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BIG CROP OF INTERESTING SPRING FICTION

ROMANCE, EMOTION, ADVENTURE, SENTIMENT

The Motive of New Fiction by American and English Writers, Including Rita, Vance, McCutcheon and Baroness Von Hutten

"Rita" has left the field of erotic and neurotic fiction which she dwelt in under her pseudonym and in her own name, Mrs. Desmond Humphreys, gives us a striking novel of real emotional value in "Diana of the Ephesians." The title cleverly indicates the Greek derivation of the heroine, a girl from the Aegean islands, whose entry into and progress through London society is rapid and sensational. She has the audacity of Becky Sharp and the same sort of monumental egotism. Self-glorification is the basis of her philosophy. Nothing in her estimation is beyond her powers or her avid aspirations. She is spectacular in her methods, daring in her enterprises. This story of the odyssey of her quest for fame and fortune is written in a style that well befits the passionate character of the heroine. The pen pictures of social leaders, snobs, notables and notorieties are shrewdly conceived and keenly drawn. Mrs. Humphreys's book is one of the "novels of the season."

Cleveland Moffett, once known as a muckraker, has written a powerful story of the pitfalls and the gins of matrimony in "Possessed." Mr. Moffett has been known mainly for his "expose" stuff "crusade," though he did write one fictional "thriller," "Through the Wall," notable for its ingenuity and complications. His "expose" experience and his writing of mystery fiction have stood Mr. Moffett in good stead in this new novel, which, however, has a serious purpose and is not lacking in artistic merits of novelistic contour and character. The book is really the keen psychological and emotional study of a woman's states of mind and of soul. In its externals it tells of her waywardness, her suffering and her regeneration. The slip cover says of it that it is "The Truth About Women Which Nobody Tells." This may raise expectations in some readers' minds of a scandalous human document in fiction. The book is not that. The character of Penelope is not immoral, not even essentially unmoral. The telling of the story is brisk and graphic.

There is nothing of the pseudo-romanticism of "Graustark" in George McCutcheon's new book, "Anderson Crow, Detective." It's a delightful and droll set of yarns of a midwest village, told with a high comedy touch, sometimes tinged with farce. The hero is different from most heroes of fiction, so far as the age limit is concerned, anyhow; he happens to be past seventy-five, but is alert and resourceful at that. As village marshal he seeks to sleuth bucolic mysteries, often with such ludicrous results that the reader will be weak from honest laughter. Among his other important jobs are street commissioner, fire chief, post commander of the G. A. R., truant officer and turnkey of the calaboose. In any one of these capacities he would be a scream. Imagine what a regular fog horn siren he is as a syndicate! The other McCutcheon, John T., supplies characteristic and illuminating pictures.

The title of "Happy House," the newest novel of Baroness von Hutten, symbolizes the wealth of hope and world of joy that Violet Walbridge brought as a bride to the home she thus named. The name persisted, though the joys and the hopes it symbolized evanished during the years of her married life, which dispelled ideals concerning matrimony and illusions concerning her futile, unsuccessful spouse. In her children, too, Violet was not singularly blessed; they gave her much trial and toil. She herself is a successful novelist, and in her art she finds some benison for the gifts of domestic felicity that life has denied her. Her optimistic personality, her capacity, her sense of life, make her life tolerable at least. And it is her personality that is the binding tie in keeping properly assembled in the reader's interest the wayward, unsuccessful group of people that impinge on Violet's life. Baroness von Hutten has written a novel of much understanding of domestic life. It has some power and much charm. It is said to be based on the life story of a noted English novelist.

There is something of the melodramatic in "The Girl From Four Corners," by Rebecca N. Porter. The familiar material is that of a girl who seeks fame and fortune in a great city. This time it is San Francisco, the debonairly Bohemian atmosphere of which is conveyed, illusively but without too much scene painting, in a part of the book. The melodramatic part deals with the girl's earlier career. She is the daughter of an idealistic, earnest mother and a father who is no better than he ought to be. Like Kathleen Norris's Julia Page in the novel of the same name, Freda, for short—Frederica is her name—lifts herself out of a crude and crass environment, mainly aided by mother-love, that battles always with the selfishness and ne'er-do-wellness of the father. The character drawing of Freda is a nice handling of the clashing motives of her heredity—the dissoluteness of the father and the right impulses of the mother. The outcome of the conflict is well-won happiness.

