

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.

O. HENRY MEMORIAL AWARD PRIZE STORIES OF 1926 — *Doubleday, Page*. Such staples as Wilbur Daniel Steele, Sherwood Anderson, Booth Tarkington, Ben Ames Williams, together with a sideline of novel-ties.

REVELRY — Samuel Hopkins Adams — *Boni, Liveright*. Picture of a presidential administration which has stirred up much comment, ethical as well as literary.

FANTÔMAS CAPTURED — Marcel Allain — *McKay*. One more link has been added to this lengthy chain of cinema scripts.

GLORY — LÉONIE AMINOFF — *Dutton*. Latest in the series of Mme. Aminoff's lively fictional treatment of Napoleon, in which he reaches the summit of his career and is crowned Emperor.

CHARITY'S CHOSEN — Ruby M. Ayres — *Doran*. No man is proof against a woman's love, according to this swift romance.

BEHIND THE FOG — H. H. Bashford — *Harper*. Breaking up an international white slave ring involves a chivalrous gentleman in unusual perils among the most desolate islands of Norway.

THE HIDDEN KINGDOM — Francis Beeding — *Little, Brown*. Another international conspiracy, the scene this time laid in the wilds of Mongolia, fulfilling prophecies handed down from the time of Genghis Khan.

THE CITY WITHOUT JEWS — Hugo Bettauer — *Bloch*. What might have happened in Vienna if the anti-Semites had had their way is described in readable, though journalistically superficial, fashion.

THE BELATED RECKONING — Phyllis Bottome — *Doran*. The beauty of Miss Bottome's writing displayed in a tender and characteristic theme.

* EARLY AUTUMN — Louis Bromfield — *Stokes*. The third of a splendid trilogy; a

New England family decays but Olivia Pentland and others remain very much alive.

* HER SON'S WIFE — Dorothy Canfield — *Harcourt, Brace*. A successful giftbook for mothers-in-law, because the portrayal of Mrs. Bascomb is sympathetic and revelatory.

* THE MYSTERIOUS AFFAIR AT STYLES — Agatha Christie — *Dodd, Mead*. Better than "The Murder of Roger Ackroyd". A tightly knit and absorbing mystery. (See page 79.)

A CHEQUER-BOARD — Robert Clay — *Lippincott*. Wild days on a pirate ship, and a love story in the bargain.

* GREEN FOREST — Nathalie Sedgwick Colby — *Harcourt, Brace*. With subtle cleverness the whole action of this transatlantic voyage is delineated in musings of the principal character.

THE BLACK HUNTER — James Oliver Curwood — *Cosmopolitan*. An historical novel — more novel than historical — dealing with the French conquest of Canada.

SORRELL AND SON — Warwick Deeping — *Knopf*. A curious admixture of sentimentality and reality which leaves the reader wondering how he liked it.

THE KAYS — Margaret Deland — *Harper*. Wherein a son inherits an adamant code of morals from his austere mother and they suffer beautifully together.

THE MINISTER'S DAUGHTER — Hildur Dixelius — *Dutton*. A Swedish minister's daughter who only starts to run true to the proverbial form.

* AN AMERICAN TRAGEDY — Theodore Dreiser — *Boni, Liveright*. Our ambassador to the literary court of St. James. American life at its worst — but American life none the less.

FLYING CLUES — Charles J. Dutton — *Dodd, Mead*. Murder and cocaine smuggling in the suburbs. Good if you relish this type of excitement.

* INTRODUCTION TO SALLY — Elizabeth — *Doubleday, Page*. Beautiful Sally, the grocer's daughter, will not be circumspect, and the effort to keep her from her votaries forms a delightful yarn.

* GALAHAD — John Erskine — *Bobbs-Merrill*. The Holy Grail in tinsel, and the doings of knights and ladies in terms our age can appreciate.

THE PRIVATE LIFE OF HELEN OF TROY — John Erskine — *Bobbs-Merrill*. The social philosophy of Mr. Erskine peeps ingratiatingly from behind the draperies of the pretty Helen.

* SHOW BOAT — Edna Ferber — *Doubleday, Page*. An excellent tale of the Father of Waters which has become the father of libel suits.

* THE SILVER SPOON — John Galsworthy — *Scribner*. Continued doings of those magnificent Forsytes, set in the English drawing room of 1924.

* TRAIL MAKERS OF THE MIDDLE BORDER — Hamlin Garland — *Macmillan*. A striking account of antebellum and bellum days in the then west; worthy to follow its predecessors.

* LABELS — A. Hamilton Gibbs — *Little, Brown*. Soldier, nurse, pacifist, and patriotic papa meet in the confusing world which the war made safe for democracy; their strivings form a superb spectacle.

