

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.

*THE GREEN HAT — Michael Arlen — *Doran*. Iris March's hat has become a staple in Anglo-American furnishings.

FATHER ABRAHAM — Irving Bacheller — *Bobbs-Merrill*. A story of north and south blended by a mellow portrayal of the great emancipator.

THE TRIANGLE — Maurice Baring — *Doubleday, Page*. One mysterious event is told from the points of view of three people — a method interesting as an experiment but involving a good deal of repetition.

THE DIVINE LADY — E. Barrington — *Dodd, Mead*. The intrigues of Lord Nelson and the famous lady are given renewed glamor.

ALAN — E. F. Benson — *Doran*. Alan is a successful author, twenty years older than the wife he has made a drudge. A masterful study in egotism, a departure for Benson.

THE HOUSE WITHOUT A KEY — Earl Derr Biggers — *Bobbs-Merrill*. The charm of Honolulu lends beauty even to a sordid squabble over loot.

THE CLUTCH OF THE CORSICAN — Alfred H. Bill — *Little, Brown*. Interned by Bonaparte, a boy and his mother have a hectic time till rescued by an American privateer.

OLD WINE — Phyllis Bottome — *Doran*. Dispossessed Austrian nobility prove their blood in the rebuilding of their lives on the ruins of the Empire.

*DRUMS — James Boyd — *Scribner*. Colonial romance set in the south and written with vigor and beauty. (See page 470.)

THE MYSTERIES OF ANN — Alice Brown — *Macmillan*. A sprightly tale which tells what happens when a New England old maid develops a passion for Sherlock Holmes. (See page 470.)

WILD BERRY WINE — Joanna Cannan — *Stokes*. When a modern English romance

decides to run true to form, nothing could run more true.

VARIETY — Richard Connell — *Minton, Balch*. Thirteen stories with unusual situations, refreshingly bunkless.

THE WESTERN SHORE — Clarkson Crane — *Harcourt, Brace*. Another book about university life, but "different" — with an interesting assortment of characters, and a great deal of sordid detail.

MRS. HARTER — E. M. Delafield — *Harper*. An unusual and rebellious woman and her effect on the usual people of an ordinary English countryside. Interesting and mildly ironic.

HARVEST IN POLAND — Geoffrey Dennis — *Knopf*. The "Faust" motif reappears in a creepy mystery story of modern times, long and detailed, but interesting.

LOVE — "Elizabeth" — *Doubleday, Page*. Is difference in age a bar to happiness? The answer is a sprightly novel with flashes of "Elizabethan" wit, but with characters in whom we just can't believe.

THE LORING MYSTERY — Jeffery Farnol — *Little, Brown*. A combination of Sabatini, Oppenheim, and Mr. Farnol himself. Hard to beat.

*SO BIG — Edna Ferber — *Doubleday, Page*. What son has not failed his mother? It is an old theme well wrought here.

*THE GREAT GATSBY — F. Scott Fitzgerald — *Scribner*. A mystical and ironical story of bootleg days on the fringes of society. (See page 469.)

THE MILL OF MANY WINDOWS — J. S. Fletcher — *Doran*. More serious in conception than the usual Fletcher novel is this tale of the fifth generation of mill owners in the English Midlands.

*A PASSAGE TO INDIA — E. M. Forster — *Harcourt, Brace*. Race contrasts in the

Orient are described by visionary and propagandist.

PATTERN — Rose L. Franken — *Scribner*. Wherein Virginia wants to be naughty and decides to be nice.

THE MYSTERY OF ANGELINA FROOD — R. Austin Freeman — *Dodd, Mead*. Dr. Thorndyke turns a gruesome mystery into a joyous love story.

MOUNTAINS OF MYSTERY — Arthur O. Friel — *Harper*. Another adventurous trip of the three popular American explorers; this time they are in deadly peril on the Orinoco.

THE LONG GREEN GAZE — Vincent Fuller — *Huebsch*. Cross word puzzles are neatly worked in to add thrills to the murder tale.

***THE WHITE MONKEY** — John Galsworthy — *Scribner*. These Forsytes are eternal — but Mr. Galsworthy kills another in this excellent study of postwar moods and manners.

HIGH NOON — Crosbie Garstin — *Stokes*. Pirate, farmer, and smuggler, this Cornish gipsy slips from one soul stirring adventure into another, with more to come.

***SOUNDINGS** — A. Hamilton Gibbs — *Little, Brown*. More proof that woman cannot resist the right man even though he be wrong.

THE RECKLESS LADY — Philip Gibbs — *Doran*. The reckless daughter of a reckless mother finds it difficult to be reckless in Grand Rapids, Michigan.

THE THUNDERING HERD — Zane Grey — *Harper*. The buffalo supplants the wild horse in a typical but excellent western story.

QUEEN OF THE DAWN — H. Rider Haggard — *Doubleday, Page*. Another of the fascinating supernatural romances with which Mr. Haggard dresses up history.

LIFTING MIST — Austin Harrison — *Seizner*. The claim is made that this book is a modern "Tom Brown at Rugby". Well it isn't, and there seems to be a needless lot of talk about sex.

