gets out of it in economic advantages. Homo noneconomicus enjoys work for itself, as separate from and/or independent of the profits. Everyone shows both strivings, but the thesis is developed that at the one exclusive pole one finds certain character types, at the other opposite ones. The artist preéminently belongs to the noneconomic group.

In Chapter 5 the relationships of art to intuitive knowing processes are intelligently discussed, and in Chapter 9, speech as a form of action and of expression of inner experience is similarly expounded. Word fetichisms is an interesting theme taken up in this section. Music, The Dance, The Plastic, Music and Rhythm, Harmony and Melody, Figure and Color, are the titles of following chapters, and the first section ends with an exposition of the Law of Inversion and its significance for art.

In the second section on the Drama the idea is first developed that the drama is evolved from mimetic expression. He illustrates from a Veda Trilogy and then takes up the relative positions of the onlooker and the actor. The mechanism of the repression of magic comes into operation here. The splitting of the drama as related to object-subject participation is then illustrated by means of the dream process, where a similar splitting can be observed. This leads to the portrayal of a number of dramatic works by Ranuz, Perez, Reinhart, and Schnitzler, and Wilde's novel, Dorian Gray. The illusion of reality and the dramatic splitting are then integrated. One of the most fascinating chapters is that on the "Tragic," which starts with the mythological sun-gods, primal murder, the Oedipus complex, Orestes, and later carriers of the tragic. The rebellion against God is of the essence of the tragic, and the splitting of narcissism provides the machinery. Comedy and its significance follows. The work ends with a consideration of Kasperle and Faust.

We have found this last work of Kaplan's as intriguing and stimulating as his earlier studies, and also find it more direct, forceful, and pointed. We think it of much value in affording an insight into the function of art as made more accessible chiefly through the psychoanalytic conceptions and methodology.

Mühlmann, M. Vegetatives Nervensystem und Geschwulstbildung. [Gustav Fischer, Jena. Mk. 12.]

As a consistent believer in and persistent advocate of the conception that matter, life, and mind are but advancing stages in a continuous process of organismic adaptation to cosmic interaction, we have vociferated, both in season and out of season, the idea that the prevailing orthodox views of disease processes are most naïve and superficial, especially in so far as the most vital factor that makes an organism a unit both within itself and as regards its relation to the environment, i.e., the nervous system, fails to find a place in such orthodox explanations of disease processes.

Inasmuch as organic memory of life's processes have been slowly built up into a rich hierarchy and become structuralized in innumerable organs, there to work as differentiated tools for the purposes of
the entire body, any neglect of this synthetic purpose in favor of the isolated differentiated tool activity is bound to give a perverted and insecure grasp of the tools of life's real processes.

In recent years more and more of this "wisdom of the body" is being correlated with the vegetative nervous system, which is the chief medium through which regulation of so many of the metabolic processes of the body is made possible. Here the major activities of the instinct impulses find their synthesizing mechanisms and it is our claim that apart from accidental traumata, hygienic situations, for instance, a vital pathology of any organ or group of organs of the body will never receive complete and adequate explanation and ergo insight looking towards control without the evaluation of these mediatory mechanisms for the distribution of man's cravings for life at the moment and the life everlasting, i.e., racial continuance.

Hence our interest in this presentation. No cancer cell, in the human body, grows without its being a part of that body's energetic patterning, and all cellular growth in humans requires the vegetative nervous system to energize it. That this activity is not purely local and chiefly of vascular neural plexus happening is abundantly shown in this as yet but highly suggestive and richly illustrated brochure. Here one finds evidences, difficult still of evaluation, that more centrally lying mechanisms of integration in the diencephalon and related parts may be of great significance in tumor formation. One of the most striking of these situations is that related to striatal and especially paleostriatal hyperplasias showing marked dynamic efforts at control of organ adjustments. One hardly needs to be reminded of the diencephalic-hypophyseal growth distortions of acromegaly, of Fröhlich's syndrome, or of the water excretion exaggerations of diabetes insipidus, all still too narrowly conceived of in a purely hormonal biochemical isolated process relation.

We welcome this suggestive study and bespeak for it a wide reading public.

**Long, H. W. Sane Sex Life. Sane Sex Living.** [Eugenics Publishing Company, Inc., New York. $2.00.]

This book was first published twelve years ago. It remains much as it was then, a simple, untechnical heart to heart talk about the general functions of the erotic life and its management by sensible individuals. As many patients, mostly married, consulted the author about diverse aspects of this relationship, he wrote his thoughts down for them and thus spared himself endless repetition. The book is sound in general. There are a few mistakes—as when (p. 81) he speaks of the expansion of the uterine cap to fit the penis; on page 83, when he neglects to mention the female secretions as part of the orgasm, and the absorption of semen by the female as "a powerful stimulant." "Women grow fat on it." This last, with all due regards, is superstitious hokum. There are a few more bits of this or related kinds of nonsense (p. 116), when we are told that the "womb will grasp the foreskin," etc., but on the whole the book is sensible and sound, even though quite superficial.