

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.

THE CAPTIVE HERD—G. Murray Atkin—*Crowell*. Another story of how a good woman can soften and mellow and correct a man by the power of love, told with considerable subtlety.

IN THE DAYS OF POOR RICHARD—Irving Bacheller—*Bobbs-Merrill*. A historical novel of charm, with Ben Franklin often around the corner.

FIELDING SARGENT—Elsa Barker—*Dutton*. Psychoanalysis, as a cure for all the ills the human mind is heir to.

FLOWING GOLD—Rex Beach—*Harper*. A romance of love and men of iron in the oil fields.

RIDERS UP!—Gerald Beaumont—*Appleton*. These racy stories mingle tears and laughter and are told by one who loves the turf.

WHEN THE WEST WAS YOUNG—Frederick R. Bechdolt—*Century*. Whole libraries of dime novels could be evolved from these true tales of the old days in the wild west.

THE GREEN OVERCOAT—Hilaire Belloc—*McBride*. A really humorous detective story about a professor who borrows an overcoat.

THE LOVE LEGEND—Woodward Boyd—*Scribner*. An honest attempt to prick the bubble of illusion concerning a Prince Charming that always comes.

*OLD CROW—Alice Brown—*Macmillan*. When the long book is finished, one wonders which is better done—the telling of a great story or the picturing of real people. Both are accomplished unusually well.

RICHARD—Marguerite Bryant—*Duffield*. The father's renunciation cannot effect the regeneration of his wayward son until love tips the scale and frees him from a prison without walls.

ROBIN—Frances Hodgson Burnett—*Stokes*. A continuation of "The Head of the House of Coombe", in which the incipient love affair is brought to a happy conclusion, with the usual sentimental frills.

THE THREE FIRES—Amelia Josephine Burr—*Macmillan*. Love, avarice, and ambition are neatly schematized in this passionate story of Ceylon.

AT THE EARTH'S CORE—Edgar Rice Burroughs—*McClurg*. Grotesque and fantastic adventure with a lure similar to that of "Tarzan".

*THE WIND BLOWETH—Donn Byrne—*Century*. More ambitious than "Messer Marco Polo" and not quite so good, but filled with Celtic beauty and wisdom. (See page 493.)

*ROUGH-HEWN—Dorothy Canfield—*Harcourt, Brace*. An excellent psychological love story of two young Americans, filled with interesting detail, humorous incident, and fine characterization. (See page 489.)

*ONE OF OURS—Willa Cather—*Knopf*. After creating an extraordinary hero, Miss Cather plunges him into the sort of background which many of her admirers did not expect from her.

RACKHOUSE—George Agnew Chamberlain—*Harper*. Ex-Captain Norris, alias "The Black Mask", crashes his motor trucks through the eighteenth amendment for a million profits, and gets away with it.

A STONE IN THE PATH—Maud H. Chapin—*Duffield*. Sixteenth century romance concerning an artist monk and the cardinal sin.

DOUBTING CASTLE—Elinor Chipp—*Boni, Liveright*. An unpleasant family makes life miserable for its most attractive member.

THE KING'S ARROW—H. A. Cody—*Doran*. Good, clean wilderness stuff for Canadian patriots.

MUMMERS IN MUFTI—Philip Curtiss—*Century*. Mr. Curtiss in his happiest vein. Young Arnold Bellsmith, afflicted with melancholia, consults Dr. MacVickar and receives a prescription which includes the ownership of a musical comedy on tour and the girl he had always been waiting for.

THE COUNTRY BEYOND—James Oliver Curwood—*Cosmopolitan*. Men live lies and fair girls plight their faiths in the open country under Mr. Curwood's special brand of spruce trees.

FOOL'S HILL—Leona Dalrymple—*McBride*. Paul Northrup's adventures and family are decidedly amusing.

JOAN OF ARC OF THE NORTH WOODS—Holman Day—*Harper*. An improbable, carelessly written tale of the lumber camps.

THE VEHEMENT FLAME—Margaret Deland—*Harper*. An interesting study of the love of an ill matched couple and its tragic resulting jealousy.

CHARLES REX—Ethel M. Dell—*Putnam*. The English lord finds that the boy in his care is really a girl, and marriage follows. Not a new theme; but still—

FUR SIGN—Hal G. Evarts—*Little, Brown*. Two city waifs are helped by an oldtimer to realize their dreams of becoming trappers.

THE DANCING FAKIR—John Eyton—*Longmans, Green*. The India that we learned of through Kipling is shown us once more.

THE CORTLANDTS OF WASHINGTON SQUARE—Janet A. Fairbanks—*Bobbs-Merrill*. Ann Byrne strays into the battle of Gettysburg and into some interesting love scenes.

