

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.

GEORGIAN STORIES, 1924 — *Putnam*. Extremely uneven. The editor's penchant for tales with trick endings is rather annoying.

SIEGE — Samuel Hopkins Adams — *Boni, Liveright*. More younger-older generation struggle.

* THE GREEN HAT — Michael Arlen — *Doran*. The ultimate adventure comes first, but afterward the hero learns a lot of surprising things about Iris Storm, all of them related by Mr. Arlen in those charming mannerisms. (See page 220.)

THE BAZAAR — Martin Armstrong — *Knopf*. Tales to suit all tastes, weird, mystical, whimsical.

WIND'S END — Herbert Asquith — *Scribner*. Man or beast, after nightfall the ghost of Wind's End field spares no one. A fair enough mystery yarn save for its pseudo scientific explanation.

MISS PARKWORTH — Edward C. Booth — *Dodd, Mead*. Morbid stories that will appeal to students of Freud.

THE BELLEHELEN MINE — B. M. Bower — *Little, Brown*. Helen saves her mine and defeats a monster of selfishness with satisfactory thoroughness.

* THE GREEN BAY TREE — Louis Bromfield — *Stokes*. Splendid first novel with great charm of characterization.

THE THREE HOSTAGES — John Buchan — *Houghton Mifflin*. Sir Richard Hannay again; this time he downs a gang of Bolsheviks in a contest full of perils.

THE LAND THAT TIME FORGOT — Edgar Rice Burroughs — *McClurg*. The weird island of Caprona gives birth to a grotesque and absurd romance.

THE HOME-MAKER — Dorothy Canfield — *Harcourt, Brace*. The problem of man or woman or neither or both in the home.

* THE INTERPRETER'S HOUSE — Struthers Burt — *Scribner*. The reconstruction period shown as interpreted among social New York folk.

AUGUSTUS CARP, Esq. — Himself — *Houghton Mifflin*. The record of a small, mean nature, enlivened (?) by elephantine attempts at humor.

ORDEAL — Dale Collins — *Knopf*. Sea adventure, sex adventure, and shrewd psychology combine in a story that provides more sensation between the appearance and the gorgeously manœuvred disappearance of the leering, one eared Ted than can be wrung out of half a dozen ordinary thrillers.

THE GOLDEN COCOON — Ruth Cross — *Harper*. A charming girl flitting to various American scenes and making them her own.

THE SAINT OF THE SPEEDWAY — Ridgwell Cullum — *Doran*. A story of gambling in Alaska — gambling with hearts of course!

A GENTLEMAN OF COURAGE — James Oliver Curwood — *Cosmopolitan*. The Lake Superior forest this time becomes happy hunting ground for loves, deceits, and final huzzahs.

* MADAME CLAIRE — Susan Ertz — *Appleton*. This lovely old lady persists among best sellers, which seems to show that we still like lovely old ladies to rule our lives for us.

* SO BIG — Edna Ferber — *Doubleday, Page*. Another middle western story, full of fine truth and real sentiment.

THE HEAVEN-KISSED HILL — J. S. Fletcher — *Doran*. Mr. Fletcher's celebrated charming English atmosphere but very little else this time.

THE GOLDEN BED — Wallace Irwin — *Putnam*. A story of a growing southern town and some of its people, in which atmosphere and the lovely little gold digger who is the heroine are particularly well done.

OFFICER! — Hulbert Footner — *Doran*. The lighter side of the mystery-detective market with an engaging romance.

* HEIRS APPARENT — Philip Gibbs — *Doran*. What is the postwar generation doing? The answer as a story is here given.

THE PRICE OF THINGS — Elinor Glyn — *Authors Press*. More sensationalism that goes for propaganda.

STILETTO — Ernest Goodwin — *Bobbs-Merrill*. Love and murder in Venice in the days of Casanova, a swift tale with a picturesque setting.

THE CALL OF THE CANYON — Zane Grey — *Harper*. This Zane Grey thriller pits the primitive west against New York society. One guess as to the winner.

AFTER THE VERDICT — Robert Hichens — *Doran*. After the verdict it still takes 460 pages to find out whether or not Clive Baratrie was guilty of killing Mrs. Sabine; a few pages at the end scarcely seem adequate for the adjustment with his wife.

RE-CREATIONS — Grace Livingston Hill — *Lippincott*. A novel of brightness, gaiety, pluck, etc. — characterized by the names of two of the girls, Clytie and Evadne.

* THE COVERED WAGON — Emerson Hough — *Appleton*. This epic of colonization has been a best seller constantly ever since it was published — years ago.