MR. COLLIN IS RUINED — Frank Heller — *Crowell*. Crime and farce amusingly combined.

THE SHIP OF SOULS — Emerson Hough — *Appleton*. An ethical gentleman battles with temptation in the "lonely open spaces" that Mr. Hough knew so well.

MYRTLE — Stephen Hudson — *Knopf*. In the accepted sense, it is without plot, sequence, beginning or end — nevertheless, this study of Myrtle Vendramin is wholly charming.

PROFESSOR — Stanley Johnson — *Harcourt, Brace*. This vicious satire leaves professorial dignity not a rag to its back.

BEFORE THE DAWN — Toyohiko Kagawa — *Doran*. Realism out of Japan, discovering the fact that Orientals are not stolid. Reminiscent of the Russians.

NUMEROUS TREASURE — Robert Keable — *Putnam*. A highly colored record of an amorous interlude in Polynesia.

THE MANSION HOUSE — Eleanor Mercein Kelly — *Century*. Excellent summer reading, with the blue grass just a trifle bluer than it ever was in the memory of man.

***THE CONSTANT NYMPH** — Margaret Kennedy — *Doubleday, Page*. Unusual characters developed with great piquancy. Perfect proof of the growing popularity of the unconventional.

THE ENCHANTED HILL — Peter B. Kyne — *Cosmopolitan*. With what enchantment this Irishman manages to weave a love story that appears different and is still a thriller!

THE TREASURE — Selma Lagerlöf — *Doubleday, Page*. Wherein the gifted author goes back to the sixteenth century to tell a short and simple tale with gentle artistry.

SNUFFS AND BUTTERS — Ellen N. LaMotte — *Century*. In these tales of alien races, Miss LaMotte displays the sensitive feel of a blind man's finger tips; also, to carry the simile further, her stories convey the outline and leave us to conjecture the color.

MEMOIRS OF ARSÈNE LUPIN — Maurice LeBlanc — *Macaulay*. Though fantastic and slightly pompous in style, this is still a well told crime story.

DEAD RIGHT — Jennette Lee — *Scribner*. Love in a garden, chaperoned by a clever, good looking female detective who foils the serpent.

***ARROWSMITH** — Sinclair Lewis — *Harcourt, Brace*. This literary surgeon performs an operation on the medical profession in his finest book.

RUGGED WATER — Joseph C. Lincoln — *Appleton*. Rough and ready life savers

with bravery and a Cape Cod accent make a good yarn.

ORPHAN ISLAND — Rose Macaulay — *Boni, Liveright*. A satire with much wise humor is this Strachey-like fillip at Victorianism.

PERISSA — S. P. B. Mais — *Brentano*. A rather unconvincing postwar adventure in quadrangular form.

MARTHA — Percy Marks — *Century*. Another tale of mixed marriage — this time the infusian happens to be Indian.

THE PLASTIC AGE — Percy Marks — *Century*. American youth tasting cocktails under campus elms and being very callow about it.

THE SLEEPER OF THE MOONLIT RANGES — Edison Marshall — *Cosmopolitan*. Heredity and an earthquake share the credit for making this an intensely exciting novel.

***THE PAINTED VEIL** — W. Somerset Maugham — *Doran*. Short, vivid, vital sex drama played among three whites in the Orient.

YOUNG MRS. CRUSE — Viola Meynell — *Harcourt, Brace*. Half a dozen stories you will remember told with ease and casual charm.

THE MONARCH — Pierre Mille — *Greenberg*. Wherein the adventures of a beloved vagabond afford the reader a pleasant hour or two.

***GOD'S STEPCHILDREN** — Sarah Gertrude Millin — *Liveright*. One drop of black blood starts this story and keeps it going for several generations.

THE COUNTERPLOT — Hope Mirrlees — *Knopf*. A brilliant and bitter study of a "close" woman who finds release in the writing of an erotic play, symbolic of her own emotions and desires.

THE BEST SHORT STORIES OF 1924 — Edward J. O'Brien — *Small, Maynard*. Persistent Mr. O'Brien keeps on looking for Santa Claus in American letters and finds only Pluto.

HIS WIFE-IN-LAW — Marie Conway Oemler — *Century*. A complicated love story told in marsh and jungle from South Carolina to South America.

THE BLACK SOUL — Liam O'Flaherty — *Boni, Liveright*. The rage of the elements crashes accompaniment to the highly col-

ored drama of lust and madness enacted on the desolate little isle of Inverara.

THE INEVITABLE MILLIONAIRES — E. Phillips Oppenheim — *Little, Brown*. Lightly frivolous, Mr. Oppenheim recalls "Brewsters' Millions" but gives it a new and exciting twist.

SANDALWOOD — Fulton Oursler — Macaulay. Blunt realism marks this tale of a love affair between a beautiful Sybarite and a spiritual coward.

INVISIBLE WOUNDS — Frederick Palmer — *Dodd, Mead*. Enough romance, mystery, good writing, and war to make it — well, at least a lieutenant in the combat division of best sellers.