PEREGRINE'S PROGRESS—Jeffery Farnol—*Little, Brown*. A frankly romantic tale of nineteenth century England, told in the author's best eighteenth century manner. A good antidote for *Weltschmerz*.

TALES OF THE JAZZ AGE—F. Scott Fitzgerald—*Scribner*. Exotic fancy and a few of Mr. Fitzgerald's wild young folk in his best short stories.

THE MIDDLE OF THINGS—J. S. Fletcher—*Knopf*. A mystery story containing the usual amount of thrills, and more than the usual amount of good writing.

TRILBY MAY CRASHES IN—Sewell Ford—*Harper*. The father of "Torchy" ushers in an American girl whose metropolitan adventures are narrated in the new American language.

THE MAN WHO LIVED IN A SHOE—Henry James Forman—*Little, Brown*. The somewhat saccharine chronicle of how the responsibility of four young children changed a bachelor recluse's life.

THE FRUIT OF THE TREE—Hamilton Fyfe—*Seltzer*. One modern woman's practical solution of the eternal triangle.

THE DRIVER—Garet Garrett—*Dutton*. A good story of how a great railway system was built up by a man who may have been patterned after E. H. Harriman.

THE GLAND STEALERS—Bertram Gayton—*Lippincott*. The Steinach operation succeeds so well with a nonogenarian millionaire that he goes to Africa to give others the same boon. Though his plan fails, it gives rise to a roaring funny yarn.

TO THE LAST MAN—Zane Grey—*Harper*. A feud in the great west—packed with manly incident and bound round with red blood.

THE HEART'S JUSTICE—Amanda Hall—*Doran*. Muffet love Papa? This novel's distinction is that it is practically sexless.

ROPE—Holworthy Hall—*Dodd, Mead*. An inheritance and an heir who must prove his worth go to make up this sometimes amusing though obvious story.

ACROSS THE MESA—Jarvis Hall—*Penn*. Mines, mesquite, Mexicans, and mesas bring to an eastern girl a realization of the things that are and aren't worth whole.

***MARIA CHAPDELAINÉ**—Louis Hémon—*Macmillan*. A fluidly written idyl of young love and sorrow in a quaint Canadian setting.

***THE BRIGHT SHAWL**—Joseph Hergesheimer—*Knopf*. A psychological romance. His best story since "The Three Black Pennys"—what more can we say? (*See page 488.*)

THE UNLIT LAMP—Elisabeth Sanxay Holding—*Dutton*. When husbands and wives fall out, it is decreed that a little child shall lead them back to pre-marital bliss.

THE SHADOW OF THE EAST—E. M. Hull—*Small, Maynard*. A fair adventure story without the special thrill of "The Sheik".

***IF WINTER COMES**—A. S. M. Hutchinson—*Little, Brown*. A melodramatic Dickensonian story woven about the personality of a misunderstood man.

***THIS FREEDOM**—A. S. M. Hutchinson—*Little, Brown*. The author's worst book is yet proving a topic for discussion in most families where the status of woman is still a subject for debate.

***THE CATHEDRAL**—J. K. Huysmans—*Dutton*. Durtal, the hero of M. Huysmans's "En Route", approaches righteousness æsthetically, through the portals of the Cathedral of Chartres.

ESCAPE—Jeffery E. Jeffery—*Seltzer*. An Englishwoman discovers the moral value of revolt.

THE TIMBER PIRATE—Charles Christopher Jenkins—*Doran*. A brisk story with some lively lumber camp scenes and more genuineness than its sort of a tale usually has.

THE MOTH DECIDES—Edward Alden Jewell—*Knopf*. The love tangles, great and little, of a northern Michigan summer girl.

THE MOTHER OF ALL LIVING—Robert Keable—*Dutton*. Flames of sex striking in various directions form triangles and quadrangles, against an African setting.

SIMON CALLED PETER—Robert Keable—*Dutton*. What a minister of the gospel might do under circumstances of war. Sex predominates.

CAPPY RICKS RETIRES—Peter B. Kyne—*Cosmopolitan*. More adventures of the bewhiskered and lucky Cappy, for those who have liked him in the past.

THE TWENTY-FIRST BURR—Victor Lauriston—*Doran*. Ingenious plot material but otherwise for adolescents.

***BABBITT**—Sinclair Lewis—*Harcourt, Brace*. The American business man in a comedy of manners superbly proportioned. Thoroughly praiseworthy.

FAIR HARBOR—Joseph C. Lincoln—*Appleton*. More of Mr. Lincoln's characters in a seagoin' set. Rather funnier than most. (See page 493.)

THE CAT'S PAW—Natalie Sumner Lincoln—*Appleton*. ° A mystery which will tax the ingenuity of the most amateur detective.

