

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 HARPER PRIZE SHORT STORIES — Harper. The results of a short story contest, proving the superiority of our practised magazine writers over inspired unknowns.

MORE ACES — Putnam. Fifteen short stories by some of the surest fire writers for American magazines.

*** DARK LAUGHTER — Sherwood Anderson — Boni, Liveright.** The old triangle developed with Mr. Anderson's usual flair for the mystic and the psychological, to say nothing of the neurological.

CONCERNING HIM — Anonymous — Doran. The anonymous confession of an American man's love affairs, several French ones included.

THE WIND — Anonymous — Harper. The Texas wind is the protagonist and plays havoc with the life and happiness of a fragile girl from Virginia.

*** THE GREEN HAT — Michael Arlen — Doran.** It has been called, by a famous dramatic critic, a "sweet" story. Before that it had been termed highly sophisticated. Can it be both?

*** THE OFFICE — Nathan Asch — Harcourt, Brace.** Extraordinary satire on American business. (See page 501.)

THE CRYSTAL CUP — Gertrude Atherton — Boni, Liveright. With a starved sex theme, Mrs. Atherton naturally and popularly rescues her heroine from starvation.

THIRTEEN — F. Britten Austin — Doubleday, Page. Of these short stories, "Nach Verdun", the best of them all, made a hit in the magazine issue.

THE HOLLY HEDGE — Temple Bailey — Penn. A gift book of stories designed to fit in with Christmas feelings.

THE SPELL OF SARNIA — Mrs. Baillie-Reynolds — Doran. Sarnia is a wild English island, and in this setting Mrs. Baillie-Reynolds develops an unusual story.

PETER IN PROCESS — Olaf Baker — Dodd, Mead. The antics of a high spirited Irish boy in the midst of his Quaker family, told with a mannered deliberation that grows somewhat tedious.

GLORIOUS APOLLO — E. Barrington — Dodd, Mead. Poets seem to be coming into their own as figures of romance. Here Byron and his lady love languish for the benefit of today's seekers after the unattainable.

THE MARRIAGE GUEST — Konrad Berco-vici — Boni, Liveright. New York is the background for this story of spiritual and physical love.

BINDON PARVA — George A. Birmingham — Bobbs-Merrill. Tiny English hamlets yield good material in well schooled hands like these.

THE EMIGRANTS — Johan Bojer — Century. A disinterested dramatic story teller observing the American saga from a Scandinavian angle. Another competent Bojer novel, written for the American market. (See page 494.)

MEADOWLARK BASIN — B. M. Bower — Little, Brown. The author's numerous readers will be pleased with this new cowboy story.

*** DRUMS — James Boyd — Scribner.** This wistful hero, Johnny, of Revolutionary days, is destined to become even more famous than Richard Carvel.

SWIFT ADVENTURE — Jane Cardinal — Doran. Lives up to its title in a series of rushing events.

*** THE PROFESSOR'S HOUSE — Willa Cather — Knopf.** An idealist who cannot readjust himself to the success of the world.

STEEL DECKS — James B. Connolly — Scribner. One of the very good yarns spun about life afloat.

THE ANCIENT HIGHWAY — James Oliver Curwood — *Cosmopolitan*. A stirring climax and a good love story make it one of the most thrilling of this gentleman's out-of-door stories, if you like that type of thrill.

BELSHAZZAR — William Stearns Davis — *Macmillan*. The Fall of Babylon, Daniel, and Darius the Persian are made to live again before our eyes.

WINGS OF DESIRE — Maurice Dekobra — *Macaulay*. A French adventurer becomes involved in plot and counterplot in New York and is finally the victim of his own amorous vagaries. Mildly exciting and decidedly cheap.

COLLECTED SHORT STORIES — Conan Doyle — *Doran*. Some of the best of the tales of mystery and the unknown on which his reputation is based.

THE SELMANS — V. R. Emanuel — *Dial*. More tract than novel.

THE SMITHS — Janet Fairbank — *Bobbs-Merrill*. Chicago Smiths, by any other name as Chicagoan.

VAINGLORY — Ronald Firbank — *Brentano*. A reprint of an earlier book which the author admits is his smartest. He ought to know, for on smartness he is an authority.

