

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 VEIL OF GLAMOUR — Clive Arden — *Bobbs-Merrill*. Slow and a bit stilted at first, the story ends in a blaze of wild adventure.

THE BLUE WINDOW — Temple Bailey — *Penn.* For the sweet girl graduate. The heroine almost slips in Baltimore but does the right thing everywhere else.

THE WOMEN OF THE FAMILY — Margaret Culkin Banning — *Harper*. Melancholia by autosuggestion and how it can be averted.

* WALLS OF GLASS — Larry Barretto — *Little, Brown*. Should a woman seek to appear perfect — to her son? What happens when he finds her out.

THE EXQUISITE PERDITA — E. Barrington — *Dodd, Mead*. Mr. Barrington (*sic*) mingles with people more interesting and more important than a whole cargo of "Leviathan" celebrities.

THE DETECTIVE'S HOLIDAY — Charles Barry — *Dutton*. A detective becomes involved in a mystery which ends in the capture of a dangerous gang of drug importers.

HER MOTHER'S DAUGHTER — Nalbro Bartley — *Doran*. Social climbing deftly shown in a romance of American city life.

PADLOCKED — Rex Beach — *Harper*. To the pure all things are evil, Mr. Beach contends in his bastinado on uplifters; his heroine remains a virgin.

THE GREEN LACQUER PAVILION — Helen Beauchler — *Doran*. Fantastic and dainty, Miss Beauchler bids for the honors of Elinor Wylie and Aldous Huxley.

PETENERA'S DAUGHTER — Henry Bellamann — *Harcourt, Brace*. Farm life deep in Missouri is described with unflinching realism.

*SHORT TURNS — Barry Benefield — *Century*. Louisiana and New York furnish

background for a volume of charming stories. (See page 360.)

*LORD RAINGO — Arnold Bennett — *Doran*. A dramatic picture of how one man achieves success — yet fails. (See page 356.)

ALMOST PAGAN — J. D. Beresford — *Bobbs-Merrill*. Father and son break the same Commandment in practically the same way, and only the sinful father seems to care.

THE CHINESE PARROT — Earl Derr Biggers — *Bobbs-Merrill*. Although the parrot dies early in the story, he enables the versatile Chinese detective to uncover a villainous plot.

SINISTER HOUSE — Charles G. Booth — *Morrow*. Several villains and a sporty roadhouse add zest to a lively murder mystery.

MISTRESS NELL GWYN — Marjorie Bowen — *Appleton*. Decorative romance of the pretty witty orange girl and Charles, her friend.

THAT LAST INFIRMITY — Charles Brackett — *Day*. Social climbers are seldom so successful or so charming as is this heroine.

*EARLY AUTUMN — Louis Bromfield — *Stokes*. Another link in Mr. Bromfield's chain of masterpieces. (See page 349.)

TOBEY'S FIRST CASE — Clara Louise Burnham — *Houghton Mifflin*. Sweetish love tale mixed with murder mystery and served lukewarm.

HANGMAN'S HOUSE — Donn Byrne — *Century*. Mr. Byrne breathes upon dry bones and they become respectable but interesting persons.

*THE SILVER STALLION — James Branch Cabell — *McBride*. Thus far the Revelation in the *Biblica* of Cabell.

THE MAN THEY HANGED — Robert W. Chambers — *Appleton*. An historically true life of Captain Kidd — one of love and adventure — told in a pleasing style.

THE LUNATIC IN CHARGE — J. Storer Clouston — *Dutton*. A too conscious attempt to relate humorously the complications that arise from leading a double — or to be more exact, a quadruple — life.

OKLAHOMA — Courtney Ryley Cooper — *Little, Brown*. When the Cherokee Strip was thrown open, the boomers' rush was no swifter nor more thrilling than is this story about it.

THE COMEDIANS — Louis Couperus — *Doran*. Smart historical tale translated from the Dutch of one of the greatest novelists of our time.

THE BELOVED RAJAH — A. E. R. Craig — *Minton, Balch*. All the color and charm of India sparkle in this novel.

DREAD DWELLING — Richmal Crompton — *Boni, Liveright*. A lively and well constructed story about the power of an evil house over the lives of its inmates.

THE BLACK HUNTER — James Oliver Curwood — *Cosmopolitan*. Delightful because its characters throw tomahawks when most of us must smirk behind desks and kill men with asides.