THE GOLDEN LADDER — Rupert Hughes — *Harper*. History with the Hughes sparkle — wherein Hamilton and Burr react to the charm of the famous Mme. Jumel.

SUBSOIL — George F. Hummel — *Boni, Liveright*. This pitiless disclosure of rural life heaps on dirt thickly, at times nauseatingly.

ISLE OF THORNS — Sheila Kaye-Smith — *Dutton*. Reissue of an early novel by one of the best of England's women writers.

RECOMPENSE — Robert Keable — *Putnam*. The sex struggle of "Simon Called Peter" continues through another volume.

TOLD BY AN IDIOT — Rose Macaulay — *Boni, Liveright*. The absurdity of life shown tastefully over a period of years in England.

TONGUES OF FLAME — Peter Clark Macfarlane — *Cosmopolitan*. Its publishers advertise it as a story of "stalwart men, wilful women and throbbing hearts". What more can they ask of a reviewer?

THE PLASTIC AGE — Percy Marks — *Century*. College exposed in a rather interesting tale.

AFTER HARVEST — Charles Fielding Marsh — *Appleton*. A little English farm is the scene of a sombre narrative with a happy ending.

HIGH FIRES — Marjorie Barkley McClure — *Little, Brown*. Capitalization of the religious quarrel — pretty well done.

IN A SHANTUNG GARDEN — Louise Jordan Miln — *Stokes*. The author's evident knowledge of Chinese life does not help her to write a good novel. Stilted characters, wading through a sentimental morass of language, enact again the Madam Butterfly theme.

PANDORA LIFTS THE LID — Christopher Morley and Don Marquis — *Doran*. A rollicking adventure told in collaboration.

ROSE OF THE WORLD — Kathleen Norris — *Doubleday, Page*. In which Mrs. Norris reverts to pale pink sentimentality, spreading treacle with a generous hand, beginning with her title and including a voluptuous photo of her heroine in colors.

BACK STAGE — Roland Oliver — *Macmillan*. An entertaining piece of pure fiction, not a thinly veiled story written around the Provincetown Theatre, though ninety nine out of each hundred readers are apt to draw the latter conclusion.

THE WRATH TO COME — E. Phillips Oppenheim — *Little, Brown*. Prophecies of future wars and super wars.

THE BARBARIAN LOVER — Margaret Pedler — *Doran*. India and England again form the background for this author's usual mixture of adventure and heart interest.

THE TEST OF DONALD NORTON — Robert E. Pinkerton — *Reilly, Lee*. Another soul struggle.

HUSTLER JOE — Eleanor H. Porter — *Doran*. Last scrapings of the barrel left by the author of "Pollyanna".

THE DARK CHAPTER — E. J. Rath — *Watt*. Clean comedy which actually has a plot and is amusing.

* TEMPERAMENTAL PEOPLE — Mary Roberts Rinehart — *Doran*. A queen, a secretary, a singer, a wife, and a philanderer, as contrasted with sculptor, cowboy, and doughboy in these stories makes the ratio of temperament in the sexes safely feminine.

MARK ONLY — T. F. Powys — *Knopf*. It takes remarkable craftsmanship for a pronounced stylist to combine realism with symbolism, and write an understandable tragedy in dialect foreign to most American readers. Yet Mr. Powys's genius (a permissible term) surmounts all obstacles.

PROUD FLESH — Lawrence Rising — *Boni, Liveright*. A rather unconventional love story told in a California setting.

THE SAD ADVENTURERS — Maryse Rutledge — *Boni, Liveright*. Another case of the Show-Off and the girl who had to put up with him.

BARDELYS THE MAGNIFICENT — Rafael Sabatini — *Houghton Mifflin*. In Languedoc, in the year of the Rebellion, Sieur Marcel de Saint-Pol behaved as all Sabatini heroes should.

TALK — Emanie N. Sachs — *Harper*. A painstaking study of the life of a woman who shrank from what "They" might say.

THE ROUGHNECK — Robert W. Service — *Barse, Hopkins*. Melodrama concerning a fine nature overwhelmed by malignant fate in a South Pacific island.

PLUPY AND OLD J. ALBERT — Henry A. Shute — *Dorrance*. The boy at Christmas and the author's experiences as a cook are easily the best of these short stories and essays.

POLLYANNA OF THE ORANGE BLOSSOMS — Harriet Lummis Smith — *Page*. Rivaling the Cheshire Cat — neither war nor marriage can drive away the famous smile.

JOSSELYN — Henry Justin Smith — *Covici-McGee*. The tale of a dreamer told with compassionate verity.