THE SHADOW OF THE WOLF — R. Austin Freeman — *Dodd, Mead*. Thorndyke, the medico-legal detective, solves a pretty mystery by pure logic.

* **CARAVAN** — John Galsworthy — *Scribner*. Carefully and beautifully wrought stories in the best Galsworthy manner.

* **THE WHITE MONKEY** — John Galsworthy — *Scribner*. Genuinely understanding study of postwar conditions and their effect on several generations.

* **SOUNDINGS** — A. Hamilton Gibbs — *Little, Brown*. As wise a study of various types of love as has been written in many seasons.

MAD MARRIAGE — George Gibbs — *Appleton*. Admitting any man could be such a visionary fool, the story is logical and well told.

* **BARREN GROUND** — Ellen Glasgow — *Doubleday, Page*. Rich in background and in the understanding of a woman's soul is this novel of southern scene.

Y'UNDERSTAND — Montague Glass — *Doubleday, Page*. Pathos and bathos are cleverly blended in these moving pictures of New York's East Side.

SETTLERS OF THE MARSH — Frederick Philip Grove — *Doran*. A powerful yarn of love and struggle in the northland.

ANDREW BRIDE OF PARIS — Henry Synor Harrison — *Houghton Mifflin*. An amusing tale of a youthful American critic who would renounce forever the fleshpots of his native country for the spiritual enchantments of Paris.

THE ISLAND OF THE GREAT MOTHER — Gerhart Hauptmann — *Viking*. What happens in a fantastic feminist Utopia when one hundred women are shipwrecked with a twelve year old boy. (See page 513.)

IN OUR TIME — Ernest Hemingway — *Boni, Liveright*. Sketches which show clear, vigorous beauty and a vigorous acceptance of life in its proper proportions.

LITTLE TIGER — Anthony Hope — *Doran*. Modern London is the setting for this story of a sophisticated lady.

ONE INCREASING PURPOSE — A. S. M. Hutchinson — *Little, Brown*. A mixture of excellent characterization and rather involved philosophical strugglings.

* **THE CONSTANT NYMPH** — Margaret Kennedy — *Doubleday, Page*. Idiosyncrasy made the real theme of a briskly written and engaging story.

LADIES OF LYNDON — Margaret Kennedy — *Doubleday, Page*. This first novel is interesting for flashes of the ability which later produced "The Constant Nymph".

BALCONY STORIES — Grace King — *Macmillan*. Atmospheric sketches of Creole New Orleans, with a limited, somewhat sentimental, but definite appeal. A reissue with two new stories.

* **ARROWSMITH** — Sinclair Lewis — *Harcourt, Brace*. One of the really fine American novels of the decade.

QUEER JUDSON — Joseph C. Lincoln — *Appleton*. Downs and ups of another lovable Cape Cod hero who looks like Abraham Lincoln and acts like Joseph C.

THE GREAT PANDOLFO — William J. Locke — *Dodd, Mead*. A glamorous lady and a proud gentleman break down their mutual pride in the inevitable conclusion of a swift romance.

MELLOWING MONEY — Francis Lynde — *Scribner*. Out of evil comes good — a pretty problem cleverly handled.

MY TOWER IN DESMOND — S. R. Ly-saght — *Macmillan*. A story of Ireland with a non-republican tinge — too verbose for its substance.

AT THE SIGN OF THE SUN — Virginia MacFadyen — *A. and C. Boni*. Love among the Gloos, especially that of Ranok and Ygli. Real people in an imaginary setting.

A BUSH THAT BURNED — Marjorie Barkley McClure — *Minton, Balch*. A clash of ideals — youthful scorn of compromise vs. mature tolerance — in this readable story of two lovers.

ROMEO IN MOON VILLAGE — George Barr McCutcheon — *Dodd, Mead*. Seven lovely maidens to a single Romeo, but the clever author works bravely out of the tangle.

DECEMBER THE FOURTEENTH — Dmitri Merezhkovsky — *International*. A stirring fictional account of the brilliant, desperate revolution of 1825 when Nicholas I ascended the throne; of particular interest in the light of present day Russia.

EAST OF EDEN — Lynn Montross — *Harper*. Another picture of middle western farm life which does not differ radically from its dun colored predecessors.