* YOUNG ANARCHY — Philip Gibbs — *Doran*. Modern youth in a situation both exciting and memorable.

* THE ROMANTIC COMEDIANS — Ellen Glasgow — *Doubleday, Page*. Daddy Browning and Peaches Heenan — more or less — as seen by Miss Glasgow's extraordinary mind.

* LITTLE PITCHERS — Isa Glenn — *Knopf*. A sensitive boy's growth in understanding of his parents, subtly imparted by suggestion.

UNDER THE TONTO RIM — Zane Grey — *Harper*. Foiling desperate villains, saving and winning the lovely heroine, furnish the usual foreground for some most attractive descriptions of wild western scenery.

ODALISQUE — L. M. Hussey — *Knopf*. Panchita Ramirez lives her life in Caracas

and New York without fatal or other exciting results.

* SPELL LAND — Sheila Kaye-Smith — *Dutton*. Farm life at its most glorious. (See page 79.)

DEBITS AND CREDITS — Rudyard Kipling — *Doubleday, Page*. Short stories and poems which prove that age has not yet emasculated the genius in Rudyard Kipling.

THE UNDERSTANDING HEART — Peter B. Kyne — *Cosmopolitan*. A woman becomes a covert from the tempest and her heart merits the title of the book.

LILIECRONA'S HOME — Selma Lagerlöf — *Dutton*. A lovely fairy tale of modern Swedish country life, with a wicked stepmother and all the other necessary ingredients.

THE BIG MOGUL — Joseph C. Lincoln — *Appleton*. The armored male discovers the supple strength of woman and his heart melts admirably.

THE RIVER FLOWS — F. L. Lucas — *Macmillan*. A somewhat neurotic and not very appealing story of a modern triangle.

THE CURSE OF THE RECKAVILES — Walter S. Masterman — *Dutton*. A very pretty murder, a missing heir, and wedding bells, all baffling.

THE WISHING CARPET — Ruth Comfort Mitchell — *Appleton*. One of Dixie Land's most attractive daughters is finally won after a stormy wooing.

* CHEVRONS — Leonard Nason — *Doran*. The doughboy novel that has swept the country, provoking laughter and tears.

HILDEGARDE — Kathleen Norris — *Doubleday, Page*. A sort of "Private Life of Cinderella"; dramatic, adroit, likable.

THE BEST SHORT STORIES OF 1926 — Edward J. O'Brien — *Dodd, Mead*. A collection which may be enjoyed as well as appreciated.

THE TERRIBLE HOBBY OF SIR JOSEPH LONDE, BART.; THE CHANNAY SYNDICATE; THE ADVENTURES OF MR. JOSEPH P. CRAY; MADAME AND HER TWELVE VIRGINS — E. Phillips Oppenheim — *Little, Brown*. There is an undercurrent of humor in even the most scary of these four "Pocket Thrillers".

SIR PERCY HITS BACK — Baroness Orczy — *Doran*. The eternal Pimpinel as gaily disarming as always.

THE DARK DAWN — Martha Ostenso — *Dodd, Mead*. A young man with an Œdipus complex marries a demoniacal wife, so to say, and melodramatic tragedy ensues.

THE GIANT OF OLDBORNE — John Owen — *Houghton Mifflin*. In the poor, overgrown body lodge the soul of a poet and a heart capable of noble self sacrifice, a combination that naturally leads to tragedy.

THE PACER — Viola Paradise — *Dutton*. In which a perfectly nice girl has to choose between a poet and a pickle king.

THE REBEL BIRD — Diana Patrick — *Dutton*. Proving that lawless love does not debar the sinner from noble self sacrifice.

SHOOT! — Luigi Pirandello — *Dutton*. He was just a hand to turn the crank of a movie camera, but he took an active part in some lively passages among members of the company.

PANDORA — Arthur B. Reeve — *Harper*. Craig Kennedy, the popular scientific detective, upsets a world wide chemical conspiracy in his wonted spectacular fashion.

28 HUMOROUS STORIES OLD AND NEW — Ernest Rhys and C. A. Dawson-Scott — *Appleton*. The American stories will probably seem funnier than those by the English authors.

CHERRY SQUARE — Grace Richmond — *Doubleday, Page*. A neighborly novel of a quiet eastern town, by the author of "Red Pepper Burns".

EAST SIDE, WEST SIDE — Felix Riesen-berg — *Harcourt, Brace*. Another of those composite pictures of New York and another young man making good.

BELLARION — Rafael Sabatini — *Houghton Mifflin*. The warrior finds his conquered world insipid without the delectable princess. So he adds her to the menu.

ONE, TWO, THREE — Paul Selver — *Doran*. Provocative, piquant, amusing love story, told with skill.

