Bibliography of Novels for Teachers of Sociology Classified According to Terms in the "Dictionary of Sociology"

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Loyola University Chicago

1953

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BIBLIOGRAPHY OF NOVELS FOR TEACHERS OF SOCIOLOGY
CLASSIFIED ACCORDING TO TERMS IN THE
"DICTIONARY OF SOCIOLOGY"

by

Thomas Earle Trese, S. J.

A Thesis Submitted to the Faculty of the Institute of Social
and Industrial Relations of Loyola University in Partial
Fulfillment of the Requirements for the Degree of
Master of Social and Industrial Relations

June

1953
Thomas Earle Trese, S. J., was born October 12, 1917, in Jackson, Michigan.

He was graduated from Saint John's High School, Toledo, Ohio, June, 1936, and from Loyola University, Chicago, June, 1941, with the degree of Bachelor of Arts. He received the degree of Master of Arts from Loyola University, Chicago, February, 1946, and a Licentiate in Theology from West Baden College, the School of Theology of Loyola University, in May, 1951.

From September, 1943, to June, 1946, the author taught English and Latin at University of Detroit High School, Detroit, Michigan. During the summers of the same period he took courses in English at Saint Louis University, Saint Louis, Missouri, and collaborated on Reading for Enjoyment, the first volume of The Thomas More Literature Series. He was ordained a priest in June, 1949. He began his studies in the Institute of Social and Industrial Relations, of Loyola University, in September, 1951.
ACKNOWLEDGMENTS

The author wishes to thank the Sisters of Providence, of Marywood School, Evanston, Illinois, for providing him with the necessities of life during the compilation of this thesis. In particular he thanks Sister Dorothy Mary, S. P., for her help in the matter of filing data.

Thanks are due, too, to many faculty members of the Institute of Social and Industrial Relations for their personalized interest in giving the author the fundamentals, not only in sociology proper, but in economics, criminology, political science, personnel and public administration—a wide range demanded by his peculiar assignment, and reflected in this bibliography. Their experienced advice and example of cooperation will "implement" the author's future teaching of sociology far more than will even this bibliography.
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CHAPTER I

STATEMENT OF THE PROBLEM

The problem is, how to make sociology more intelligible to a greater number of people. Many sincere and normally serious people admit that they would like to be on better terms with sociology, but are kept aloof by its terminology. Too many terms seem to them needlessly esoteric, discouraging any examination into the underlying factors and principles. Even students of the science have been known to make the same complaint. Whether the accusation be true or not, the fact remains, sociological factors and principles should be better known by the average person.

The principal agent in promulgating sociological truths today is the teacher of academic courses in sociology. Yet even he frequently has cause to regret that so little of his courses is assimilated by his students, so little is grasped deeply enough to affect their personal lives, and through them society as a whole.

Yet sociological knowledge is so valuable, so important for the protection and betterment of our society, that educators have steadily increased, rather than slackened, their efforts to provide youth with the essentials of this science of society. Especially since the year 1939 has the fact become
progressively clearer, that "social organization is not a puzzle to be definitely disposed of, as one solves a problem in chess and puts the pieces away, but a neverending job."¹ The study of group behavior, human relationships, and related factors is imperative especially today when our Western civilization is under positive threat. Is the present crisis of our civilization, asks the professor of sociology at the University of Notre Dame, due to our neglect of the principles on which it was built? Is it due to our wilful undervaluation of those principles? Or is it due to ignorance of them?²

Collegiate departments of sociology are not lacking, nor are curricula, nor textbooks. Sociology teachers across the Nation faithfully explain to their students the problems of society and the myriad repercussions within the total societal picture. These teachers shoulder their obligations as educator and citizen³ by striving to develop constructive participants in civilized living. Even the most abbreviated sociological manual available to their students accurately sets forth the principles of societal living, and points out its complications.⁴ The problem is not a shortage of courses or textbooks,

¹ Granville Hicks, "Fiction and Social Criticism," The English Journal, Chicago, XLI, 4, April, 1952, 176.
³ Ibid., viii.
but—as has been said—a lack of retained understanding by many who take the courses and use the textbooks.

Some sociology teachers are gifted with the skill of dynamic presentation, which effectively applies theory to current practice. Some sociology teachers have a reservoir of personal experience with which to illustrate, and thus vitalize, their discourses. But the number of sociology teachers so gifted is relatively small. The majority of us face a problem congenital to the teaching profession: the problem of motivating study, of making subject matter personally pertinent, interesting, and hence assimilable with least effort. A textbook alone does not solve this teaching problem. Strange terminology and abstract principles by themselves do not convince students that a subject is pertinent to their own welfare.

In order to depict the importance of past and present social developments, to provide illustrations of his theories, a sociology teacher may sometime find himself casting about for a (to him) new pedagogical tool. That is the reason for this present piece of research: to implement, somehow, the teaching of sociology.
CHAPTER II

STATEMENT OF THE HYPOTHESIS

Fiction can be useful in explaining sociological facts, problems, and principles, and in deepening the understanding of same. That is the hypothesis underlying this project. That is the possible source of help for the sociology teacher who is looking for help. Fiction can help him, first of all, by providing re-statements of societal problems in non-technical language; secondly, by providing dynamic analyses of these problems, and thus deepening the student's understanding of sociological facts, problems, and principles.

As regards re-statements of societal problems in non-technical language:

Terminology proper to any science is commonly the first obstacle to be overcome by a novice trying to master a given science. Terminology basic to the science must become his ordinary vehicle of expressing his scientific thoughts. The science of society is no different in this respect from any other science. It has its own proper terms. But a source of even greater difficulty is the fact that many words previously familiar to the young sociologist must now in their sociological context become associated with new connotations, be narrowed or broadened in meaning, and in some instances be given altogether new denotations.
The teacher of sociology is faced at the outset, then, with the problem of teaching an unknown science with an unknown terminology, aware though he be of the axiom: in teaching, go from the known to the unknown. Fiction can help this situation by presenting genuinely sociological material in language which is non-technical. When threatened by the danger of being too technical for easy intelligibility, a teacher may find that appropriate novels are useful resources.

The number of novels published yearly insures a variety of material illustrative of the subject matter of the social sciences. Over a period of years, a teacher could supply himself with many illustrations of past and present social phenomena, and these illustrations would be immediately appreciable even by beginners in sociology. Life-size verifications of doctrine are no small asset for any teacher.

As regards facilitating students' understanding of the science, by means of dynamic analyses of societal problems:

By dynamic analysis is meant an extraction of latent principles or elements of a problem in such a way that these elements or principles are seen to be immediately applicable to the students' own lives. The term dynamic here means correlated to social phenomena which are already within the students' own experience.

A societal problem defined in one's textbook can, when re-presented in a novel, be analysed in terms of locale and character which ring true (more
or less, depending on the ability of the author). The teaching technique here recommended corresponds somewhat to the technique used in courses of moral theology, that is, the system of illustrating principles and analysing problems by means of concrete cases. Such a process serves to imprint more indelibly the substance of whatever matter is being treating. The dramatic element thus introduced into the teaching process is what makes the difference between nominal learning and real learning. So whatever interest, concern, or enthusiasm results from this dynamic analysis will be more spontaneous because of the nature of its origin.