"The Dark Mirror" marks a deviation from the sensational situations and methods of Louis Joseph Vance's conventional fiction. But it has its own sensations as well as novelty. It is a mystery story, but not the routine mystery of externals and apparent adventure. The heroine is a sort of Doctor Jekyll and Mr. Hyde. Her daily life is law-abiding, but in her dream life she is a lawbreaker. The marvelous opportunities for striking situations presented in this novel posture of events are cleverly realized by Mr. Vance, who has written one of his most interest-holding novels. And it is strictly up to date in its turning to fictional account the present wide interest in the psychic.

The author of "The Untamed" has written another dashing and intrepidly imagined story of a West that is both wild and woolly in "Trailin'." An easterner, but by no means effete, conducts a vendetta against the man who is believed to have been the murderer of his father. This is in barest outline the theme on which the author develops a series of stirring incidents that keep the interest continuous. Romance colors the pages, and there is a definite and appealing love interest. Mr. Brand shows a genuine understanding of the temperament and conditions of the West.

DIANA OF THE EPHESIANS. By Mrs. Desmond Humphreys (Rita). New York: F. A. Stokes Co.

POSSESSED. By Cleveland Moffett. New York: James A. McCann Co.

THE DARK MIRROR. By Louis Joseph Vance. New York: Doubleday, Page & Co.

THE GIRL FROM FOUR CORNERS. By Rebecca Porter. New York: Henry Holt.

HAPPY HOUSE. By Baroness von Hutten. New York: George H. Doran Co.

TRAILIN'. By Max Brand. New York: G. P. Putnam's Sons.

ANDERSON CROW, DETECTIVE. By G. B. McCutcheon. New York. Dodd, Mead & Co.

F. SCOTT FITZGERALD
Twenty-three-year-old youth who has written a successful first novel

YOUTH WRITES ABOUT YOUTH

The First Novel of a Very Young Man Reflects What Is in the Immature Mind

His publishers describe F. Scott Fitzgerald, a youth of twenty-three, as "one of the most interesting new literary figures of the year." They base their estimate upon his first novel, "This Side of Paradise."

The book is certainly different in form and substance from the novels of more experienced writers. It is said that Mr. Fitzgerald rewrote it three times before he was satisfied with its form. If it were not for this assurance that its structure is the result of deliberate intent one would be inclined to the opinion that it had been thrown together with no idea of form whatsoever. It is episodic. The chapters are divided by subheadings and each subhead precedes an episode or a bit of description varying from half a page to a score of pages. They have little connection save as they all deal with the life of Amory Blaine, the hero. Part of the book is cast in the form of drama with stage directions. Poetry is interspersed among the prose and there are numerous passages of rhapsodical English in italic.

So much for the form. The substance is the story of the education of Amory Blaine in scholastic matters, and in the ways of flappers from his earliest youth to the age of, say, twenty-three. It is flagrantly immature, being filled with the imaginings of youth on all sorts of topics—religion, philosophy, literature, economics and women. But it must not be understood that this is said by way of unfriendly criticism. The book could not be true to the life with which it deals if it had not been running over with immaturity. If Mr. Fitzgerald were an older man one would be inclined to bestow high praise upon him for his ability to interpret the youth of the immediate present with so much sympathetic understanding. As it is, the immaturities are doubtless those of the author's own mind. Yet after all a man without unusual gifts would have found it impossible to interpret his own generation with the fidelity which he has achieved.