THE CITY IN THE SEA — H. deVere Stacpoole — *Doran*. Buried treasure as the focal point for highly colored romance.

GRAIN — Robert Stead — *Doran*. Powerful drama in the waving wheat fields.

* THE PLUTOCRAT — Booth Tarkington — *Doubleday, Page*. Babbitt on a cruise around the world. Seen in a better light than he was in Zenith. (See page 19.)

FOAM — Mary Dixon Thayer — *Dorance*. Frothy surface treatment of a substantial undercurrent of plot and character drawing.

KINGDOMS OF THE WORLD — Margaretta Tuttle — *Putnam*. One of the most eligible of the Roman nobility meets his fate in the person of a charming American girl.

TRANSFIGURATION — Sergeev Tzensky — *McBride*. Brilliant characterization and conversation in a typically Russian novel that discusses the subtleties of a dramatic situation of power.

A WOMAN IN EXILE — Horace Annesley Vachell — *Stokes*. How the marriage of an English aristocrat with a son of the American west leaves her with a fine appreciation of the true values of living.

* HARMER JOHN — Hugh Walpole — *Doran*. This brilliant character study is the author's best book in years.

THE KEY ABOVE THE DOOR — Maurice Walsh — *Stokes*. A moderately entertaining idyl of a Scotch scholar tramp and his mysterious lady love.

THE NOT IMPOSSIBLE SHE — Arthur Weigall — *Frank-Maurice*. Thoroughly modern characters in a clever plot use frankly Elizabethan expressions.

THE RUIN — Edward Sackville West — *Knopf*. Unholy passions of a neurotic and tragic family described with glittering virtuosity.

BEAU GESTE — Percival C. Wren — *Stokes*. A cinema on paper. Brightly colored and stuffed with adventure and enigma.

* BEAU SABREUR — Percival C. Wren — *Stokes*. Moves with the velocity of light; an exemplary novel of its kind.

THE EDITOR RECOMMENDS—

BOOKS THAT MAY HAVE ESCAPED YOU

1. *"The Story of Mankind"* by Hendrik Van Loon (Boni, Liveright). The thirty second edition of this history for children of all ages has an added chapter bringing the tale up to date.

2. *"The Autobiography and Memoirs of Benjamin Robert Haydon"* edited from his journals by Tom Taylor (Harcourt, Brace). Aldous Huxley's introduction whets interest in this fascinating mirror of the early nineteenth century, reprinted after many years.

3. *"Voltaire's 'The Age of Louis XIV'"* translated by Martyn P. Pollack (Dutton). One of an interesting new series of volumes in *Everyman's Library*.

4. *"Max Havelaar"* by Multatuli, translated by W. Siebenhaar (Knopf). D. H. Lawrence in his introduction gives reasons why this Dutch "Uncle Tom's Cabin" of 1860 should be more widely known.

5. *"Nightmare Abbey"* by Thomas Love Peacock. If you have enjoyed *"The Orphan Angel"*, look up this charming and far too little read novel.

The Mysterious Mrs. Christie

IS it an index of what people really like to read in their off moments that there are no mystery stories whatsoever left in my library? Someone might reply, "No, it is only an index of the sort of person who visits your house?" By way of retort I could offer a guestbook if my wife believed in one; but she doesn't. Be that as it may, I have during the past few months spent a small fortune in the purchase of copies of *"The Murder of Roger Ackroyd"*, and now have spent

a fortunate morning in the perusal of *"The Mysterious Affair at Styles"*. Mrs. Christie of late has been much in the public prints. Just what the truth of that disappearance may be, I do not know. It does not seem to me to matter. She writes mystery stories rather better than any other woman except Mrs. Rinehart. That's enough for me. *"The Mysterious Affair at Styles"* (Dodd, Mead), as I understand it, was her first novel. This is extraordinary, if so; for it is a better novel than *"The Murder of Roger Ackroyd"*. The method is somewhat the same, since Poirot is used as a detective foil to the hero and to Scotland Yard. However, whereas it is possible, I think, to guess who murdered Roger, the question of who murdered Mrs. Inglethorp remained inexplicable to one reader, at least, until the author chose to unravel her knots. What more is there to say of a good mystery story than this—that it is written so as not to insult the intelligence, and that it is mysterious? I wish that you would tell me some old mystery stories that have delighted you. I think I am about to make a collection of them as insurance against the boredom of old age. There are never enough good ones in one or two seasons of book publishing to satisfy this insatiable appetite.

The Spell of Miss Kaye-Smith

SPELL LAND" (Dutton) is a book of Sheila Kaye-Smith's imported some years ago but never before printed in America. It is a good book, a fasci-