

An Almanac for Fall Reading

AMY LOVEMAN

OCTOBER 26

IN a world of turmoil and tragedy Pitirim A. Sorokin strikes a timely note in *Man and Society in Calamity* in which he discusses the impact of catastrophe and possible ways for the rehabilitation of mankind . . . Thomas Mann, one of the most articulate and highly respected of those honored by Nazi hatred, offers his reflections on the passing scene in *Order of the Day* . . . In *The Art of the Healer*, an eminent physician, Bernard Aschner, discourses on his profession . . . Women who are beginning to discover on their shopping expeditions that shortages exist in all sorts of goods, will welcome Winifred Raushenbush's *How to Dress in Wartime* with its practical advice and suggestions . . . Einar Haugen's new translation and interpretation of *Voyages to Vinland* offers opportunity to the armchair traveller for vicarious journeying . . .

OCTOBER 27

In *The Three Bamboos* Robert Standish presents a fictional chronicle of the Japanese efforts to attain power from the time of the opening of Nipponese Empire by Perry to the attack on Pearl Harbor . . . Item for the circulating libraries: Lloyd C. Douglas's *The Robe* makes its appearance this day. Douglas fans will lap it up . . . The *Gramophone Shop Encyclopedia of Recorded Music* means another "must" for the music lover's shelf . . .

OCTOBER 28

Good, lively reading in the form of Zora Neale Hurston's autobiography, *Dust Tracks on a Road*, an outspoken, sturdy, breezy portrayal of the Negro novelist's life from her childhood on a farm to college, travel, and literary success . . . One of the most delightful and informing of the books written about America by English travellers to it in the pre-Civil War era is re-issued in Harriet Martineau's *Retro-spect of Western Travel* . . .

Paul Horgan pictures a small community in the Southwest going about its various activities before the abnormal days of war upset its life in *The Common Heart* . . . Michael F. Guyer has some interesting things to say in *Speaking of Man* . . . Marian Sims's *Beyond Surrender*, a story of the Piedmont district of South Carolina in Reconstruction days, is not only a good story in its own right but a particularly interesting one in the parallel the problems of the post-Civil War South presents to some of those of our own time . . . Aldous Huxley reviews in *The Art of Seeing* exper-

iences with oculists and medical practices by which they are correcting defects of vision . . .

OCTOBER 29

Toscanini, Stokowski, Koussevitsky, Barbiroli, and others constitute interesting subjects for David Ewen's discussion of some of the great orchestras and their leaders in *Dictators of the Baton* . . . James Thurber furnishes comment and illustrations at once humorous and biting in *My World—and Welcome to It* . . . Karl Menninger with the assistance of Jeanette Lyle Menninger delves into some of the secret places of the soul in *Love against Hate* . . .

OCTOBER 30

Augusta Tucker turns back time in its track in *The Man Miss Susie Loved* which chronicles the romance of the elderly spinster who in an earlier novel presided over a boarding house frequented by men of the Johns Hopkins Medical School . . . *Mr. W. and I*, who make their bow this day, are no other than Daniel Webster and his wife Caroline LeRoy Webster from whose diary this book is drawn . . .

OCTOBER 31

Crescent Carnival, a new novel for the Frances Parkinson Keyes fans.

OCTOBER ?

Business, politics, and government come in for some trenchant discussion in Samuel Crowther's *Time to Inquire* . . . John Mason Brown reflects on operations in *Inside Out* . . . One of the most spectacular of American newspaper men, James Gordon Bennett, is presented in the round by Oliver Carlson in *The Man Who Made the News* . . . Betty Kirk's *The Mexican Front* bears the enthusiastic endorsement of former Ambassador Daniels . . . Kay Boyle calls *A Primer for Combat* a novel but it is in actuality a transcription of experience in conquered France . . . New novels by Gale Wilhelm, Erskine Caldwell, Hilda Vaughan, Michael Home . . .



—Colophon, Samuel French Co.

NOVEMBER 2

A poet discourses of his times in Alfred Noyes's *The Edge of the Abyss* . . . Good entertainment—and good literature—in *A Treasury of British Humor*, edited by Morris Bishop . . . In *Plays for Americans* Arch Oboler brings out thirteen new radio dramas . . . Thrills for the detective story lover in *Dig Me a Grave*, by John Spain . . .

NOVEMBER 4

Charles Edward Hayes tells the story of a Kansas farm in *The Four Winds* . . . Stewart H. Holbrook gathers together a batch of present-day heroes in *None More Courageous* . . . Virginia Thompson holds a *Postmortem on Malaya* . . .

NOVEMBER 5

Nothing to commemorate Guy Fawkes and the gunpowder plot . . . The nearest we come to England is Henry Beston's *The St. Lawrence* . . . Explorations in his own country afford a springboard to description of America in Stephen Longstreet's *The Last American Comes Home* . . .