Emphasis focused in this way on the res which is being taught will go far toward stimulating personal responses. With insight into a societal problem obtained from a novel embodying the problem, and freed of the tongue-tying handicap of strange terminology, students are more likely to express their opinions for or against the significant factors involved in the problem. Criticism thus aroused from personal interest may or may not lead to subsequent social improvements. That is a question to be decided by other researches. The probability is, however, that eventually social conditions will feel the impact of personalized understanding. One's reaction to the glimpse of a blind man singing on Michigan Avenue, with a cup hanging from his neck to catch the pennies for his song, is different from one's reaction to a column of statistics on the number and condition of our handicapped.

The adjective dynamic, therefore, is here being used in the sense defined by the Dictionary of Sociology: "Energetic, forceful; introducing a new
'force,' a factor previously considered as outside and irrelevant to the situation, and now demanding re-equilibration.\textsuperscript{1}

\textsuperscript{1} Henry Pratt Fairchild, ed., \textit{Dictionary of Sociology}, New York City, \textit{[194]}\textsuperscript{1}, 100.
CHAPTER III

SOURCES AND PROCESS OF SELECTION

The objective of this present piece of research was to compile for interested sociology teachers a classified bibliography of novels which embody specific sociological principles or problems.

A preliminary survey was made to discover whether or not such a bibliography was already in existence. The main offices of the public libraries in the fifty largest cities of the country were canvassed for an answer to that question. By means of a personal letter addressed to the head librarian, inquiry was made as to whether such a bibliography existed, and, if not, whether the librarian had any suggestions or contributions to make toward its compilation.

Of the fifty libraries thus canvassed, forty sent replies. This response was sufficient to determine whether or not there already existed a classified bibliography of sociological fiction. The response was unanimous that no such specialized bibliography was available.

Twenty-two responses referred the writer to standard catalogs of a general nature, where bibliographies of all fiction could be found. Suggested were:  The Bibliographic Index, a listing of bibliographies on many subjects, including fiction in general, published by the H. W. Wilson Company; America in
Fiction, by Otis W. Coan and Richard G. Lillard; The Book Review Digest, a list of all books published, plus a brief synopsis of each, together with critical quotations from reviews, published by the Wilson Company; The Fiction Catalog, a complete list of published books, published by the Wilson Company; and The Reader's Guide to Prose Fiction, by Albert Lenrow, published by Appleton-Century.

Seventeen responses enclosed private booklists from their library files. These typewritten lists were either not catalogued at all, or were limited to less than half a dozen generic classifications. A carbon copy list of books sent by the Cleveland Public Library, for example, carries two headings: "Novels of Industry," and "Social and Economic Problems." Compilation dates on most of these private lists were in the 1930's.

Some of the librarians referred the writer to the following select booklists: From Wheel-Chair to Worker: Books on Rehabilitation, by Betty Adler and Marjorie Bang Jones, published by the Enoch Pratt Free Library, Baltimore, in 1948; Gold Star List of American Fiction, published annually by the Syracuse Public Library; Race Relations, by Julia Waxman, sponsored by the Julius Rosenwald Fund, in 1945; The South in Fiction, University of North Carolina Library Extension Publication, published in 1948.

These catalogs, the general as well as the specific, were valuable to this piece of research, for they represented—in the opinion of forty of the leading librarians of the Nation—the best sources of titles of sociological fiction known to be available at present.
In addition to these elementary references, some of the librarians went to the trouble of commending explicitly the projected bibliography: "Judging from the increasing number of requests we receive for fictional treatment of social problems," writes Boston Public Library, "your bibliography should fill a current need."¹ "Please accept my wish that your conviction will be substantiated by your research," writes Birmingham Public Library, "for I am in complete empathy with your hypothesis."² "I grasp the worthiness of such a project as you are assembling," writes Houston Public Library, "and do believe it will be of much help to those who study and work with social problems. . . . May I take this opportunity to wish you success in your undertaking."³ "Your research project is quite an undertaking," writes Syracuse Public Library, "and I wish you success with it."⁴ "Best wishes for success in your project," writes Oakland Public Library.⁵

In addition to their encouragement of this project, some of the librarians requested, for their reference departments, a copy of the specialized bibliography when completed. "I am sorry that I cannot be of more assistance,"

---

¹ Miss Louisa S. Metcalf, Readers Adviser for Adults, Boston 17, Massachusetts.

² Miss Betty M. McAllister, Popular Literature Department, Birmingham 3, Alabama.

³ Mrs. Harriet Dickson Reynolds, Director, Houston, Texas.

⁴ Miss Frieda F. Gates, Director, Syracuse 2, New York.

⁵ Miss Alma Wintle, Chief Circulation Librarian, 125 Fourteenth Street, Oakland 12, California.
writes the Library Association of Portland, "and shall look forward to seeing your bibliography in print." 6 "I should be most interested to be notified when the list is completed," writes Boston Public Library, "if it is available for purchase." 7 "We shall be interested in obtaining a copy of your bibliography," writes the Enoch Pratt Free Library, "if the cost is not prohibitive when it is completed." 8

Besides the standard catalogs and the typewritten lists, some of the librarians suggested reference to other books dealing with the hypothesis underlying the present project: Living with Books, by H. E. Haines, published in 1950, especially chapters twenty and twenty-one, which deal with the social values of modern fiction; "Fiction and Social Criticism," English Journal, April, 1952, the article by Granville Hicks already referred to, which distinguishes between novels of social protest and novels of social criticism; and A Decade of Modern Novels as Materials for Socialized Curricula, a 1939 dissertation by Raymond McCoy, which lists fifty American novels published in the ten year period previous to 1938, and classifies them according to sixteen social problems.

McCoy's survey differs from the present undertaking in scope and in

6 Miss Mildred Cline, Head of General Reading Department, 801 S. W. Tenth Avenue, Portland 5, Oregon.

7 Miss Louisa S. Metcalf.

8 Miss Dorothy A. Micodemus, Enoch Pratt Free Library, 400 Cathedral Street, Baltimore 1, Maryland.
purpose. His scope is narrower in that his list is limited to fifty novels, published within a ten year period, 1928-1937, and classified in sixteen classifications. The present bibliography, however, includes hundreds of novels, published within a twenty-five year period, 1927-1952, which have been classified in as many specific classifications as there are pertinent terms in the Dictionary of Sociology. The purpose of his study was to socialize school curricula in general, whereas the purpose of the present bibliography is to provide teachers of sociology with a comprehensive store of fiction pertinent to specific sociological concepts.

Before explaining the process of selection used in compiling the present bibliography, the conclusion drawn from the responses to the inquiry made of the Nation's leading libraries should be summarily repeated. (Consult Table I, on the following page, which tabulates the data of these replies.) It would appear, first, that there is no bibliography of fiction existing which is classified according to the bulk of sociological terminology; secondly, such a comprehensive bibliography is thought to be a welcome addition to library reference departments.