THE CHASE — Mollie Panter-Downes — *Putnam*. It is difficult to disassociate the seventeen year old author's age from her work, but judged on its merits this second novel is well written and shows promise of finer things to come.

THE TREASURES OF TYPHON — Eden Phillpotts — *Macmillan*. A philosophic novel pleasantly enlivened by humor and poesy.

A VOICE FROM THE DARK — Eden Phillpotts — *Macmillan*. A study in criminal psychology rather than a regulation mystery story, and therefore probably a disappointment to the confirmed addict.

MR. TASKER'S GODS — Theodore Francis Powys — *Harcourt, Brace*. In this first full sized novel Mr. Powys gives telling and bitter expression to his hatred for man's worship of bestial gods.

DOMINION — John Presland — *Stokes*. An unbiased and apparently accurate novel about the Jameson Raid.

OLD BRIG'S CARGO — Henry A. Pulsford — *Little, Brown*. Stolen with a newly built clipper from his father's shipyard by a gang of slave runners, a Quaker lad lives some glorious months of adventure.

THE PEASANTS — Ladislav Reymont — *Knopf*. Another saga of the soil upon which the Nobel Prize Committee has smiled.

THE CAROLINIAN — Rafael Sabatini — *Houghton Mifflin*. America as a playground for M. Sabatini's gallantries.

OBEDIENCE — Michael Sadleir — *Houghton Mifflin*. Mr. Sadleir descends from desolate splendor to romantic sentiment in a possible but probably empty bid for popularity.

THE SKYROCKET — Adela Rogers St. Johns — *Cosmopolitan*. A lively, reportorial narrative concerning the meteoric rise of a movie queen, told somewhat in the manner of Elinor Glyn, and topped off with a love-in-a-cottage ending.

THE TURN OF A DAY — C. A. Dawson Scott — *Holt*. Mrs. Scott takes a vivid heroine through a day on the Cornish downs, a day which dawns in love and sunshine but ends in death and guilt.

***THE LITTLE FRENCH GIRL** — Anne Douglas Sedgwick — *Houghton Mifflin*. Love runs finally smooth between international banks. A harmless and well written story.

SCHOOLING — Paul Selver — *A. and C. Boni*. A dull and grimy tale of life in an English public school from the standpoint of a cub instructor.

INITIATION — George Shively — *Harcourt, Brace*. A middle western hero passes from boyhood through college and the war. Typical experiences adequately told.

***THE RECTOR OF WYCK** — May Sinclair — *Macmillan*. To prove that English clergymen are not always like her own or Mr. Pole's pompous canons.

THE SCARLET COCKEREL — C. M. Sublette — *Little, Brown*. French against Spanish in the Carolina swamps, with love and fierce sword play to lighten the gloom.

BOBBED HAIR — Twenty Famous Authors — *Putnam*. An inconsequential puff of thistledown perpetrated as a stunt in collaboration.

WATLING'S — Horace Annesley Vachell — *Stokes*. An English department store run by a Cappy Ricks and his go-getters. More strenuous than amusing.

TRISTAN — Armando Palacio Valdes — *Four Seas*. Is there not in all that fair land one Castilian to shout: "Be not deceived by its beauty, the book is an affront to Spanish womanhood"?

THE ROAD TO EN-DOR — Louis Joseph Vance — *Dutton*. Psychoanalysis provides the thrills in this story in place of the crime detectors one expects from this author.

LITTLE NOVELS OF SICILY — Giovanni Verga — *Seltzer*. Remarkable stories of the Sicilian peasantry and their unequal struggle for property, told ironically and with bitter pity.

THE TREE OF THE FOLKUNGS — Verner von Heidenstam — *Knopf*. A magnificent epic of the Vikings unfolding itself in a thousand varied, gorgeous scenes — compensation for a barrel of reviewers' fodder.

JULIA — Baroness von Hutten — *Doran*. Julia loved him, but she permitted him to marry her daughter; and Julia had to struggle for her own happiness.

CARNIVAL COLORS — Maude Radford Warren — *Bobbs-Merrill*. Interest in the solution of four tangled love problems running through three generations holds the reader to the last page.

THE PRINCE AND THE PRINCESS — Claude C. Washburn — *A. and C. Boni*. A romance of young Americans in Italy — proving that marital difficulties may be acquired abroad as well as at home.

***THE MOTHER'S RECOMPENSE** — Edith Wharton — *Appleton*. Kate Clephane and her daughter struggle through emotional complications that give full play to Mrs. Wharton's charm of background and power of characterization. (See page 469.)

MYSTERY IN RED — Sidney Williams — *Penn*. Bootleggers spoil a holiday, and their punishment provides numerous thrills.

BEAU GESTE — Percival C. Wren — *Stokes*. A modern mystery of prewar days when heroism of French legionaries made romance on the African desert.

PASSION AND PAIN — Stefan Zweig — *Richards*. These stories were written out of a deep sympathy for human weakness and a hatred of tyranny and war.