. This morbid tale of a

peasant family of Savoy has some remarkably beautiful descriptions of mountain scenery and of chamois hunting.

ROBIN—Frances Hodgson Burnett—*Stokes*. Those who like "The Head of the House of Coombe" will probably not like this romantic continuation quite so well.

JURGEN—James Branch Cabell—*McBride*. After its cloud of suppression this brightly colored fantasy is with us again, as vivid as ever.

\*ROUGH-HEWN—Dorothy Canfield—*Harcourt, Brace*. How Marise and Neale of "The Brimming Cup" fell in love. A fine healthy story of young problems and normal romance.

ALEXANDER'S BRIDGE—Willa Cather—*Houghton Mifflin*. A first novel, since excelled in style and content, yet still deserving of this republication for its tale of love's unconventional demands.

\*ONE OF OURS—Willa Cather—*Knopf*. A young man of the plains finds his soul in the Great War.

THE COUNTRY BEYOND—James Oliver Curwood—*Cosmopolitan*. This might be called "Beyond Life". Wouldn't it be fine if life really were like this—strong women, strong men, strong meat for the lovers of the strong?

CHRISTMAS OUTSIDE OF EDEN—Coningsby Dawson—*Dodd, Mead*. A Christmas effusion for children of about nine.

THE OPTIMIST—E. M. Delafield—*Macmillan*. An English family's mild revolt against a Victorian father's rule is related at great length.

CHARLES REX—Ethel M. Dell—*Putnam*. A lady masquerades in boy's clothes, and upsets the equilibrium of the blasé and thoroughly worldly hero.

PEREGRINE'S PROGRESS—Jeffery Farnol—*Little, Brown*. Peregrine, the young poet adrift on the broad highway, makes an appealing figure.

GIGOLO—Edna Ferber—*Doubleday, Page*. A group of Miss Ferber's good short stories and three of her very best.

**VALIANT DUST**—Katharine Fullerton Gould—*Scribner*. Admirable if morbid psychological stories by an always interesting story teller. (See page 624.)

**TO THE DARK TOWER**—Mark S. Gross, S. J.—*Kenedy*. This hunt for buried treasure will be enjoyed even outside the parochial schools for which it was written.

**\*THE BRIGHT SHAWL**—Joseph Hergesheimer—*Knopf*. A psychological adventure story of an American in the Cuban revolution.

**THE SHADOW OF THE EAST**—E. M. Hull—*Small, Maynard*. A thriller; but not so heavily sexed as "The Sheik".

**QUEST**—Helen Hull—*Macmillan*. Had it but the saving grace of humor, "Quest" might well rank with "Alice Adams".

**\*IF WINTER COMES**—A. S. M. Hutchinson—*Little, Brown*. This story of Mark Sabre's trials and tribulations continues to appeal to the tenderhearted American public.

**\*THIS FREEDOM**—A. S. M. Hutchinson—*Little, Brown*. "To be free or not to be free"—that is the question which Mr. Hutchinson propounds with more provocation than skill.

**AGAINST THE GRAIN**—J. K. Huysmans—*Lieber, Lewis*. A superlative aesthete surrounded by his sensuous delights shown to the minutest detail until, to less sensitive souls, the story cloy.

**THE FIVE JARS**—M. R. James—*Longmans, Green*. A charming fairy story for the not too young.

**SKIPPY BEDELLE**—Owen Johnson—*Little, Brown*. Skippy is entertaining; but we doubt if this type of schoolboy is a thing of truth today.

1492—Mary Johnston—*Little, Brown*. The life and voyages of Columbus, told by one of his fellow voyagers.

**THE TRAMPING METHODIST**—Sheila Kaye-Smith—*Moffat, Yard*. It is inconceivable that the author of "Joanna Godden" wrote this, and it seems unfair to a good reputation to republish so unsatisfactory a first novel.

**THE MOTHER OF ALL LIVING**—Robert Keable—*Dutton*. A thrilling quadrangle which, having been mentioned in connection with a recent murder mystery, might almost be called a book notorious as well as popular.

**SIMON CALLED PETER**—Robert Keable—*Dutton*. The story of a rearrangement in sex morals on the part of an army chaplain whose eyes are opened to passion and war.

**THE DUST FLOWER**—Basil King—*Harper*. "The Beggar-Maid" up to date—a book all

sentimental people will adore whether they admit it or not.

**CAPPY RICKS RETIRES**—Peter B. Kyne—*Cosmopolitan*. The old man is as ingenious and as humorous as ever; perhaps a little more so.

**ENGLAND, MY ENGLAND**—D. H. Lawrence—*Seltzer*. True to the Lawrencean method, these short stories show narrative strength and a repetitive concern for the idiosyncrasies of the procreative instinct.

**THE MYSTERIOUS OFFICE**—Jennette Lee—*Scribner*. Another one of those detective stories that keep you guessing to the very end.

**\*BABBITT**—Sinclair Lewis—*Harcourt, Brace*. George Babbitt is the middle class business man incarnate: foolish, blustering, and, in the end, lovable.

**FAIR HARBOR**—Joseph C. Lincoln—*Appleton*. Ripe humor on a somewhat sentimental adventure among the ladies of old seamen.

**JACK AND I IN LOTUS LAND**—Frances Little—*Harper*. The Lady of the Decoration revisits Japan and finds romance in postwar Nippon, with the glamour a bit tarnished.