The selection of titles for this bibliography was not limited to novels bearing the label "sociological." That basis of selection seemed to the compiler too arbitrary, in that it depended on a non-sociologist's opinion of what does and does not concern sociology. Let the matter of a novel speak for itself. If it deals markedly with those factors which constitute sociology, then it has sociological value sufficient to be incorporated into a
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<td>Worcester, Mass.</td>
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<td>Norfolk, Va.</td>
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The bibliography of this nature and scope. *My Antonia*, by Willa Cather, and *The Yearling*, by Marjorie Kinnan Rawlings, for example, would not ordinarily be classified as "sociological novels"; yet they do deal markedly with sociological factors: *My Antonia* illustrates the phenomena of "Americanization" and "acclimatization," *The Yearling* illustrates terms such as "human ecology,"
"rural family," and "natural area." There are many such novels which treat masterfully of specific sociological factors but would never merit (or incur) the label "sociological novel."

The selection of titles for this bibliography has been limited, however, to those novels which have achieved a certain level of literary and moral excellence which reviewers signify with some such phrase as, "suitable for libraries." The reviewers and critics summarized and quoted in the Book Review Digest, for example, have made it their practice to indicate explicitly whether or not a book is suitable for public library shelves. In this present bibliography, no book title has been included which has been described by the reviewers as unsuitable for libraries. This criterion of choice was adopted by the present compiler for the additional reason, that teachers who would be using this present bibliography would doubtless use some library as the ordinary source of the books they want. A fair size library, therefore, will have the books listed in this bibliography.

After consulting the general catalogs suggested by the librarians as sources of book titles, the compiler decided on the Book Review Digest as the general catalog most suitable for his purpose. It was one of the two comprehensive catalogs suggested most often, with recommendations such as follow:

The best way to compile a fairly complete bibliography is to use the Book Review Digest....It lists fiction and non-fiction, by author, with a summary of what each book is about, and with excerpts from the book-reviews which have appeared in the more important periodicals. In addition to the author list, each issue has a classified subject list. Since the Book Review Digest has been published every year from 1905 to date, one can, in using it, compile a fairly
exhaustive bibliography of twentieth century fiction on a great variety of subjects.9

"We would like to suggest that you consult the Book Review Digest for further and more current material."10 "I feel that the majority of these titles are listed in such guides as the Book Review Digest."11 "We believe that you will find the most helpful lists of novels of American sociological problems in these two standard reference works: Fiction Catalog, and Book Review Digest.12 "We rely mainly on the index of the Book Review Digest for the new books, and on the Fiction Catalog...for the older titles."13

The recommendations by librarians centered the compiler's attention on the two general standard catalogs mentioned most frequently. He chose the Book Review Digest in preference to the other, the Fiction Catalog, because the former gives summaries of the novels it lists, and quotes criticisms by professional book-reviewers.

The compiler then went through the lists of fiction in the index of each of the annual volumes of the Book Review Digest for the past twenty-five

9 Miss Doris Savage, Rochester Public Library, Rochester 4, N. Y.

10 Mrs. M. Linder, Readers Adviser, Minneapolis Public Library, Minneapolis 3, Minnesota.

11 Miss Dorothy A. Nicodemus.

12 Mr. Paul North Rice, Reference Department, New York Public Library, Fifth Avenue and Forty-Second Street, New York 18, N. Y.

13 Miss Louise Smith, Oklahoma City Library, Northwest Third at Robinson, Oklahoma City 2, Oklahoma.
years, checking these titles with their summaries and critical reviews to discover the sociological value of each book, that is, the pertinence of each book to any of the terms in the Dictionary of Sociology. Because this was the technique used to compile it, this present bibliography can be said to be a quasi-correlation of the Book Review Digest with the Dictionary of Sociology.

Two of the Dictionary of Sociology terms have, in the bibliography, been sub-classified to increase their utility: "Profession" has been subdivided into divinity, law, medicine, and teaching; "locality" has been subdivided into specific sections of the country, and into individual states of the Union (with Hawaii and Alaska also).

Incidentally, the compiler chose the Dictionary of Sociology for his classifications, rather than compile his own series of classifications, for the following reasons: The Dictionary of Sociology is comprehensive, familiar to teachers of sociology, contains more specific classifications than do standard booklists, supplies a definition for each term and thus insures a uniform meaning to the classification—so no one who uses the bibliography will be in doubt about meanings of one or other classification. Whatever classification is related to another classification (say, as an example of it, or as a component of it, or in some such relation) is so designated in this bibliography.

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CHAPTER IV

SOME GENERAL PRINCIPLES OF EDUCATION
IMPLEMENTED BY THIS BIBLIOGRAPHY

Some further indication should be given of how this bibliography can serve its purpose. The compiler has, therefore, availed himself of twelve principles of education, which he will enunciate, apply to the teaching of sociology, and implement by means of this bibliography.¹

"Human beings do inherit social needs and tendencies."² This is the first of the principles to be considered.

Simple reflection on the helplessness of a newborn baby persuades one of the truth of that principle. The social nature of man becomes evident at the very outset of his existence. This social nature, its needs and tendencies, assume various forms as man continues to lead his life. By the time a baby becomes a sociology student, he has both common and individual social needs and tendencies.

¹ See Table II, on page 33, which summarizes the correlation of these principles.

Educators in general are mindful of this principle, but how much more the teacher of sociology. Those social needs and tendencies are the very subject matter of his courses. His class time is spent in acknowledging them, explaining them, defending, correlating them.

This bibliography can help the sociology teacher acquit himself of his task, by providing him with a reservoir of objective cases. As is done in courses on moral theology, these objective cases can be used to explain, defend and correlate the subject matter of the sociology—in this instance, the social needs and tendencies in his students' lives. The bibliography provides a vast supply of novels illustrating social needs and tendencies; for example, such needs as social adjustment, social code, social control, and such tendencies as social acquisitiveness, social assimilation, social conflict.

"Human beings also inherit tendencies to disorder in their powers and functions." 3 This is the second principle of education to be considered.

Again simple reflection will show how true this is; "as widespread and as undisputed," Kane says, "as the toothache, old age, or death." Early disorders in one's appetite for food, later disorders in other appetites and desires, they and the tendencies toward them are common knowledge.

This bibliography provides the sociology teacher with examples of

3 Ibid., 20.
these tendencies to disorder, the social problems arising from them, their causes and effects. Fictional instances of alcoholism, anti-Semitism, crime, demoralization, desertion, disease, divorce, drug addiction, gossip, handicapped, individual deterioration, juvenile delinquency, and many other social disorders are provided in this bibliography under their proper classifications. The fact that the teacher uses fictional examples in his presentation of social problems makes possible a scrutiny, analysis, discussion, and synthesis without intruding on anyone's privacy.

Besides using these novels to illustrate his lectures, there are two other ways in which the teacher can use them: He may assign one specific novel to be read by the whole class, so that each member will be responsible for discussion of the problem as treated in that one novel. Or he may assign several novels dealing with the same problem; this assignment may be made after the problem has been treated in class, or as a preliminary to class discussion of the problem when each member will be responsible for a contribution based on the novel he has read. It goes without saying, of course, that no teacher will assign novels which he himself has not read; this number can be expected to grow gradually in the course of his teaching years.

The third and fourth of the general educational principles under consideration here are: "There are important individual differences in the original equipment of human beings," 4 and "the original equipment of each human

4 Ibid., 23.
being as modified by succeeding educational changes is the material of all further education."

These two principles express the fact of individual differences among educands. There must be generalizations in educational processes, of course, but no educational process should be exclusively general. Every individual's "inherited original equipment" has been modified countless ways by the time he enrolls in school. The point is, those individually different educands are the material on which the sociology teacher must exercise his talent. Many of these differences are social in nature. The wise sociology teacher will recognize, therefore, the fact that every one of his students has, so to say, his own sociological "I. Q."