* PLUMES — Laurence Stallings — *Harcourt, Brace*. A better war novel than "Three Soldiers" — brilliant, human, true. (See page 219.)

AN ASTRONOMER AT LARGE — A. G. Thornton — *Putnam*. An Innocent Abroad on Epsom Downs, fun from cover to cover.

MRS. PARAMOR — Louis Joseph Vance — *Dutton*. A tale abounding in such unbelievable situations that only a certain facile airiness of dialogue saves it from complete imbecility.

THE TATTOOED COUNTESS — Carl Van Vechten — *Knopf*. An amusing, if slightly vulgar, period skit. (See page 221.)

DEEP IN THE HEARTS OF MEN — Mary E. Waller — *Little, Brown*. A coal miner, his family, and his heart's emergence form sentimental material for this ramble among New Hampshire hills.

THE FOURTEENTH KEY — Carolyn Wells — *Putnam*. After reading this mystery yarn one remembers thankfully the author's admirable nonsense verse.

THE DREAM — H. G. Wells — *Macmillan*. At play in his finest mood, Mr. Wells spins a story of today in terms of years to come.

BE GOOD, SWEET MAID — Anthony Wharton — *Boni, Liveright*. Because if you're clever, Mr. Wharton sets out to prove, you will have a bulbous nose and nobody will love you. But he doesn't tell you how to prevent it.

* OLD NEW YORK — Edith Wharton — *Appleton*. Well written novelettes of old but always aristocratic New York.

THE THREE OF CLUBS — Valentine Williams — *Houghton Mifflin*. War clouds in the Balkans still burst into tales of love and diplomacy.

REDEMPTION — Beckles Willson — *Putnam*. A Blue Book of Canada imperfectly mixed with home seeking struggles of an English family.

* THE ABLE McLAUGHLINS — Margaret Wilson — *Harper*. A strange but apparently successful combination of realism, historical romance, and downright melodrama.

WOODSMOKE — Francis Brett Young — *Dutton*. Another African story in which words judiciously selected from the native lingo supply the atmosphere which is at times a bit thick.

THE BOOK OF THE MONTH

LIBRARY OF THE EARLY NOVELISTS

By William Lyon Phelps

THOSE enterprising, indefatigable, catholic publishers and importers, E. P. Dutton and Company, not content with issuing many new books by known and unknown writers, have launched in America three series, by which some almost inaccessible classics of past time are made available for the student or reader. I refer to "The Bodley Head Quartos", an exceedingly valuable collection of reprints of Elizabethan booklets and pamphlets; "The Broadway Translations", containing works like the Greek Anthology and the "Gesta Romanorum"; and "The Library of Early Novelists", where at all events quantity is supplied at a reasonable price — "Early English Prose Romances", edited by Thoms, contains nearly a thousand pages, and is obtainable at \$3.50. The volumes are printed in readable type, are handsomely bound, and with the exception of the tome of Thoms, pleasantly light in weight.

Some of those that have already appeared are "The Monk" (1795); Brooke's "The Fool of Quality" (1766), with Charles Kingsley's biographical preface; Sidney's "Arcadia" (1590); Johnstone's "Adventures of a Guinea" (1760); Defoe's "Moll Flanders" and "Roxana" in one volume; all of the above edited by E. A. Baker. Then there are "The Heptameron", translated by Arthur Machen; Smollett's translation of "Gil Blas", edited by W. M. Fullerton; Morley's edition of "Gulliver's Travels", containing

also the account of Cyrano de Bergerac — how little Morley dreamed of what that name would soon signify!

In looking over these reprints, one is forced to the inevitable conclusion that in the long run public taste is accurate. The most easily accessible of all these works is "Gulliver's Travels", and why? Because it is by far the greatest. It is indeed one of the supreme masterpieces of the world's literature, supreme from any point of view you choose to take. Among all the satires directed against life and the human race, this is the most terrible; paradoxically, as a story for little children, it is the most charming; it is a model of prose style, wherein language and idea, execution and conception, are not only harmonious, they are identical. It seems to me that even the most secret meditations of Swift must have taken instinctively a perfect literary form. As a work of imagination, "Gulliver's Travels" is flawless, the characters living people, and the drawings in the first two books exactly according to scale. Nor, until human nature changes, will this book cease to be pertinent. Incidentally, the prophecy of the two satellites of Mars, of particular interest in 1924, and first discovered in 1877, is one of the uncanniest things in literature.

In spite of the accessibility of this work, there are three reasons for buying this particular edition. First, it is an accurate reprint of the first edition of 1726; second, it has valuable edi-