SORRELL AND SON — Warwick Deeping — *Knopf*. A sacrificing father and his boy climb valiantly upward through twenty years, four hundred pages, and the best seller lists.

MY SON JOHN — E. B. Dewing — *Minton, Balch*. The reconstruction of a genius through his letters and the memories of his family and friends. An interesting though not entirely credible experiment.

LESS THAN KIN — Charles Caldwell Dobie — *Day*. Golden Gate's society life mixed with artists and a smear of the tar brush make an exciting mélange.

***AN AMERICAN TRAGEDY** — Theodore Dreiser — *Boni, Liveright*. Bright lights and stenographers were too much for him; he started business in Lycurgus, New York, and got as far as Ossining.

OUR DOCTORS — Maurice Duplay — *Harper*. A study of French medical practice and especially of one physician in which background and atmosphere are the most interesting features.

STYRBIORN THE STRONG — E. R. Eddison — *A. and C. Boni*. High romance of royal loves and battles long ago deriving from the Norse sagas.

***INTRODUCTION TO SALLY** — Elizabeth — *Doubleday, Page*. Elizabeth adds a dash of ribaldry to her usual wit, with amusing results. (See page 357.)

THE PRIVATE LIFE OF HELEN OF TROY — John Erskine — *Bobbs-Merrill*. New light on family tantrums and the problem of the older generation is shed by the archæologist Erskine.

AFTER NOON — Susan Ertz — *Appleton*. Ended happily by the author in that post-meridian of life which some poets ask us to believe is the choicest period of experience.

SUMMER BACHELORS — Warner Fabian — *Boni, Liveright*. Skating gaily over very thin ice, the author of "Flaming Youth" still keeps abreast of the latest foibles.

***SHOW BOAT** — Edna Ferber — *Doubleday, Page*. The best of Miss Ferber's novels, filled with strong females and attractive members of the rapidly weakening sex.

DANIEL QUAYNE — J. S. Fletcher — *Doran*. This writer of detective stories writes a realistic masterpiece.

O GENTEEL LADY! — Esther Forbes — *Houghton Mifflin*. A delightful marionette in hoops moves among antiques and great men, carrying a good story with her.

I WANT TO BE A LADY — Maximilian Foster — *Lippincott*. Out in the Wild West, a strong willed girl makes a man out of a wastrel.

***THE SILVER SPOON** — John Galsworthy — *Scribner*. Mr. Galsworthy again feeds us his tonic Forsytes.

***TRAIL MAKERS OF THE MIDDLE BORDER** — Hamlin Garland — *Macmillan*. A novel of pioneers and of the Civil War — splendid stuff. (See page 349.)

WEST WIND — Crosbie Garstin — *Stokes*. In this third of the Owls' House stories the picturesque privateer, Ortho Penhale, brings his erratic adventures to an heroic finish.

***PORTIA MARRIES** — Jeannette Phillips Gibbs — *Little, Brown*. The woman pays — only it's different now. (See page 350.)

SHE SHALL HAVE MUSIC — Alyse Gregory — *Harcourt, Brace*. A young girl oppressed by her parents breaks loose and has a fling before settling down to married life.

HILDA WARE — L. Allen Harker — *Holt*. Love as a consuming fire is strikingly contrasted with a wife's selfless devotion.

THE TRIUMPHANT RIDER — Frances Harrod — *Boni, Liveright*. The sketchy, disjointed, and unconvincing tale of the daughter of a prostitute and how she remained pure.

LEIF THE LUCKY — Clara Sharpe Hough — *Century*. Vikings in Greenland accept the Cross.

MANNEQUIN — Fannie Hurst — *Knopf*. One of those novels in which twenty years elapse and a child's identity is in question, but redeemed by the superior cunning of Miss Hurst's right hand.

THE BLOOD OF KINGS — Reginald Wright Kauffman — *Duffield*. Romantic, wildly exciting while almost farcically impossible, is this story of a Balkan intrigue.

THE UNDERSTANDING HEART — Peter B. Kyne — *Cosmopolitan*. A girl with a long skirt and a pure heart stays down centre most of the time.

TIN WEDDING — Margaret Leech — *Boni, Liveright*. The quietly dramatic revelation of a man's infidelity to his devoted wife on the tenth anniversary of their marriage.

MANTRAP — Sinclair Lewis — *Harcourt, Brace*. A vacation novel, apparently written to save the mark (or franc).