Every member of his class has been conditioned by societal relationships and, possibly, even societal problems. These influences have left each student with individual needs and interests which fall (whether the student is aware of the fact or not) within the scope of sociology. The well-to-do, for example, need to know more about slum conditions, the underprivileged need to know about social mobility, the prejudiced need to know that they are prejudiced, urban residents need to know more about the advantages and disadvantages of rural areas, rural residents need to know more about urban areas, the incautious need to know about the power of propaganda, high-minded and low need to know more about ideals, active ideationalism, motivation, and values.

5 Ibid., 28
No sociology teacher can afford to ignore such needs as these. They are not the least factors determining whether or not a student will be affected by what he is taught in class. As Kane says, "neglect to apply the principle [of individual differences] adds enormously to the difficulty of attempts to educate." By taking these differences into account, then, a teacher can become more effective.

But before he can take them into account, a teacher must first know what his students' individual societal needs and interests are. This bibliography can help him discover them. Early in the year, let each student make his own choice of a novel from a list of books dealing with a wide variety of sociological factors. The student's selection and subsequent report may be the key to one of his societal needs. It is even more likely to be an indication of one of his societal interests. This early free selection will provide the teacher with at least a lead, to be followed up later by observations of the student's reactions to sample incidents of the same subject matter when it is treated in class.

Once a teacher knows some of these individual differences of his students, this bibliography can then be put to the further use of giving your students those novels which meet their specific needs. For although individual interests and needs may vary widely, this bibliography offers an equally varied supply of select novels.

6 Ibid., 23.
"Another limitation of education is found in the reluctance that human beings have toward the efforts demanded by purposive education." This is the fifth of the general educational principles to be given consideration here.

A body at rest tends to remain at rest. That physical law of inertia applies also, mutatis mutandis, to the process of education. This other type of reluctance appears to be part of an original inheritance common to all men, and does not disappear completely even in adulthood. Hence the lifelong need for inducements, and reduction of initial efforts necessary, in order to get people to enter upon some formal learning process. Possible new counteractions of this reluctance are almost always given a fair try by educators.

Sociology students sometimes suffer from this reluctance too. That is why this bibliography is offered by way of some small help. The theory underlying this offer is psychological: fiction will get a readier reading than textbook or technical commentary. Some textbooks of recent years, acknowledging this principle of educational reluctance and the corresponding value of fiction, have included references to pertinent novels. A more comprehensive supply of such related reading would seem, therefore, to be a reasonable contribution to both the educational field as well as to the field of sociology.

The variety of fiction now available argues toward success in efforts made to elicit interest in sociological factors, and this from a greater number of students. Reluctance will still be there, of course, even in the initial

7 Ibid., 41.
period of getting started on an assigned novel. To offset those particular moments of reluctance, the author's talent is relied on. If the author is good, he will serve the teacher's purpose, by catching his reader's interest and holding it until all the good intended by the teacher is achieved. Obviously, this purpose will be accomplished more perfectly, the more closely both author's and teacher's purposes coincide. One of the psychological reasons why a novel can manage to wipe out reluctance, though it has been assigned for a formal educational purpose, is the fact that it approximates idle pastime.

"There is a 'law of diminishing returns' in educational effort."8

This is the sixth general principle of education to be considered.

This is a principle of economics which applies to educational efforts as well. It is the principle of non-proportionate returns; it refers to the relationship between input and output.9 As applied to educational efforts, the law manifests itself after a teacher has been lecturing for a certain number of minutes, or has covered a certain amount of technical matter. When that saturation point has been reached, the amount of knowledge which his students

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8 Ibid., 47.

9 "If there is no change in production methods, and successive units of one or more factors are added to fixed amounts of other factors, the increase in the total output will not be proportional to the amount of the successive units of the variable factor. At first, there will be an increasing average output per unit of variable factor (stage of increasing returns); later, a decreasing average output per unit of variable factor (stage of diminishing returns)."—Clifford L. James, New Outline of the Principles of Economics, New York, 1950, 59.
assimilate is in diminishing proportion to the amount of time he spends in lecturing.

When that stage of diminishing return is reached in any class-period, the time has come to vary one's teaching technique. (After a few classes, a teacher can usually tell when that stage is reached in any of his classes; the time may differ in one course, or with one group of students, from the time in another course or with another group of students.) This bibliography is one means for making that stage of diminishing return a time of continued productivity, that is, a time in which his students continue to assimilate. That is the time in which to conduct his reports, discussions, or seminars on the novels previously assigned (for reasons given in the previous part of this chapter). Although the teacher cannot during the stage of diminishing return profitably continue lecturing, yet he can still maximize his profits during that period if he uses the novel-approach; using this means, he can either continue to dwell on the same subject matter (if the novels discussed pertain to it), or he can go on to new matter.

That is a realistic way of circumventing this law of diminishing returns. A well written novel on the subject he has been lecturing on, or a discussion of that particular subject in terms of one or more novels already read by the class, will not tax the students even though their physical and intellectual energies be declining. In this way novels can be profitably used when further technical treatment would be like "cultivating a field so intensively
that the soil is worn out.\textsuperscript{10}

"Either to overestimate or to underestimate the material of education is a dangerous error."\textsuperscript{11} This is the seventh of the twelve general principles of education being applied to the teaching of sociology, and the use of this bibliography.

As has been already mentioned, a teacher would do well to take individual differences into account. This principle goes a step further. For a teacher to underestimate the ability of any one of his students, or overestimate it, is to run the danger of damaging that individual. This bibliography can be useful in reducing that danger. A collection of novels on a variety of pertinent subjects, presented in a variety of ways, is a tool adjustable to varied educands. Its wide range allows for a wide difference in the power of understanding. It is an elastic tool which can be stretched to different lengths for different students, depending on the mental distance each has gone in the study of society. Whereas a textbook is a constant, the same for all students, a bibliography of novels is a variable, an adjustable commentary on the text.

The eighth general principle of education to be considered here is: "Objectives chiefly determine the character of education."\textsuperscript{12}

In the same way that objectives determine the character of education

\textsuperscript{10} Kane, \textit{Some Principles of Education}, 49.

\textsuperscript{11} Ibid., 52.
in general, a sociology teacher's objectives determine the subject matter and technique of his courses. His objective to teach the terminology, facts, problems, and principles of sociology should be one of the determining factors in his choice of tools. Since it is possible that there is more than one way to implant sociological knowledge in the educand, the teacher will not limit himself arbitrarily to one way. He will use as many means as are effective. If he is looking for dynamic results, he will use dynamic means. If his goal is active understanding of sociological factors, he will try to effect this active understanding in class. Since a textbook alone is not guaranteed to effect that result, this bibliography is offered as one of many possible supplements to the text. Some ways of using it have been mentioned in previous paragraphs.

"Of secondary agencies, the most influential are those that work informally."¹³ This is the ninth of the educational principles which this bibliography can implement.