The scene of the action is in Minneapolis, Princeton, New York, Philadelphia and Atlantic City. The hero is graduated from Princeton and a large part of the novel is devoted to a description of the life of that university, including the efforts of one of the sons of Grover Cleveland to democratize the clubs. There are four girls in the book with each of whom the hero falls in love and out again. There are college sprees. There is the effort of the hero to earn a living, and the book ends with the youth walking to Princeton because he has not money enough to pay his carfare and finally exclaiming, "I know myself, but that is all." It is likely to have great vogue with fiction readers of both sexes between the ages of sixteen and twenty.

THIS SIDE OF PARADISE. By F. Scott Fitzgerald. New York: Charles Scribner's Sons.

HEWLETT'S SAGA

"The Outlaw" an Epic of Old Iceland

Maurice Hewlett tells a tale of a magic blade, first a sword and then a spear, which brought death and misfortune to its succession of possessors, in an Icelandic saga-epic which he calls "The Outlaw."

It is a vivid story of the days when life was rough and death was swift and violent, when men fought and killed for what they wanted, whether that was a home or a wife or a cherished weapon. Yet, despite its savagery, "The Outlaw" has its gentle women and men of noble impulse and kindly hearts. Such a man was he from whom the book receives its name. And it was the curse of that fateful blade which made him an outlaw, yet served only to strengthen a domestic love which warms and inspires the reader.

"The Outlaw" is written with that skill and charm and absorbing interest which are characteristic of all that Mr. Hewlett has done, and one puts the book aside, finished, with real regret.

THE OUTLAW. By Maurice Hewlett. New York: Dodd, Mead & Co.

Robertson on Hamlet

J. M. Robertson, the well-known English scholar and statesman, has written a new study of "The Problem of Hamlet" which Harcourt, Brace & Howe will publish this spring. The older explanations of Hamlet's character are analyzed, and a new and original interpretation is suggested.

THE NEW BOOKS

More extended notice, as space permits, will be given to such books as seem to merit it.

General

MASKS. One-act plays. By George Middleton. New York: Henry Holt & Co.
A series of significant pieces of dramatic writing by one of the most important of the younger American playwrights.

SCRAMBLED EGGS. By Lawton Mackall. Cincinnati: Stewart & Kidd Co.
Whimsical humor by the managing editor of Judge. Illustrated by Oliver Herford. Clever fooling and keen satire, such as the story of the unprogressive hen who thinks woman's sphere is the egg.

HOW TO SPEAK FRENCH LIKE THE FRENCH. By Jeanne Marie Yersin. Philadelphia: J. B. Lippincott Co.
Teaches by parallel translations of idioms.

WE MODERNS. By Edward Muir. New York: Alfred Knopf.
A criticism of the modern spirit and a plea for the esthetic and artistic ideals of the Greek in a conscious revival. The author is a young Scotchman, and apparently free from the influence of John Calvin and John Knox, judging by his desire for the abandonment of the view of life as a moral force and its acceptance as a great adventure and the pursuit of beauty.

THE BAD RESULTS OF GOOD HABITS AND OTHER LAPSES. By J. Edgar Park: Boston: Houghton Mifflin Co.
This collection of quaintly conceived and often perversely posed viewpoints is an attempt to sell a few sites in heaven to kindred souls with the author, to whom company is more important than climate.

HOUSEHOLD ARITHMETIC. By Katharine Hall and Miriam West. Philadelphia: J. B. Lippincott Co.
A comprehensive system of arithmetical teaching on a novel plan, especially adapted for girls. The subject matter for the problems is taken entirely from the realm of home economics, and there is a definite attempt to produce habits of logical thinking and planning. A valuable textbook and one which, on account of its various tables, should prove of value to many housewives.

THE MENACE OF IMMORALITY IN CHURCH AND STATE. By Rev. John Roach Straton, D. D., pastor of Calvary Baptist Church, New York. New York: George H. Doran Co.
The militant clergyman who last week made the round of the "rounders" resorts in New York, and exposed conditions obtaining on the Bowery and Broadway and the various way stations, such as Bohemia, writes a series of messages of wrath and judgment on the text, "Is America Being Destroyed Like Ancient Greece and Rome by Immorality?"

