

Professor Ogburn's "suggestions for better (*not quicker*) adjustments" include (a) a prophylactic for nervous disorders, (b) sublimation of sex impulses, (c) lessening the tension or strain of modern life, (d) overcoming the evils of specialization, long hours of labor and other obstacles to the use of our psychological equipment, (e) substitution of desires, (f) recreation, and (g) restriction or curbing of selfishness. It is obvious that these are not sociological suggestions since they almost exclusively represent changes in individual activity rather than changes in social organization. They envisage tasks which may well be left to psychologists, psychiatrists, educationists and religionists. If "what is needed is some invention that will do for the mechanisms of instinct what the gymnasium does for the muscles" (page 353), it is not likely that sociologists will provide the invention. These are, however, enlightening suggestions coming as they do from a sociologist who begins his social theory with a separation of human nature from culture and material environment; they reveal the ambiguity and inconsistency of such separation.

E. C. LINDEMAN.

Recent Fiction

A Cure of Souls, by May Sinclair. New York: The Macmillan Company. \$2.50.

MISS SINCLAIR has given us another of her highly wrought studies of individual cases, comparable to *The Romantic*, *Harriet Freen*, and *Mr. Waddington of Wyck*. Canon Clement Chamberlain is one of those who are at ease in the Zion of the Anglican Church. With him comfort, physical and spiritual, becomes a pathological condition, and his cure of souls, a satire. The satire becomes a tragedy through the contrasting case of Agnes Lambert, in whose morbid virginity the sacrificial flame burns consumingly, kindled by adoration of the God whose avatar is Clement Chamberlain. A strained situation handled with an art so sure that with all its emphasis *A Cure of Souls* remains realism.

A Simple Story, by Charles Louis-Philippe, translated by Agnes Kendrick Gray. New York: Alfred A. Knopf. \$2.50.

A VERY simple stark narrative of village life in Normandy, and the fate of those who fall out of the ordered ranks of the army of toil. It is the obverse of the picture painted by Flaubert in *Un Coeur Simple*—the nemesis rather than the apotheosis of the worker. A story which by the justness and precision of its art becomes a classic, it will be compared to *Maria Chapdelaine*, but the suffering of *Père Perdrix* and *Jean Bousset* is seen under no transfiguring light of poetry. They are without the consolations of tragedy.

The Pitiful Wife, by Storm Jameson. New York: Alfred A. Knopf. \$2.50.

CLEARLY Storm Jameson's masterpiece. A story of human emotions, of passion and cruelty, of beauty and horror, as wild as the northern moorland which, as in *Wuthering Heights*, gives them a symbolic remoteness from the kinder ways and walks of mankind. As in that masterpiece the characters appeal to us by virtue of intensely human traits, the more poignantly because they are only half realized, struggling like Rodin's figures to emerge completely as individuals from the block of life stuff.

The Golden Cocoon, by Ruth Cross. New York: Harper and Brothers Co. \$2.00.

THE Golden Cocoon, like many first novels, falls sharply into two parts, according as its material is fact or fiction. The heroine grows up in a Texas village, and from untoward conditions arrives at Austin and the University. This experience and a later bread-winning campaign in New York are true. But midway, under the shame of desertion by a rather incredible admirer, she seeks to destroy herself in a house of ill fame. Although she merely spends four innocent hours there, this episode becomes the motive for the action of the rest of the book, which is obviously and not very successfully imagined. So real a person as Mollie Shannon would laugh at the fine drawn scruples, misunderstandings and complications in which her author involves her.

The Hoarding, by John Owen. New York: E. P. Dutton and Company. \$2.00.

THE Hoarding does not fulfill the promise of John Owen's earlier novel. Robert Gregory was a study of near poverty in the lower clerical class, done with a fidelity that reminded one of Gissing. *The Hoarding* is a story of business adventure in the romantic field of advertising. Except for the romance, to which Mr. Owen naïvely commits himself and his heroine, the book would have been creditable satire.

Satan's Bushel, by Garet Garrett. New York: E. P. Dutton and Company. \$2.00.

YEARS ago Frank Norris wrote the epic of wheat. Mr. Garrett has undertaken to write its drama, from its flowering in the fields of Kansas to its selling and buying in the wheat pit of Chicago. *Satan's Bushel* is one of those novels through which information is diffused and the world grows wiser—but if its mystical plot is intended as sugar-coating it must be pronounced too thin.

The Midlander, by Booth Tarkington. New York: Doubleday Page and Company. \$2.00.

A FEEBLE presentation of the Indiana superman, by conventional methods, from material which has become trite. Apart from the special edition autographed by Mr. Tarkington for \$7.50, the book lacks *raison d'être*.

R. M. L.

Contributors

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