The meaning of this principle is clear from Kane's series of "oughts":

We think, correctly enough, that Tommy ought to be more impressed by intellectual rank than by fistic prowess, that he ought to respond more enthusiastically to the instruction of his teachers than to what he hears in the streets, that in his reading he ought to prefer classics to Deadwood Dick. We may even think that much more mature people than Tommy ought to lift their reading above the extremely low level of the newspapers, ought to like great plays and operas better than movies or musical comedies or burlesque shows, ought to prefer Sunday church to Sunday golf. But we cease to be realists if

¹² Ibid., 62.
¹³ Ibid., 128.
we take for granted that what ought to be actually is. It is dangerous in education to assume that noble agencies are more powerful than ignoble agencies. 14

Kane concludes the point in words that tend to confirm the statement of this thesis:

This truth [the principle about informal agencies of education being the most influential] should be of help in estimating methods of education. It should suggest...that a frontal attack on the educand is not always the most effective, that there is place for the skirmisher, the flanker, the sapper, even in that most formal of all agencies, the school. 15

Applied to the teaching of sociology, this principle suggests that some informal "agencies" be introduced into his classroom technique (as distinguished from the textbook, a formal "agency"). This bibliography is submitted as an informal means. A textbook is necessarily formal, by its very nature and in structure, but a novel (though it embody sociological factors) is by its nature and structure informal.

"It is unreasonable to entrust the whole of education to any one secondary agency." 16 This is the tenth principle to be considered.

Paraphrased and applied to the teaching of sociology, this principle means that it is unreasonable to entrust the whole of a sociological course to

14 Ibid., 128.
15 Ibid., 131.
16 Ibid., 132.
any one book. There are many teaching aids available; for example, movies, phonograph records, maps, sandboxes, dioramas, socio-dramas. The present bibliography is submitted as an additional help, not as graphic perhaps as the others, but probably more available.

Like any other teaching aid, this bibliography is intended to supplement, not replace, the textbook. A class text is a fundamental teaching tool, carefully organized, clearly subdivided according to subject matter, strengthened by authoritative contributors and consultants, concise in expression, compact in size. But a textbook can often be supplemented by some other teaching tool, with great profit to student morale and accomplishment.

A student of sociology gives his attention to his textbook for how small a part of his day. For the rest of the time, his attention is monopolized by other attractions: by "fraternal," "familial," "neighborhood," and "regional" situations, by "biases," by "social relationships" and "problems." This bibliography can bring attractions such as those (which are really sociological in nature) into closer association with the sociology textbook used in class, by supplying fictional instances of them for classroom use. The bibliography would thus provide practical applications of textbook doctrines to the more vivid influences outside classroom and textbook.

The eleventh general principle of education to be applied and implemented here states that "the process of education is an art, not a science."17

17 Ibid., 161.
"This principle is most important as an approach to the study of methods in education. It helps to keep clear the concept of education as a living process." 18

The teaching of sociology as described by this principle, then, is an art, not a science. Scientific exactness is said by some to be the essence of good teaching. But all the exactness in the world will not, of itself, implant knowledge in another, or guide or stimulate. Art is needed to apply, to communicate, the truths which science has discovered. The sociology teacher must, therefore, be an artist in this sense of the word if he is to develop his students into constructive participants in societal living.

This bibliography is submitted as a means of helping the teacher be more of an artist. It has the flexibility needed in the exercise of any art. As has already been pointed out on a previous page, this bibliography is easily adapted to various degrees of educand knowledge and reluctance.

"All external efforts in education reduce to stimulating and guiding the self-activity of the educand." 19 This is the last of the general principles to be considered.

It is unfortunately true that this principle is much lost sight of in schools. Too often in the schools, instruction, the furnishing of information, is looked upon as a complete end-result in itself. But instruction alone, above all to the immature, is a dead thing. Knowledge pumped into the mind of the student tends to disappear like a

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18 Ibid., 165.
19 Ibid., 166.
Applying this principle to the teaching of sociology, it becomes evident that the sociology teacher's art consists in stimulating and guiding his students to well-founded self-determination in sociological matters.

To help the sociology teacher stir his students to those efforts that will really develop them, namely their own efforts, was the reason for compiling this bibliography. With proper use, it can provide some of those stimuli toward individual interest in prominent societal factors of American life today, and assist the teacher in his function as guide. Students are more likely to do something with what they are taught if they understand it in terms of their own everyday lives. Given the chance, the novels classified in this bibliography can help in that singular job of translation.

20 Ibid.
TABLE II.
IMPLEMENTATION OF TWELVE PRINCIPLES OF EDUCATION
BY THIS BIBLIOGRAPHY

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<tr>
<th>Some principles of education</th>
<th>Application to sociology</th>
<th>Implementation by this bibliography</th>
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<tr>
<td>1. Human beings inherit social needs and tendencies.</td>
<td>Social needs and tendencies are proper object of sociology, hence merit special attention of the sociology teacher.</td>
<td>By providing objective case-studies to illustrate lectures on these needs and tendencies.</td>
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<td>2. Human beings inherit also tendencies to disorder in their powers, functions.</td>
<td>These tendencies to disorder underlie many of the social problems that are studied in sociology.</td>
<td>By providing examples of these social problems for inoffensive, controlled discussion; for review or preview.</td>
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<td>3. There are important individual differences in the original equipment of human beings.</td>
<td>Many of these individual differences are social, hence merit special note by sociology teacher. These differences result in different social interests and needs. Later educational influences also are causes of individual social needs.</td>
<td>By helping teacher discover these individual needs and interests, and by then satisfying them, by providing variety of treatment equal to the variety of individual needs.</td>
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<td>4. Original equipment of each human being as modified by later changes is material of all further education.</td>
<td>Reluctance to sociology often stems from problem of new terminology.</td>
<td>By reducing this reluctance through non-technical presentation of technical material.</td>
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<td>5. Human beings have reluctance toward the efforts demanded by purposive education.</td>
<td>These lectures, too, may reach saturation point of technical intake.</td>
<td>By providing means of changing pace during stage of diminishing return.</td>
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<td>6. There is a law of diminishing returns in educational effort.</td>
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**IMPLEMENTATION OF TWELVE PRINCIPLES OF EDUCATION BY THIS BIBLIOGRAPHY**

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<th>Some principles of education</th>
<th>Application to sociology</th>
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<td>7. Either to overestimate or to underestimate the material of education is a dangerous error.</td>
<td>Underestimation of student's ability to comprehend societal factors can damage student's social development.</td>
<td>By providing elastic tool which can be adjusted to varied sociological abilities; a variable commentary on &quot;constant&quot; which is the text.</td>
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<tr>
<td>8. Objectives chiefly determine the character of education.</td>
<td>Sociology teacher's objectives determine his technique and tools.</td>
<td>By implementing objective of dynamic active understanding.</td>
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<tr>
<td>9. Most influential secondary agencies are the informal.</td>
<td>Likewise true of agencies which educate the sociology student.</td>
<td>By providing a less formal agency for use in the classroom.</td>
</tr>
<tr>
<td>10. To entrust whole of education to any one secondary agency is unreasonable.</td>
<td>To limit teaching of a social science to use of textbook is unreasonable.</td>
<td>By supplementing text with reproductions of rival attractions, for applications of text.</td>
</tr>
<tr>
<td>11. Process of education is an art.</td>
<td>Communicating and applying sociological principles is an art.</td>
<td>By providing a flexible tool for teacher-artist.</td>
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<tr>
<td>12. All external efforts in education reduce to stimulating and guiding the self-activity of the educand.</td>
<td>Sociology teacher stimulates and guides educand to self-determination in societal matters.</td>
<td>By providing stimuli to interest in societal factors, and cases to train judgment in societal problems.</td>
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CHAPTER V

BIBLIOGRAPHY OF NOVELS FOR TEACHERS OF SOCIOLOGY

CLASSIFIED ACCORDING TO TERMS IN THE

"DICTIONARY OF SOCIOLOGY"

abandoned child:

Roberts, Dorothy, Marshwood, 1949.

abnormality: (Cf. also genius, mental disorder.)