CLOSED ALL NIGHT — Paul Morand — *Seltzer*. The companion volume to "Open All Night" — equally Gallic in content and pyrotechnical in style.

*** WE MUST MARCH** — Honoré Willsie Morrow — *Stokes*. Marcus Whitman's brilliant service in opening the Oregon Trail described with loving sympathy.

AND THEY LIVED HAPPILY EVER AFTER! — Meredith Nicholson — *Scribner*. An ambitious woman, her uncommercial husband, and the other angle of the triangle. Mildly interesting.

LITTLE SHIPS — Kathleen Norris — *Doubleday, Page*. A study of parents and children over a period of years which shows extraordinary understanding of the problems of middle class life.

COLLECTED STORIES AND TALES — Fitz-James O'Brien — *A. and C. Boni*. Resurrection of pleasing rococo pieces by a neglected American worthy of the late Fifties.

MARRIED LIFE — Edith O'Shaughnessy — *Harcourt, Brace*. Vignettes of the married state with a tragic tinge. Interesting though not significant.

WILD GEESE — Martha Ostenso — *Dodd, Mead*. An additional innate canto — done in the Scandinavian manner — of the odyssey of the soil now being written. (See page 494.)

THE HIDDEN YEARS — John Oxenham — *Longmans, Green*. Tender and wise story of Christ's early years. (See page 502.)

BROKEN WATERS — Frank L. Packard — *Doran*. A long adventure tale with a tropical background and many climaxes.

*** THE POWER AND THE GLORY** — Gilbert Parker — *Harper*. LaSalle's gallant struggles to win the west for France have found a worthy chronicler.

THE PERENNIAL BACHELOR — Anne Parish — *Harper*. The Harper prize novel — finely written and uncompromising piece of realism.

RED ASHES — Margaret Pedler — *Doran*. Character and love are never lost, says this quick and exciting tale of a young doctor and a madcap girl.

THE KEEPER OF THE BEES — Gene Stratton-Porter — *Doubleday, Page*. The life of the honey bee offers Mrs. Porter a chance to find bees human and humankind sweet.

CRAIG KENNEDY ON THE FARM — Arthur B. Reeve — *Harper*. This clever and popular detective proves equal to rural criminals as in former stories he caught city bandits.

P. A. L. — Felix Riesenbergs — *McBride*. The portrait of a paste Napoleon of big business in an elaborate but somewhat stodgy frame.

*** THE RED LAMP** — Mary Roberts Rinehart — *Doran*. A romantic mystery that is chock full of humor as well as suspense.

THE LOVE RACK — Cecil Roberts — *Stokes*. A melodrama of the erring woman, surprisingly naive for this day of mockery.

DOCTOR TRANSIT — I. S. — *Boni, Liveright*. A story of sex transformation as dull as it seems pointless.

THE STROLLING SAINT — Rafael Sabatini — *Houghton Mifflin*. The story of the world's attraction set over against saintli-

ness; but with his genius for titles and story telling Mr. Sabatini makes it live.

* **THE LITTLE FRENCH GIRL** — Anne Douglas Sedgwick — *Houghton Mifflin*. Alix still claims attention, with her flittings across the channel, in weather mostly smooth.

THE HAPPY FAILURE — Solita Solano — *Putnam*. The ubiquitous undergraduate and his soul, lately among us so determinedly, somehow fail to enthrall.

THE CHARWOMAN'S DAUGHTER — James Stephens — *Macmillan*. A reissue of "Mary, Mary" which is as poignant and beautiful and just as Irish as ever. (See page 501.)

THE MADONNA OF THE BARRICADES — J. St. Loe Strachey — *Harcourt, Brace*. An English gentleman and an Italian countess fight for liberty in the streets of Paris in 1848. Formal as the period and not quite so exciting.

VOLCANO — Ralph Straus — *Holt*. The romance of a middle aged spinster. A promising theme spoiled by an involved style.

* **THE ELDER SISTER** — Frank Swinerton — *Doran*. A finely woven study of two sisters in love with the same man. (See page 501.)

THE RUNAWAY BAG — Albert Payson Terhune — *Doran*. From America to the deserts of Algiers runs this story of escape, adventure, and pursuit.

HALF TOLD TALES — Henry van Dyke — *Scribner*. Pellets of wisdom served up in little fables.