NOVEMBER 6

One of the ace American correspondents of the last war, Will Irwin, writes his autobiography in *The Making of a Reporter* . . . Recollections of an entirely different sort go to the making of Howard Vincent O'Brien's entertaining chronicle of experiences with doctors, *Memories of a Guinea Pig* . . . Ten to one you never heard of him though Muriel Rukeyser calls Willard Gibbs an "American genius" in her biography of the distinguished physicist . . . Phil Stong depicts an Iowa community girding up its loins for war in a pleasant novel entitled *One Destiny* . . . Mystery story addicts take notice—there's a tale with the promising title *Rocket to the Morgue* due on this date . . . It's by H. H. Holmes . . .

NOVEMBER 9

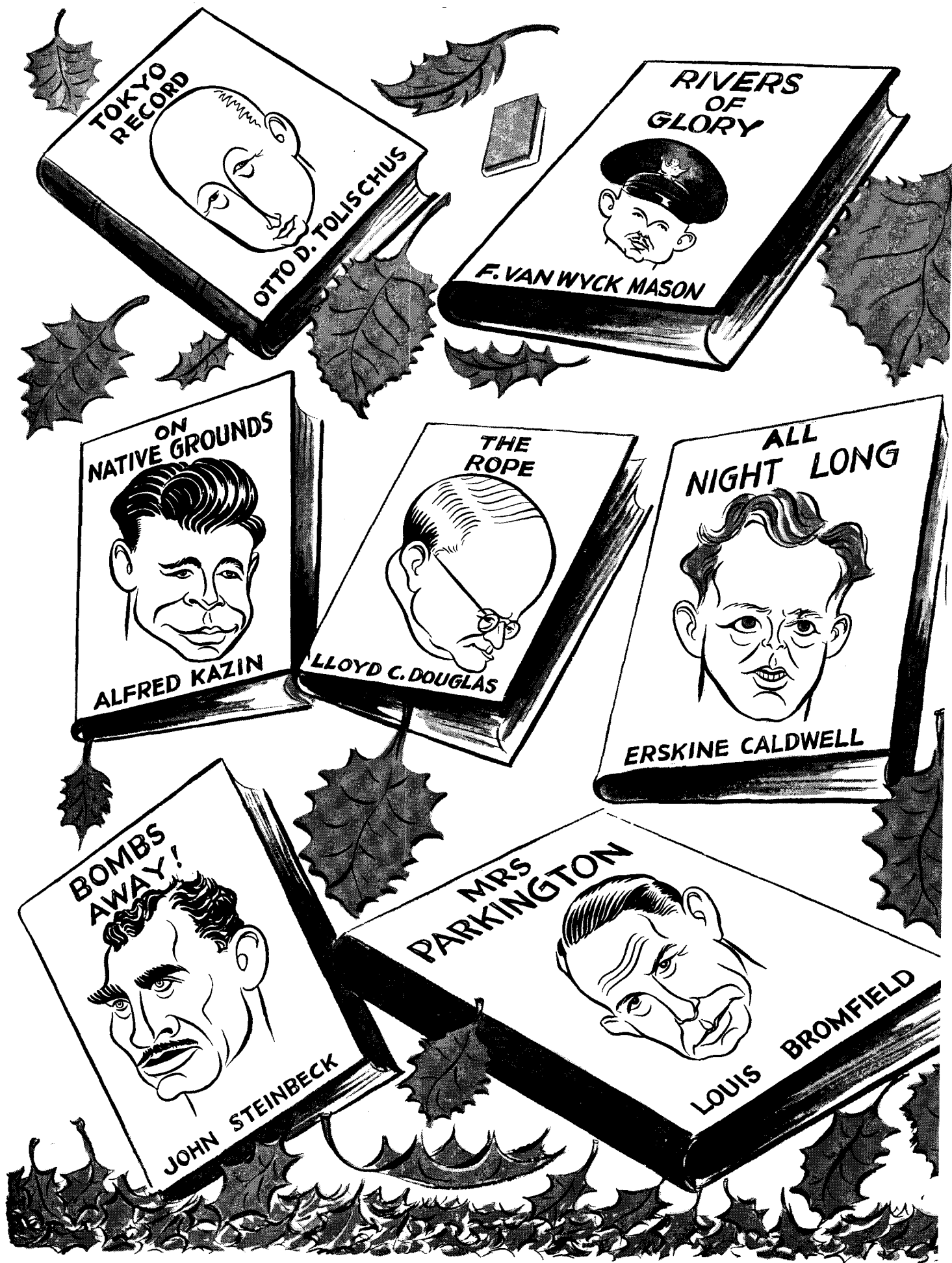
Mathew Gordon's *News Is a Weapon* will make the daily news reports suspect to readers from this day forth . . . Oliver Gramling and a number of other Associated Press correspondents in various parts of the world collaborate in a book entitled *Free Men Are Fighting* . . . Mackinley Helm so skillfully transcribes Roland Hayes's recollections that *Angel Mo' and Her Son Roland Hayes* has all the vividness and ring of autobiography . . . In *America Sings* Carl Carmer gathers together indigenous songs and stories . . . Marie Sandoz issues a colorful life of *Crazy Horse*, Indian chief who fought against the ill-fated Custer . . .

NOVEMBER 10

Frederick Oechsner in collaboration with some other journalists who like himself were imprisoned in wartime Germany writes in *This Is the Enemy* (Continued on page 14)

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Random Gallery