THE TALE OF TRIONA—William J. Locke—*Dodd, Mead*. Locke's best style and a story of a struggling personality.

THE TRAIL OF CONFLICT—Emilie Loring—*Penn*. Two kinds of family pride clash until love unravels all snarls.

BILL THE BACHELOR—Denis Mackail—*Houghton Mifflin*. A whimsical, mysterious tale of the London of today.

THE HEART OF LITTLE SHIKARA—Edison Marshall—*Little, Brown*. Excellent hunting stories of Burmah and of Oregon.

THE SKY LINE OF SPRUCE—Edison Marshall—*Little, Brown*. Amnesia, law courts, adventures in the wilds: ingredients for a rapid-fire story and this is it.

THE LAST MILE—Frank A. McAlister—*Doubleday, Page*. A novel of disillusionment whose final note is—"At least there's lots to laugh about."

FROZEN JUSTICE—Ejnar Mikkelsen—*Knopf*. A tale of Eskimo vengeance and adventure; slightly expurgated it would be a splendid book for boys.

THE GREEN GODDESS—Louise Jordan Miln—*Stokes*. The melodramatic success of George Arliss produced in book form. The India of yesterday in juxtaposition with now.

*WHERE THE BLUE BEGINS—Christopher Morley—*Doubleday, Page*. The author's best since "The Haunted Bookshop"—a fantasy all about a dog who turned human. (See page 493.)

STILL LIFE—J. Middleton Murry—*Dutton*. In which, despite the name, neither life nor love remains fixed. Noteworthy for its happy compromise between the old and new story telling method.

THE THINGS WE ARE—J. Middleton Murry—*Dutton*. This love story makes fascinating reading for those who like unusual writing. Here is a triangle with the sharp corners rounded off to avoid melodrama.

BROKEN BARRIERS—Meredith Nicholson—*Scribner*. Mr. Nicholson, keenly aware of the latest social developments, attacks the problems of the younger generation with skill and honesty and a reticence not always observed by the younger sociological novelists.

*CERTAIN PEOPLE OF IMPORTANCE—Kathleen Norris—*Doubleday, Page*. The Crabtree family in and out for several generations. San Francisco life in detail.

TWO SHALL BE BORN—Marie Conway Oemler—*Century*. A rattling good tale of international intrigue with an “also ran” love interest.

SOME DISTINGUISHED AMERICANS—Harvey O'Higgins—*Harper*. Short stories employed to tell in a delightful fashion supposedly true chapters of the lives of certain plausible near-great contemporaries.

THE EVIL SHEPHERD—E. Phillips Oppenheim—*Little, Brown*. Melodrama, highly seasoned.

JIMMIE DALE AND THE PHANTOM CLUE—Frank L. Packard—*Doran*. The gentleman adventurer always goes in for such ungentlemanly adventures!

WANTED—A WIFE—Alfredo Panzini—*Brown*. An Italian business man applies sound business principles to the wooing of women—with vivacious results.

CARNAC'S FOLLY—Gilbert Parker—*Lippincott*. Primitive politics, love, and adventure in the usual northern locale.

DUST OF DESIRE—Margaret Peterson—*McBride*. Maureen Simpson has some terrible experiences in the wilds of Uganda but wins through to happiness in the end.

MILLIONS—Ernest Poole—*Macmillan*. A deft piece of work showing the souls of a group of money grubbing relatives to millions. (See page 492.)

CLAIR DE LUNE—Anthony Pryde—*Dodd, Mead*. The opera composer's career almost blinds him to the fact that he is in love with his wife.

THE CAVE WOMAN—Norval Richardson—*Scribner*. Mary Watson learns that wealth and utter ruthlessness cannot cope with the power of selfless love.

FOURSQUARE—Grace S. Richmond—*Doubleday, Page*. A glorification of the teaching profession.

*THE BREAKING POINT—Mary Roberts Rinehart—*Doran*. A thrilling psychological mystery in which a man, afraid to face his past, first loves, then finds himself.

HIRONDELLE—Henry C. Rowland—*Harper*. Adventures of a privateersman on the eve of the War of 1812. A salty yarn, and well told.

CAPTAIN BLOOD—Rafael Sabatini—*Houghton Mifflin*. “There is no more to be said, gentlemen. My name is Blood—Captain Blood, if you please”, etc.—on page 107 of this swift-moving tale.

TOY—Gertrude Sanborn—*Donohue*. A remarkable book—remarkable in the fact that a publisher was ever found to print it.

VANDERDECKEN—H. De Vere Stacpoole—*McBride*. How modern pirates are captured, told in a breezy Sunday supplement way.

IN JEOPARDY—Van Tassel Sutphen—*Harper*. Devoted to the solution of an insoluble murder mystery.