FIRECRACKERS — Carl Van Vechten — *Knopf*. Blowing up with energy and sophisticated insinuations is this sputtering novel.

SHANKLIN — Webb Waldron — *Bobbs-Merrill*. A rambling record of a bootless search for a lost pal.

* **THE PORTRAIT OF A MAN WITH RED HAIR** — Hugh Walpole — *Doran*. The most exciting story he has written in years, with descriptions surpassing in color the unusual character of the events.

* **FABER, OR THE LOST YEARS** — Jacob Wassermann — *Harcourt, Brace*. Postwar spiritual readjustment in marriage beautifully told.

THE DAUGHTER OF THE HOUSE — Carolyn Wells — *Lippincott*. Fleming Stone solves a very obvious mystery.

* **CHRISTINA ALBERTA'S FATHER** — H. G. Wells — *Macmillan*. Mr. Preemby is his most interesting male character since Britling, and Chrissy herself is inimitable. (See page 370.)

SKOOKUM CHUCK — Stewart Edward White — *Doubleday, Page*. Subtle, and full of excitement.

THE KENWORTHYS — Margaret Wilson — *Little, Brown*. A specialist in families, Miss Wilson finds a new one worthy of her talent.

THURSDAY'S CHILD — Mary Wiltshire — *Dodd, Mead*. Grim and fascinating, well told.

BEAU GESTE — Percival C. Wren — *Stokes*. Adventure and mystery clamor with each other over many miles in an excellent story.

A SON OF HIS FATHER — Harold Bell Wright — *Appleton*. One of the most Irish of Irish heroines finds her strong hero and tames him — in the west with a capital W, of course.

A SHELF OF RECENT BOOKS

REENTER WASHINGTON AND JEFFERSON

By David Saville Muzzey

FROM Mr. F. W. Hirst of "The London Economist" comes our first biography of Thomas Jefferson written by an Englishman. It is a careful piece of work, giving evidence of a thorough acquaintance with the public papers and private correspondence of Jefferson himself as well as with the best of the secondary material on the subject. It is also an extremely sympathetic piece of work. One can see on almost every page the evidences of Mr. Hirst's approval of the political and social philosophy of the great Virginian — his passion for democracy, his confidence in a program of education for citizenship, his abhorrence of any public constraint upon men's conscience.

Mr. Hirst presents his material in chronological rather than in topical form, with chapters on Jefferson's career as a radical leader in the campaign for American independence, as a reforming governor of Virginia, as Minister to France, as Secretary of State, as organizer of the Democratic-Republican party, and as President of the United States, with a final section on Jefferson in retirement, containing delightful chapters on the life at Monticello and the establishment of the University of Virginia. But the book is more than a mere narrative biography. The apologetic purpose is evident throughout. Jefferson has been misunderstood and misinterpreted again and again, and Mr. Hirst is eager to vindicate his hero against the sneers and slanders of which he has been the

victim. He evidently means his book to be an antidote to his fellow Englishman Oliver's panegyric on Alexander Hamilton at the expense of Jefferson, and to the reflections cast upon Jefferson's courage and ability as Governor of Virginia by Eckenrode, Morse, Roosevelt, and others. He deplores the fact that Jefferson is not better known in his own country, and blames the British historians (with the conspicuous exceptions of Lecky and Trevelyan) for their lack of interest in the America of the Revolutionary period. Incidentally, it may be said that no extreme Anglophobe in America today could outdo Mr. Hirst in his condemnation of the policy of George III and his ministers who estranged and finally lost the American colonies. "The insensate policy of coercion", "the unwisdom which passes understanding", "the colossal stupidity of the British Government", are samples of his phrases of invective. In England apparently there is no emotional patriotic embargo upon the criticism of public men of a former generation!

There are times when Mr. Hirst's enthusiasm for Jefferson leads him into what we believe to be an exaggerated and indefensible apologetic. We doubt, for example, whether Jefferson's theory of dealing with the public debt was as wise as Hamilton's (though Mr. Hirst is an authority on public finance), or whether the author does justice to either Marshall or John Randolph in the matter of their opposition to Jefferson; or, again, whether Jefferson should be excused for his indifference to the information which came to him of Burr's treasonable activities on the