

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.

REVELRY — Samuel Hopkins Adams — *Boni, Liveright*. Thin fiction. Warren Harding as Willis Markham, the hero, Fall and others as supporting cast, and squalid Washington as stage setting.

THE EMERALD OF CATHERINE THE GREAT — Hilaire Belloc — *Harper*. A mystery story whose object is to be thrilling despite the fact that the mystery is disclosed at the beginning. The object unfortunately remains unachieved.

GOODBYE STRANGER — Stella Benson — *Macmillan*. Miss Benson becomes bitter at the expense of the American personality.

NINTH AVENUE — Maxwell Bodenheim — *Boni, Liveright*. An expression of liberal and enlightened thought that makes an unconvincing and rather silly story.

* EARLY AUTUMN — Louis Bromfield — *Stokes*. A book for southerners and westerners. New England decadence competently observed and brilliantly set down.

MITYA'S LOVE — Ivan Bunin — *Holt*. A Russian adolescent kills himself for love in a mood that has been skilfully built up for two hundred odd pages.

* HER SON'S WIFE — Dorothy Canfield — *Harcourt, Brace*. The mother-in-law is remarkable, not to say impossible, in this dexterous unfoldment of a generation's events.

MY MORTAL ENEMY — Willa Cather — *Knopf*. Stooping once more to conquer, Miss Cather has written another book of fine technique and exemplary brevity.

HARDY RYE — Daniel Chase — *Bobbs-Merrill*. Another version of the reasons why New England farmer boys leave home.

SORRELL AND SON — Warwick Deeping — *Knopf*. The appealing relationship of a father and his boy greatly labored yet humanized.

THE KAYS — Margaret Deland — *Harper*. The militant pacifist mother begets pacifism in her son, and thereby hangs a markedly individual tale.

* AN AMERICAN TRAGEDY — Theodore Dreiser — *Boni, Liveright*. Astonishing in vitality and breadth is this odyssey of an American evangelist's son.

* INTRODUCTION TO SALLY — Elizabeth — *Doubleday, Page*. The grocer's exquisite daughter is avalanched under male attention but crawls out unhurt in this book of pleasant nonsense.

* GALAHAD — John Erskine — *Bobbs-Merrill*. Another Hamlet in balloon trousers and enough of a peepshow to keep the reader from boredom.

THE PRIVATE LIFE OF HELEN OF TROY — John Erskine — *Bobbs-Merrill*. Tedious but popular colloquies in modern English and about modern morals. Helen remodeled and brought up to date.

* SHOW BOAT — Edna Ferber — *Doubleday, Page*. As flamboyant and entertaining as the period it chronicles; libelous because it is humorous and honest.

WAYS OF ESCAPE — Noel Forrest — *Little, Brown*. Wife and daughters seek release from their patriarchal family life and find it in strange but proper ways.

* THE SILVER SPOON — John Galsworthy — *Scribner*. More English manners and morals revolving about the perennially arresting Forsyte group.

* LABELS — A. Hamilton Gibbs — *Little, Brown*. A financial patriot mingles with those who smelled powder. An excellent commentary on the question of who won the war.

* YOUNG ANARCHY — Philip Gibbs — *Doran*. A wise and exciting story of youth in its postwar moods. (See page 733.)

* **THE ROMANTIC COMEDIANS** — Ellen Glasgow — *Doubleday, Page*. There is pathos and humor in this splendid study of an old judge who believes steadfastly in his own virility.

BROKEN NECKS — Ben Hecht — *Covici*. Short stories of varying merit, but neither good nor bad enough to excite enthusiastic comment.

SEA WHISPERS — W. W. Jacobs — *Scribner*. Some of these tales are full of pathos, the others tell in broad comedy of the practical jokes played by three sailor chums.

THE UNDERSTANDING HEART — Peter B. Kyne — *Cosmopolitan*. An altogether edifying account of upright people in far off circumstances.

THE BIG MOGUL — Joseph C. Lincoln — *Appleton*. Rather pleasing is this X-ray of a man who has a coat of bristling steel.

GENTLEMEN PREFER BLONDES — Anita Loos — *Boni, Liveright*. Wheezes from the diary of a predatory female.

LIGHT FINGERS — Frank Lord — *Bobbs-Merrill*. The record of a boy's struggles to overcome the handicap of being born in prison.

SOME FOUND ADVENTURE — Robert E. McClure — *Doubleday, Page*. Quiet romance of a youth who found a dream in the war. (See page 738.)

HILDEGARDE — Kathleen Norris — *Doubleday, Page*. From poorhouse to mansion. Engrossing incidents strung together melodramatically by one who knows how to achieve her ends.

THE BEST BRITISH SHORT STORIES OF 1926 — Edward J. O'Brien — *Dodd, Mead*. Distinguished for its splendid examples of very short fiction and for its demonstration of variety in story telling methods.

THE DARK DAWN — Martha Ostenso — *Dodd, Mead*. Woman's tyranny appropriately affords the night and darkens even the dawn in this lugubrious novel.