Fiction

THE BRIDGE OF TIME. By W. H. Warner. New York: Scott & Seltzer.
A unique novel that ranges in time from the Egypt of the Pharaohs to New York of today.

WOMAN TRIUMPHANT. By V. Blasco Ibanez. New York: E. P. Dutton & Co.
The story of a great artist's life and career.

THIS SIDE OF PARADISE. By F. Scott Fitzgerald. New York: Charles Scribner's Sons.
The first novel of a young Princeton student aged twenty-three.

OH, YOU TEX! By Wm. McLeod Raine. Boston: Houghton Mifflin Co.
Another of Mr. Raine's western stories that are thrillingly adventurous, but that ring true.

THE VOICE OF THE PACK. By Edison Marshall. Boston: Little, Brown & Co.
The touching and effective novel of an Easterner who goes back to the clear-aired West to the home of some frontier ancestors to spend the last half year of life luna specialists have left him. The curious transfiguration of the hero and the unexpected denouement will interest readers of a well-written novel.

SAILOR GIRL. By F. F. Moore. New York: D. Appleton & Co.
A tale of adventure in the China seas, with a striking heroine who is the owner of a line of Pacific steamers which are getting a bad name, and who goes off to investigate their management, and runs into romance, intrigue and adventure—and, of course, love, for this is a spring novel.

HILLS OF HAN. By Samuel Merwin. Indianapolis: Bobbs-Merrill Co.
A pure adventure yarn, told with high spirits and much atmosphere, and totally different from the Henry Calverly sequence of novels which has brought such popularity to the author.

HIS FRIEND AND HIS WIFE. By Cosmo Hamilton. Boston: Little, Brown & Co.
A typical novel of the unholy triangle of the man, his wife and the other man, written in the characteristic manner of the author of "The Blindness of Virtue" and "Scandal." Deals with an infraction of the moral code and its social consequences.

THE ROMANTIC WOMAN. By Mary Borden. New York: A. A. Knopf.
In fictional guise the story of a Chicago heiress of the ingenue type who marries into the British military aristocracy. A contrast between crude, brass, vigorous upstanding, and doing Chicago and the super-cultured and debilitated English upper classdom with hypersesthetic senses, a perverted code of conduct, finesse of manners and tory instincts.

TRIMMED WITH RED. By Wallace Irwin. New York: George H. Doran Co.
A satire on radicalism in politics and the arts and a very refreshing story.

TIME AND ETERNITY. By Gilbert Canaan. New York: George H. Doran Co.
Story of three exiles in London set against the heroic backgrounds of British bohemianism and pseudo-art. Searching and poignant and well up to the distinguished writer's standard in creativeness and handling.

WHAT WAR IS REALLY LIKE

Philip Gibbs Has Described It in a Great Argument for Peace

Philip Gibbs, whose war dispatches were printed in this newspaper, has written a new war book that ought to be read by every man and woman interested in the peace of the world.

It is the story of the human, or rather the inhuman, side of the war as seen by an informed, high-minded man. Mr. Gibbs has searched his memory for the impressions received during four years of active service as a correspondent in the field. He has found many heroic and many pathetic and moving things, but the impression which remains strongest is that war is a brutal thing, unworthy of civilized human beings. The spectacle of men devoting themselves for years to the business of killing one another is so revolting that he cannot contemplate it without horror.

He describes the useless slaughter of men through the blunders of officers, the intense suffering that attended life in the trenches in winter, the hardships of the wounded and the occasional heartlessness of the attendants in the hospitals. He exhibits all the inefficiencies which caused needless suffering. And he ends with the confession that he is not able clearly to decide what it was all done for. Of course, he admits that it began as an attempt to prevent the Germans from succeeding in their plan of world conquest. But why could not a better way have been found?

If ever a peace argument was written, Mr. Gibbs has written it. Yet the book is not difficult to read. It is so filled with incident and color that it is difficult to lay it down. When the books about campaigns are read only by specialists this one will be in the hands of those who wish to know what the war was really like.

NOW IT CAN BE TOLD. By Philip Gibbs. New York: Harper & Bros. $3.

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