**THE TALE OF TRIONA**—William J. Locke—*Dodd, Mead*. All about a writer who wasn't so romantic as he should have been, and his more fortunate love affairs.

**PIPPIN**—Archibald Marshall—*Dodd, Mead*. Pippin fares forth on the highroad to seek a year's adventuring in Merrie England. Entertaining but not exciting.

**\*COMMAND**—William McFee—*Doubleday, Page*. A powerful and carefully written study of patriotism and heroism at sea.

**KARI, THE ELEPHANT**—Dhan Gopal Mukerji—*Dutton*. A woof of Hindu philosophy and a warp of jungle life make a pattern strangely interesting.

**"BRING ME HIS EARS"**—Clarence E. Mulford—*McClurg*. The creator of Hopalong Cassidy pictures the adventurous life of an earlier generation of cowboys.

**DITTE: TOWARDS THE STARS**—Martin Andersen Nexø—*Holt*. This completes the Ditte trilogy with the tragic figure in the same severe milieu of unvarnished realism.

**SAM BLICK'S DIARY**—Stephen C. Noland—*Harper*. The ordinary diary of an ordinary man, that might prove mildly interesting to his immediate friends.

**\*CERTAIN PEOPLE OF IMPORTANCE**—Kathleen Norris—*Doubleday, Page*. Anyone with a family of his own will find every member here depicted in long and skilful detail. Introducing the San Francisco Crabtrees through their several lives and deaths.

**THE BOND BOY**—George W. Ogden—*McClurg*. The murder trial of this latter day slave makes exciting reading.

**THE EVIL SHEPHERD**—E. Phillips Oppenheim—*Little, Brown*. Super-criminals, one or two murders, lavish settings for unconventional works of detection.

**IF WINTER DON'T**—Barry Pain—*Stokes*. A parody to check incipient worship of a best seller and to win a smile or two even from the confirmed Hutchinson idolator.

**CARNAC'S FOLLY**—Gilbert Parker—*Lippincott*. A young man's ideals contrasted with an old man's experience, all happening in romantic Canada.

**No. 13, TORONTO**—Julius Regis—*Holt*. A pale Swedish shadow of Sherlock Holmes solves an intricate plot full of surprising problems.

**FOUR SQUARE**—Grace S. Richmond—*Double-day, Page*. Ideals and their application to the professions of writing and teaching. Both romantic and moral.

**\*THE BREAKING POINT**—Mary Roberts Rinehart—*Doran*. Fulfills vicariously the "escape" wish of all men and a number of women while luring them on with an exciting mystery.

**A MORE HONORABLE MAN**—Arthur Somers Roche—*Macmillan*. About a successful man who finds it's all dust and ashes and an honorable one who doesn't even find success.

**THE SUBCONSCIOUS COURTSHIP**—Berta Ruck—*Dodd, Mead*. A marriage of convenience that terminates as these so called "charming romances" always do—at least in books.

**CAPTAIN BLOOD**—Rafael Sabatini—*Houghton Mifflin*. Scarlet cloaks, fights, and loves on romantic ships afloat upon the Caribbean.

**THE POISONED PARADISE**—Robert W. Service—*Dodd, Mead*. A novel with Monte Carlo for a background. Service devotees won't be disappointed—not compulsory for others.

**THE ROOM**—G. B. Stern—*Knopf*. In an astonishingly accurate family life setting, self-sacrifice fails to bring what children are taught is its reward.

**THE KINGMAKERS**—Burton E. Stevenson—*Dodd, Mead*. Plot and counterplot in the Balkans, with an American in the thick of it. Well written.

**VALLEY WATERS**—Charles D. Stewart—*Dutton*. The convincing story of how with but the word "Penang" as a clue, an American soldier establishes his identity.

**THE GOOSE MAN**—Jacob Wassermann—*Harcourt, Brace*. Inflexible tragedies accumulate until the musician—a minor Jean-Christophe—leaves his spiritual isolation to find tranquility in an antagonistic world.

**ROLAND WHATELY**—Alec Waugh—*Macmillan*. The story carries a very selfish English boy from public school through adolescence and drops him, helpless, in the very jaws of marriage.

**\*JOSEPH GREER AND HIS DAUGHTER**—Henry Kitchell Webster—*Bobbs-Merrill*. A Chicago caveman attempts to bully a business, dominate a daughter, and win another man's wife. Neither he nor his creator quite succeeds in accomplishing his task but their effort is interesting. (*See page 622.*)

**\*THE JUDGE**—Rebecca West—*Doran*. A novel that splits in half from the sheer weight of its rich material. Of a literary distinction not excelled by any fiction for the past few years.

**OVINGTON'S BANK**—Stanley Weyman—*Longmans, Green*. The bank weathers one of England's worst panics, thanks to the diligent apprentice. The pride of a county family is shown in sharp contrast to that of a country banker.

**THE GLIMPSSES OF THE MOON**—Edith Wharton—*Appleton*. Not many Shakespearean glimpses in this well but lightly written story of inconsequential happenings in the inconsequential social whirl.

**LILY**—Hugh Wiley—*Knopf*. The aromatic goat which represents Lady Luck to the irrepressible Wildcat continues to spread some of America's most contagious broad humor.

**SWALLOWED UP**—Mrs. Wilson Woodrow—*Brentano*. A story of a criminal master mind with some modern variations.