THE PENFOLD ADVENTURE — Ralph D. Paine — *Houghton Mifflin*. An old maid in an old ship leads a treasure hunt in the Caribbean and crowns some love affairs too.

TOMORROW MORNING — Anne Parrish — *Harper*. A better piece of writing than "The Perennial Bachelor". (See page 737.)

BOUNTY OF EARTH — Donald Culross Peattie and Louise Redfield Peattie — *Appleton*. An idyl — half romance, half botany — of a young naturalist and his bride and their little home in the country.

HIGH SILVER — Anthony Richardson — *Dodd, Mead*. Well done and interesting, this English novel depicts the compromises life forces on an idealist.

CHERRY SQUARE — Grace S. Richmond — *Doubleday, Page*. This physician is less fortunate than Red Pepper Burns but just as well worth knowing.

TISH PLAYS THE GAME — Mary Roberts Rinehart — *Doran*. If there is a more amusing character in fiction than Tish, bring her on — or him, for that matter.

BELLARION — Rafael Sabatini — *Houghton Mifflin*. Resplendent adventure draped about a gargantuan lad of mediæval Italy who won the Princess's hand at last.

YOUNG FOLK, OLD FOLK — Constance Travers Sweatman — *Morrow*. Naïve pranks of the younger generation bewilder the fair minded old folk. The book overflows with witty conversation and humorous incidents.

NIGGER HEAVEN — Carl Van Vechten — *Knopf*. The blind bow-boy goes to Harlem and cavorts in cabarets.

* **HARMER JOHN** — Hugh Walpole — *Doran*. The finest of the Cathedral novels — a story rich in character and romance.

WEDLOCK — Jacob Wassermann — *Boni, Liveright*. The author of "The World's Illusion" produces a thoughtful and stimulating novel, dealing with one phase of that great institution — marriage.

THE MAN WHO CANNOT DIE — Thames Williamson — *Small, Maynard*. Feverish fantasy of a wandering gentile who got that way in a scientific laboratory.

THE LESSER BREED — Mary Wiltshire — *Dodd, Mead*. A family curse becomes unpleasant in a very small English village.

BEAU GESTE — Percival Christopher Wren — *Stokes*. Far and away the best piece of raucous literature in a decade.

* **BEAU SABREUR** — Percival Christopher Wren — *Stokes*. A breathless account of an American girl among predatory sheiks. A French officer proves to be the *deus ex machina*.

THE EDITOR RECOMMENDS—

BOOKS THAT MAY HAVE ESCAPED YOU

1. "*Cranford*" by Mrs. Gaskell. C. E. Brock has done the drawings for a charming edition of this delightful perennial and, similarly, for "*The Vicar of Wakefield*" and Dickens's "*Christmas Carol*" (Dutton).

2. "*Everybody's Pepys*" (Harcourt, Brace). O. F. Morshead has abridged and Ernest H. Shepard illustrated the famous *Diary*. The combination is a delectable one.

3. "*John Galsworthy — Grove Edition*" (Scribner). The first four volumes of an eighteen volume pocket edition with large clear type, attractive binding, and moderate price.

4. "*The Life of Benvenuto Cellini*" (Dutton). The renowned autobiography illustrated with pen and ink drawings and contemporary portraits. John Masefield contributes an introduction to a companion volume of "*The Travels of Marco Polo*".

5. "*Avowals*" by George Moore (Bonì, Liveright). These pungent criticisms, hitherto published in an expensive limited edition, can now be had for the price of a novel.

Anne Parrish's "So Big"

IT is seldom that a good book makes me angry. "*Tomorrow Morning*" (Harper) by Anne Parrish will sell thousands and thousands and thousands of copies. It has some of the quality of "*So Big*" and some of the quality of "*Her Son's Wife*", and it is written with all the charm and clarity of which Miss Parrish has proved herself a master. It will please every woman who wishes her son were a little boy again and safely asleep upstairs under the paternal, or rather the ma-

ternal, eaves. I started to write the following sentence, "Whereas '*So Big*' and '*Her Son's Wife*' are finely honest, '*Tomorrow Morning*' is a horse of another color." This statement would be grossly unfair to Miss Parrish; for there is no good reason that I can think of why the events pictured in her new book should not have taken place. Therefore, it is not a dishonest book. It is, however, a woman's book from start to finish. The men get absolutely no chance. It is a mother's book, not a father's. It is reeking with a kind of subtle feminism which, while it cannot actually be labeled sentimental, skirts so dangerously along the border between sentiment and its sweet sister that, to me, the whole book glows with a sort of pink and feathery radiance, as if it were wrapped in an absurdly dainty quilt. Nothing that I can say will do Miss Parrish's book any harm. It is the last thing in the world I should want to do. Every literate woman in America will read it, but if the men do happen to pick it up, how mad it will make 'em!

The Arts of Leisure

J. B. PRIESTLEY, rapidly arising as one of the few real critics of his generation, must be also one of the few really genial souls extant. How else could he have conceived the idea of what promises to be one of the most companionable series of books put forth in some time? The volumes composing it verge on the subject of making the most of your time and are