THE THREE LOVERS—Frank Swinnerton—*Doran*. Not up to the author's usual level in writing, but an interesting story of a young girl nevertheless. (See page 499.)

*GENTLE JULIA—Booth Tarkington—*Doubleday, Page*. Julia and her sister are two more perfectly satisfactory Tarkington young people. Adolescence glorified.

THE MIRACLE—E. Temple Thurston—*Appleton*. In the west of Ireland the fisher folk still turn to their priest to shield them from the pranks of the Little People.

BREATH OF LIFE—Arthur Tuckerman—*Putnam*. The equivalent of a round trip ticket to the Caribbean Sea. A well written story, attractively set.

THE HOUSE OF FIVE SWORDS—Tristram Tupper—*Doran*. The five swords represent the five foreign wars of the United States. Light romance and pleasing love story.

THE PENITENT—Edna Worthley Underwood—*Houghton Mifflin*. A harrowing tale of the destruction of the Russian Empire—and this is only the first of three novels comprising the story of the first Czar Alexander.

SAND—Olive Wadsley—*Dodd, Mead*. Blood brother to "The Sheik". Only more so.

*THE CATHEDRAL—Hugh Walpole—*Doran*. About the best-proportioned novel Walpole has written. The title is somewhat misleading, as the interest centres in a family and not in matters ecclesiastical. (See page 498.)

THE GLIMPSES OF THE MOON—Edith Wharton—*Appleton*. Snobs arrayed in all the panoplies of snobbery divorce, fall in love, marry, and travel in such places as are usually inhabited by snobs.

BLACK PAWL—Ben Ames Williams—*Dutton*. A tragedy of the sea, exceptionally well told—don't let the jacket mislead you.

JUDITH OF THE GODLESS VALLEY—Honoré Willsie—*Stokes*. Judith is some girl—Mrs. Willsie does the western story just a trifle better than any of the men folk.

NIGGER—Clement Wood—*Dutton*. Not too deep under the skin of the negro problem goes this somewhat rhythmical thriller. (See page 492.)

1943—Mr. X—*Dorrance*. A melodramatic cry of revolt by a champion of the wets.

THE EDITOR RECOMMENDS—

Mr. Hergesheimer Looks Into a Certain Mirror

“THE room was long, tiled, and had, against the far wall, a great mirror which held in reverse the gay sweep of the tables, the heavily powdered shoulders of women, the prismatic flashes of diamonds and men’s animated faces. The reflections were almost as fascinating as the reality and Charles gazed from one to the other.”

On page 43 of “The Bright Shawl” (Knopf) Mr. Hergesheimer, perhaps intentionally, describes the Hergesheimer method—life seen through some psychological peculiarity of one of his characters, life distorted or enriched with the distortion or enrichment of a specific mentality. He has done this with superb skill in this new short novel. It is man in pursuit of a romantic ideal, in which pursuit love and passion fall away, and devotion for the cause and those who typify the cause remains. The Cuban background is as vivid and as exotic as the shawl of La Clavel, the dancer, who is the most vital portrait here drawn. Yet even this rich coloration fades to nothingness before the subtle interweaving of mood, whim, and fancy in the mind of Charles Abbott, the young American, who binds his soul to the cause of Cuban independence. That the tale of “The Bright Shawl” will make a perfect film story for Rodolph Valentino and Nita Naldi, should they happen upon it, is all the more to its author’s credit, for so closely are the almost melodramatic incidents interwoven with the mental

adventurings that the plot value never fails and the climax, when event and psychology meet after a tremendous crescendo, is doubly satisfying. Mr. Hergesheimer’s style is at its best. Occasionally it betrays him, and a sentence such as the following results:

“She was as slender as a boy of a race unknown to Charles—without warmth, without impulses, fashioned delicately for rooms hung in peacock silks and courtyards of fretted alabaster and burnished cedar.”

Three Prejudiced Gentlemen

WOULD an essayist who was not prejudiced be worth the reading? Or, rather, do we perhaps not mean “opinionated” rather than “prejudiced”? Isn’t H. L. Mencken, when he calls his book “Prejudices: Third Series” (Knopf), actually calling it “The Reactions of a Decidedly Opinionated Man”? Howsoever that may be, here is a volume filled with violence and sparks, more stimulating than most and calculated to create ire in the breasts of even the lamb-like. Mencken’s whole attitude toward America may be found on page 62: “So the uplifter, the soul-saver, the Americanizer, striving to make the Republic fit for Y. M. C. A. secretaries. He is the eternal American, ever moved by the best of intentions, ever running *à la* Krausemeyer to the rescue of virtue, and ever getting his pantaloons fanned by the Devil.” This he has said before. He says it again, pulling out his loudest stops and letting roar full organ on innumerable variations of the theme.