Willingham, Calder, Reach to the Stars, 1952.

acclimatization: (Cf. also Americanization, immigration.)

Dineen, Joseph F., Ward Eight, 1936.
Johnson, Alvin Saunders, Spring Storm, 1936.
Ormonde, C., Laughter from Downstairs, 1948.
Rolvaag, O. E., Giants in the Earth, 1927.

accommodation: Cf. acculturation, conformity.

acculturation: (Cf. also acclimatization, education.)

Curran, M. D., Parish and the Hill, 1948.
Deasy, M., Hour of Spring, 1948.
LaFarge, Oliver, Laughing Boy, 1929.
McClinchey, Florence E., Joe Pete, 1929.
achievement: (Cf. also culture.)

Lawrence, Josephine, Picture Window, 1951.

action pattern: Cf. social process.
active crowd: Cf. mob mindedness.
active ideationalism: (Cf. also church, missionary, profession: divinity.)

Abdullah, Abdullah, Deliver Us from Evil, 1939.
Benton, John, Faith Hope and a Horse, 1940
Huston, M., Right People, 1949.
Keenan, Edward P., Burden Light, 1939.
Rogers, R. F., They Ask for Bread, 1947.
White, Nelia Gardner, No Trumpet before Him, 1948.

adaptation: (Cf. also acclimatization, adjustment of personality, human ecol-
ology, social adjustment.)

Williams, Williams Carlos, Build-Up, 1952.

adaptive culture: Cf. folkways, institution, mores.

adaptive growth: Cf. adaptation.

addict: Cf. drug addict, alcoholism.

adjustment: Cf. acclimatization, accommodation, adjustment of personality,
industrialization, personal adjustment, social adjustment, vocational re-
habilitation, vocational social adjustment.

adjustment of personality:

Fante, John, Full of Life, 1952.
Smither, Wersel, F. O. B. Detroit, 1938.
Yates, Elizabeth, Brave Interval, 1952.

adolescence:

Austin, Mary, Starry Adventure, 1931
Bentham, Josephine, Janie, 1940.
Burt, Katherine, Escape from Paradise, 1952.
Calitri, Charles, Hickey, 1952.
Carpenter, Bruce, Blossoming Year, 1952.
adolescence (continued):

Daly, Maurine, *Seventeenth Summer*, 1942.
Duffus, Robert Luther, *That Was Alderbury*, 1941.
Fineman, Irving, *This Pure Young Man*, 1930.
Gale, Martin, *Joan and Michael*, 1941.
Joseph, Donald, *October's Child*, 1929.
LaFarge, Oliver, *The Enemy Gods*, 1937.
MacLeod, Norman, *The Bitter Roots*, 1941.
Newman, Robert H., *Fling out the Banner*, 1941.
Noble, Barbara, *Years That Take the Best Away*, 1930.
Ripperger, Henriette, *112 Elm Street*, 1943.
Ryanor, Florence, and Clements, Colin Campbell, *This Awful Age*, 1930.
Strong, Philip Duffield, *The Long Lane*, 1939.
adolescence (continued):

Toohy, John Peter, Growing Pains, 1929.
Viertel, Peter, The Canyon, 1940.
Wickenden, Dan, Red Carpet, 1952.
Wickenden, Dan, Walk Like a Mortal, 1940.
Wilder, I., Mother and Four, 1933.
Williams, George Quion, Blind Bull, 1952.
Wolf, Robert L., Springboard, 1927.
Zugsmith, Leane, Time to Remember, 1936.

adoption:

Benefield, B., Valiant Is the Word for Cairie, 1935.
Caldwell, J. T., Let Love Come Last, 1949.
Daringer, Helen F., Adopted Jane, 1947.
Glaspell, S., Morning Is Near Us., 1940.
Goudge, E., Sister of the Angels, 1939.
Roberts, Dorothy James, Marshwood, 1949.
Widdemer, M., Constancia Herself, 1945.

agglomeration:

Stong, Phil, State Fair, 1932.

agitator: (Cf. also social reform.)

Bisno, Beatrice, Tomorrow's Bread, 1938.
Steinbeck, John, In Dubious Battle, 1936.

agriculture: (Cf. also farm, farm population, rural community, rural family.)

Bethea, Jack, Cotton, 1928.
Cannon, Cornelia James, Red Rust, 1928.
Hobart, Alice T., The Cup and the Sword, 1942.
Pound, Arthur, Once a Wilderness, 1934.
Walker, Mildred, Winter Wheat, 1944.

aim: Cf. achievement, motivation.

Alabama:

Bethea, Jack, Cotton, 1928.
Alabama (continued):

Fleming, Berry, Siesta, 1935.
Olckon, Robert Faucett, Bright Is the Morning, 1943.
Kelley, Welbourn, Inchin' Along, 1932.
Stribling, T. S., Unfinished Cathedral, 1934.

Alaska:

Smitter, Wersel, Another Morning, 1941.
Willoughby, Barrett, Sondra O'Moore, 1939.

Alcoholism:

Baldwin, Faith, Juniper Tree, 1952.
Davis, Kenneth Sydney, In the Forests of the Night, 1942.
Doner, Mary Frances, Blue River, 1946.
Holding, E., Innocent Mrs. Duff, 1946.
Jackson, C. P., The Lost Weekend, 1944.
Paul, Louis, Breakdown, 1946.
Moffett, L., Devil by the Tail, 1947.
Schulberg, B. W., Disenchanted, 1950.
Scott, N. A., Story of Mrs. Murphy, 1947.
Styron, W., Lie Down in Darkness, 1951.
Truesdell, John, Low Tide, 1947.
Walker, Mildred, The Brewer's Big Horses, 1940.
Walters, William J., Forbidden Path, 1938.
Ware, Harlan, Come Fill the Cup, 1952.
Whitney, Parkhurst, Not Tonight, 1937.
Wickenden, Dan, Wayfarers, 1945.

Alien: (Cf. also immigration.)

Henkle, Henrietta, Bread from Heaven, 1952.
Roelvaag, O. E., Peder Victorious, 1929.

Alienation: Cf. estrangement, mental disorder.

Altruism:

Austin, Mary, Starry Adventure, 1931.
Valley, A. E., Marching Bonnet, 1948.

Americanism:

Adamc, Louis, Grandsons, 1935.
Americanism (continued)


Americanization: (Cf. also immigration.)


Anomie: Cf. demoralization, personal disorganization, social deterioration.

Antecedents: Cf. causes of crime.