THE BIG MOGUL — Joseph C. Lincoln — *Appleton*. Montague vs. Capulet on Cape Cod, with a happier finish.

PERELLA — William J. Locke — *Dodd, Mead*. Where marriage without love, involving a sacrifice, is successful.

GENTLEMEN PREFER BLONDES — Anita Loos — *Boni, Liveright*. The kind of book which to New Englanders is anything but funny, and the kind of girl who to New Yorkers is just that.

THE TENDERFOOTS — Francis Lynde — *Scribner*. In which a strong but not silent New England youth of the late seventies fights for a gold mine and for the love of Jean.

* **CREWE TRAIN** — Rose Macaulay — *Boni, Liveright*. Miss Macaulay has great fun at the expense of sophisticated London. So has the reader. (See page 357.)

THE FORTUNES OF HUGO — Denis MacKail — *Houghton Mifflin*. Highly amusing yarn of a rich but rather simple youth's efforts to land a job and Lord Biggleswade's daughter.

* **THE CASUARINA TREE** — W. Somerset Maugham — *Doran*. Fine dramas of white men far from home. (See pages 293, 361.)

THE ENTERTAINING ANGEL — Samuel Merwin — *Sears*. Wistfulness is laid on a trifle thickly in this tale of a trouper and how she won her heart's desire.

THE DANCER AND THE FRIAR — E. P. Metour — *Doran*. A mediæval romance of the flesh vs. the church.

WAYFARER — Kathleen Millay — *Morrow*. A slangy but clear eyed Greenwich Village flapper weds an honest farmer and, after some uncertainty, decides that the Maine Coast and matrimony are preferable to the Village and unlimited individualism.

CORDELIA CHANTRELL — Meade Minnigerode — *Putnam*. A dramatic story of the Civil War period, in which Minnigerode the biographer frequently gets the better of Minnigerode the novelist.

THE DEVIL'S GUARD — Talbot Mundy — *Bobbs-Merrill*. Jim-Grim, hero of several stirring eastern romances, penetrates Thibet — we hope the next story will bring him safely out again.

* **CHEVRONS** — Leonard H. Nason — *Doran*. A doughboy saga with the kick of "The Big Parade".

THE BLACK FLEMINGS — Kathleen Norris — *Doubleday, Page*. Who stole Cock Robin?

PRODIGALS OF MONTE CARLO — E. Phillips Oppenheim — *Little, Brown*. For those whose friends spent the summer in France.

TO-MORROW'S TANGLE — Margaret Pedler — *Doran*. Can love find a way to overcome a modern woman's modernity?

JIG-SAW — Eden Phillpots — *Macmillan*. Plot and solution alike are unusual and clever in this mystery story.

WHITE WATER — Robert E. Pinkerton — *Reilly, Lee*. Exciting tale of outdoor love on Bad River, where men are lumberjacks.

JOHN OF OREGON — Dan Poling — *Doran*. Harold Bell Wright and George Barr McCutcheon with a strong story furnished by Dan Poling.

THE UNQUENCHABLE FLAME — Arthur J. Rees — *Dodd, Mead*. Tall but exciting mystery yarn concerned with "cadaveric phenomena", which are fully as creepy as they sound.

THE SECRET THAT WAS KEPT — Elizabeth Robins — *Harper*. Melodrama dull and long drawn out.

BELLARION — Rafael Sabatini — *Houghton Mifflin*. He starts out to be a scholar and ends up a soldier who uses armies to right milady's wrongs.

THE MASTER OF THE MICROBE — Robert W. Service — *Barse, Hopkins*. An extravagant tale of the control held by one man over the lives of the entire populace, with a good mystery story woven into it.

A MANIFEST DESTINY — Arthur D. Howden Smith — *Brentano*. How William Walker, famous filibusterer, nearly secured Nicaragua for us makes thrilling reading.

THE BAD SAMARITAN — Justin Sturm — *Harper*. A Yale football man turns traitorously to humor instead of bond selling in this really funny novel.

DRY MARTINI — John Thomas — *Doran*. Americans in Paris behaving charmingly and as Paris dictates in its more sophisticated moods.

THE HOUNDS OF SPRING — Sylvia Thompson — *Little, Brown*. One of the "noncombatants" of modern warfare is the character upon whom Miss Thompson, age 24, hangs an important tale.