Anthropogeography: Cf. human ecology.

Anti-Semitism:

- Browne, Lewis, *See What I Mean?*, 1943.
- Lipton, Lawrence, *Brother the Laugh Is Bitter*, 1942.

Antisocial: Cf. crime, juvenile delinquency, underworld.


Anti-social grudge:

apartment:


arbitration: Cf. industrial arbitration, labor dispute.

area of sympathy:

Carroll, Gladys H., Christmas without Johnny, 1950.
Corbett, Elizabeth Frances, Richer Harvest, 1952.
Harris, B. K., Hearthstones, 1948.

area of transition: Cf. zone of transition.

argot:

Bellah, James Werner, Ward Twenty, 1946.
Cantwell, Robert, The Land of Plenty, 1934.
Day, Lillian, Youngest Profession, 1940.
Decker, D. W., Good Field No Hit, 1947.
Lundborg, Daniel, River Rat, 1941.
Holmes, Wilfred Jay, Rendezvous, 1942.
Scanlon, William T., God Have Mercy on Us, 1929.
Wilson, Neill Compton, Nine Brides and Granny Hite, 1952.
Zugsmith, Leane, A Time to Remember, 1936.

aristocracy:

Barnes, Margaret Ayer, Years of Grace, 1930.
Barretto, Larry, Old Enchantment, 1928.
Farnham, Mateel H., Great Riches, 1934.
Glenn, Isa, A Short History of Julia, 1930.
Green, Paul, Laughing Pioneer, 1932.
Marquand, John P., Late George Apley, 1938.
Smith, Warren Hunting, Misses Elliot of Geneva, 1940.
Wight, Frederick, South, 1935.

Arizona:

Kuttner, Henry, Man Drowning, 1952.

Arkansas:

Lee, Clarence P., The Unwilling Journey, 1940.
Arkansas: (continued)

Sherman, H. M., Call of the Land, 1948.
Williamson, Thames Ross, Woods Celt, 1933.

artificial:


ascendancy: Cf. dominance, personal ascendancy.

assimilation: Cf. acculturation, Americanization.

association: (Cf. also accordance, church, club, courtship, fraternity, labor union.)

Turnbull, Agnes, Gown of Glory, 1952.

asylum:

Brown, Carlton, Brainstorm, 1945.
Harwin, Emily, Stubborn Wood, 1948.

toitute: Cf. also charity, public opinion, prejudice.

Chase, Mary Ellen, Mary Peters, 1934.
Engstrand, Stuart David, Husband in the House, 1952.
Feikema, Feike Frederick, The Giant, 1952.
Fellows, Alice, Laurel, 1950.
Harwin, Brian, Home Is Upriver, 1952.
Kelley, Welbourn, Inchin' Along, 1932.
Lee, Harry, Fox in the Cloak, 1938.
MacLiesh, Archibald Fleming, Eye of the Kite, 1952.
Ronald, James, Angry Woman, 1948.
Taylor, Raymond H., Song of the Pog, 1950.
Todd, Helen, Roots of the Tree, 1944.

authority: Cf. family, government, parental relations, school.

autocracy: Cf. dictatorship.

beggar:

Wickenden, Dan, Tobias Brandywine, 1948.
behavior: Cf. familial behavior, conduct.

behavior pattern: Cf. culture, institution.

belief: (Cf. also religion.)

Nathan, Robert, One More Spring, 1933.
Runbeck, Margaret Lee, Hungry Man Dreams, 1952.

benevolence: Cf. charity, philanthropy.

betrothal: (Cf. also courtship.)

Winslow, Anne Goodwin, A Quiet Neighborhood, 1947.

bias: Cf. prejudice, propaganda.

bird of passage:

Dahlberg, Edward, Bottom Dogs,
Cohn, Howard Washington, Rainbow Round My Shoulder, 1928.

boar:

Maddow, Ben, Forty-Four Gravel Street, 1952.
Powell, Dawn, Dance Night, 1930.
Field, Ben, Piper Tompkins, 1936.
Webster, Barbara, Magic Water, 1942.

breeding: Cf. character training, education.

broken home: (Cf. also desertion, divorce, family disorganization.)


bureaucracy:

Calkins, Clinch, Calendar of Love, 1952.

business:

Carey, Ernestine Moller, Jumping Jupiter, 1952.
Delfrage, C., Abide with Me, 1948.
Benefield, B., Valiant Is the Word for Cairie, 1935.
Davis, Clyde Erion, Tadbury, 1952.
Douglas, Marjory, Road to the Sun, 1952.
Dratler, Jay, Pitfall, 1947.
business: (continued)

Harris, Markham, High Morning Fog, 1952.
Holbro, Alice Tisdale, Cleft Rock, 1948.
Hodgins, E., Mr. Blandings Builds His Dream House, 1947.
Lanham, Edwin, Thunder in the Earth, 1941.
Pratt, Theodore, Big Bubble, 1952.
Milburn, George, Catalogue, 1936.
Ralls, M. J., No Vacancy, 1952.
Schoonover, Lawrence, Quick Brown Fox, 1952.
Smith, Robert Paul, Time and the Place, 1952.
Steig, Henry, Send Me Down, 1941.
Sylvester, Robert, Dream Street, 1946.
Travers, Robert John, Funeral for Sabella, 1952.
Wilson, Mitchell, My Brother My Enemy, 1952.
Vidal, G., In a Yellow Wood, 1947.
Waugh, Evelyn, Loved One, 1948.

business cycle:

Barnes, Margaret Ayer, Within This Present, 1933.
Bishop, Leonard, Down All Your Streets, 1952.
Brody, Catherine, CASH Item, 1933.
Brody, Catherine, Nobody Starves, 1932.
Chevalier, Haakon Maurice, For Us the Living, 1949.
Douglas, Marjory, Road to the Sun, 1952.
Halper, Albert, Union Square, 1933.
Hull, Helen, Hardy Perennial, 1933.
Hull, Helen, Heat Lightning, 1932.
Lawrence, Josephine, If I Have Four Apples, 1935.
Nathan, Robert, One More Spring, 1933.
Pratt, Theodore, Big Bubble, 1952.
Roberts, Dorothy James, Marshwood, 1949.

catastrophic change:

Morgan, Stella Embree, Again the River, 1939.
LaFarge, Christopher, The Sudden Guest, 1946.
Skidmore, Hubert, I Will Lift up Mine Eyes, 1936.
California:

Cameron, Owen, Mountains Have No Shadow, 1952.
Fante, John, Full of Life, 1952.
Hobart, Alice Tisdale, Cleft Rock, 1948.
Hobart, Alice Tisdale, The Cup and the Sword, 1942.
Hall, Wilbur, Mr. Jory, 1947.
Hughes, Dorothy Belle, Davidian Report, 1952.
Jackson, S., The Road Through the Wall, 1948.
Jessey, Cornelia, Teach the Angry Spirit, 1949.
Longstreet, Stephen, Beach House, 1952.
Millar, Margaret, Cannibal Heart, 1949.
Sinclair, Upton, Oil, 1927.
Randall, Jean, Peppertree Inn, 1941.
Roberts, Marta, Tumbleweeds, 1940.
Rols, M. F., No Vacancy, 1952.
Taylor, Raymond H., Song of the Frog, 1950.
Truesdell, John, Low Tide, 1947.
Viertel, Peter, The Canyon, 1940.

capital: Cf. business, large scale industry.

capitalism: (Cf. also business, corporation, competition, ownership, profit.)