JARNEGAN — Jim Tully — *A. and C. Boni*. Strong meat about a violent Irish-

man who progressed from murder to a movie directorship.

THE LEFT LADY — Margaret Turnbull — *Reilly, Lee*. In which Miss Emmie romantically outwits middle age.

TORO OF THE LITTLE PEOPLE — Leo Walmsley — *Doran*. A three foot hero takes on the stature of Kipling's Mowgli.

***HARMER JOHN** — Hugh Walpole — *Doran*. A fine romance of an idealist against the world. (See page 351.)

A TOUCH OF EARTH — Lella Warren — *Simon, Schuster*. The story, with minor variations, of every feminine heroine of every autobiographical novel written since the war.

THE CORBIN NECKLACE — Henry Kitchell Webster — *Bobbs-Merrill*. A small boy does a neat job in foiling an international crook.

***THE WORLD OF WILLIAM CLISSOLD** — H. G. Wells — *Doran*. Mr. Wells's outline of the soul of man in this age. (See page 336.)

***GALLANT LADY** — Margaret Widdemer — *Harcourt, Brace*. A domestic tangle skilfully presented.

THE PAINTED ROOM — Margaret Wilson — *Harper*. The author of the 1924 Pulitzer Prize tells the story of a flapper and succeeds through her distinct narrative gift in making it engrossing despite weak psychological structure.

BEAU GESTE — Percival Christopher Wren — *Stokes*. Recommended for the scalp — hair raising and unpredictable.

***BEAU SABREUR** — Percival Christopher Wren — *Stokes*. Adventure in crescendo, with the fortissimo on the capture of a beautiful maiden by a ferocious sheik.

THE EDITOR RECOMMENDS —

BOOKS THAT MAY HAVE ESCAPED YOU

1. *"The Divine Fire"* by May Sinclair. By way of reassurance for those who are disappointed in Miss Sinclair's latest.

2. *"The Odyssey."* The new pocket edition of Sir William Marris's translation issued by Oxford University Press should comfort readers who vainly seek a hero in modern novels.

3. *"The Testaments of François Villon."* In one volume Boni and Liveright offer the complete poems of Villon translated by Rossetti, Swinburne, Ezra Pound, and others.

4. *"Birth"* by Zona Gale. This sympathetic portrayal of one of life's misfits should be more widely known.

5. *"Notre Coeur"* by Guy de Maupassant. The sixth volume in the set of Maupassant's works which Brentano's are bringing out.

The Novelist-Historians

IT would never have occurred to me before I read their latest books to group Louis Bromfield and Hamlin Garland in the same review. Yet after reading *"Early Autumn"* (Stokes) and *"Trail Makers of the Middle Border"* (Macmillan) I am convinced that they are doing, in their separate ways, much the same thing. And they are doing it so well as to make me think that of the American books which have come under my observation so far this season, these two, with *"The Romantic Comedians"* and *"Chevrons"*, are the best. Mr. Bromfield is first the novelist, then the historian of periods and moods. Mr. Garland is secondarily the novelist, and first the historian. His publishers are announcing his book

as a novel. Certain it is that his former middle border stories were definitely autobiographical. In the new book, which is far and away better than the others, he proves himself one of the few realistic chroniclers of pioneer days who maintain verisimilitude and refrain from sentimentality. This story of New Englanders moving to the west, in its essence the story of a boy's adventures, is filled with incident, humor, pathos, and romance. It should be read as widely as any of the books of Herbert Quick or Emerson Hough, and it has, of course, an artistry which neither of these robust authors displayed. Mr. Garland's treatment of the Civil War is masterly. Here is a book of great importance to men and boys, and for their wives and sisters and mothers, too. Hamlin Garland can show acres to any of the youngsters of the day. It's a great book!

"Early Autumn" is the third of Mr. Bromfield's American *"Forsythe Saga"*. It is the finest of the three. Mr. Bromfield is an exceedingly clever young man. He realizes that in American society he has a broader scope than has Mr. Galsworthy, and he makes use of it. He has swung all the way from the middlewest to New England, to Paris, to New York, in these three books. He has challenged Mrs. Wharton and Mr. Lewis, Henry James and Mr. Hawthorne, on their own ground, and for a man scarcely thirty he comes off with flying colors. As a New Englander I find myself a trifle annoyed that a middle westerner should have written the most daring and complete portrait of decadent New England that has been attempted. *"Early Autumn"* will re-