Dos Passos, John, The Big Money, 1937.
Sinclair, Upton, Boston, 1928.

case work: Cf. social work.

catchword: Cf. propaganda, slogan.

Caucasian-centrism: Cf. race conflict, race prejudice.

causation: (Cf. also causes of crime.)

Johnson, Josephine, Now in November, 1934.

causes of crime: (Cf. also anti-social grudge, psychopathic offender.)

Davis, Clyde B., The Rebellion of Leo McGuire, 1944.
Motley, Willard, Knock on Any Door, 1947.
Pagano, J., Condemned, 1947.
Rylee, Robert, Deep Dark River, 1935.
character: (Cf. also ideal, motivation, personality, value.)

Chase, Mary Ellen, Mary Peters, 1934.
Field, Ben, Piper Tompkins, 1946.
Gelhorn, Martha, The Trouble I've Seen, 1936.
Huston, McCready, Prodigal Brother, 1952.
Johnson, Josephine, Now in November, 1934.
Longstreet, Stephen, Beach House, 1952.
Moody, Minnie Hite, Death Is a Little Man, 1936.
Robinson, Mabel Louise, Island Noon, 1942.
Sinclair, Upton Beall, Another Pamela, 1950.

character training: Cf. family, school.

Carroll, G. H., While the Angels Sing, 1947.

charity:

Beim, Lorraine, Triumph Clear, 1946.
Bugbee, Emma, Peggy Covers the Clipper, 1942.
Corbett, Elizabeth Frances, Richer Harvest, 1952.
Henkle, Henrietta, Bread from Heaven, 1952.
Ware, Harlan, Come Fill the Cup, 1952.

child: (Cf. also abandoned child, neglected child.)

Baner, Skulda Vanadis, Latchstring Out, 1944.
Burress, John, Little Mule, 1952.
Campbell, Patricia, Lush Valley, 1948.
Fisher, Dorothy Canfield, The Deepening Stream, 1930.
Hughes, Langston, Not without Laughter, 1931.
Lee, Clarence P., The Unwilling Journey, 1940.
Morley, C., Thunder on the Left, 1925.
Stafford, Jean, Catherine Wheel, 1952.
Stevenson, Philip, Edge of the Nest, 1929.
Williams, George Quion, Blind Bull, 1952.
O'Hara, Mary, My Friend Flicka, 1941.

child labor:

Christianity:

Dooley, Roger Burke, House of Shanahan, 1952.
Huston, M., Right People, 1949.
Keenan, Edward P., Burden Light, 1939.
Lawrence, Josephine, Song in the Flight, 1952.
Ross, Nancy, Time's Corner, 1952.
Runbeck, Margaret Lee, Hungry Man Dreams, 1952.
Summers, Hollis Spurgeon, Brighten the Corner, 1952.
Turnbull, Agnes, Gown of Glory, 1952.

church: (Cf. also Christianity, profession: divinity, Protestantism.)

Peterkin, Julia, Scarlet Sister Mary, 1928.
Stancourt, Louis, A Flower for Sign, 1937.

city: (Cf. also metropolis.)

Banning, Margaret Culkin, Clever Sister, 1947.
DeCapite, Michael, Maria, 1943.
Horgan, Paul, Fault of Angels, 1933.

clan:

Hobart, Alice Tisdale, The Cup and the Sword, 1942.
Stevens, L., Days of Promise, 1948.
Stuart, Jesse, Taps for Private Tussie, 1943.

class: Cf. social stratification.

class circulation: Cf. horizontal mobility, vertical mobility.

class conflict: Cf. class struggle, labor dispute, labor problem.

class consciousness: (Cf. also social climber.)

Cook, Fannie, Mrs. Palmer's Honey, 1946.
Fellows, Alice, Laurel, 1950.
Marquand, John P., Late George Apley, 1938.
Field, Rachel, And Now Tomorrow, 1942.
class struggle:  (Cf. also labor dispute, strike.)

Adamie, Louis, Dynamite, 1934.
Norris, Charles Gilman, Flint, 1944.

club:  (Cf. also fraternity.)

Emary, Anne, Sorority Girl, 1952.

co-adaptation:  Cf. cooperation.

code:  Cf. moral code, social code.

coercion:  (Cf. also dominance.)


collective bargaining:  (Cf. also labor union.)

Zugsmith, Leane, A Time to Remember, 1936.

colonization:

Smith, Wersel, Another Morning, 1941.

Colorado:

Lester, Nancy, Stranger in Angel Town, 1952.
Sorensen, V. E., Neighbors, 1947.
Steele, Wilbur Daniel, Their Town, 1952.

commercialization:

Belfrage, C., Abide with Me, 1948.
Todrin, B., Plundered Heart, 1948.
Waugh, Evelyn, Loved One, 1948.

communication:  Cf. fine arts, gossip, intercommunication, news, radio, tradition.

communism:

Brinig, Myron, The Sun Sets on the West, 1935.
Cunningham, Albert Benjamin, Legacy for Our Sons, 1952.
Dos Passos, John, Adventures of a Young Man, 1939.
community: (Cf. also neighborhood, rural community, rural industrial community)

Bright, Robert, Life and Death of Little Joe, 1944.
Coszens, James Gould, The Last Adam, 1933.
Davis, Clyde Brion, Thudbury, 1952.
Jessey, Cornelia, Teach the Angry Spirit, 1949.
Rayford, Lee, Cottonmouth, 1941.
Smith, Madeline Babcock, Lemon Jelly Cake, 1952.

conduct: Cf. moral code.

confidence game:

conflict: (Cf. also cultural conflict, frustration, labor dispute, mental conflict, personal disorganization, social conflict, war.)

Canfield, Dorothy, Seasoned Timber, 1939.
D'Agostino, Guido, Barking of a Lonely Fox, 1952.
Kandel, Aben, City for Conquest, 1936.
McCarthy, Mary Therese, Groves of Academe, 1952.
Street, James, The Gauntlet, 1945.

conflict situation:

Gerson, Noel, Cumberland Rifles, 1952.
Lincoln, Victoria Endicott, February Hill, 1934.
Lothrop, Eleanor, Sing for Your Supper, 1952.
Mangione, Jerre, Mount Allegro, 1943.
Pinchot, Ben, Hagar, 1952.

conformity: Cf. fad, social control, social sanction.

Connecticut:

Cozzens, James Gould, Just and the Unjust, 1942.
Cozzens, James Gould, The Last Adam, 1933.
Field, Ben, Outside Leaf, 1943.
Field, Ben, Piper Tompkins, 1946.
Hull, Helen, Hawk's Flight, 1946.
Pinchot, Ben, Hagar, 1952.

conquest of nature:

Davis, Harold Lenoir, Winds of Morning, 1952.
Holmes, Wilfred Jay, Rendezvous, 1942.
Morgan, Stella Embree, Again the River, 1939.

conservation:

Feikema, F. F., This Is the Year, 1947.

consumers' cooperation: Cf. Cooperative movement.

conversion: (Cf. also acculturation, adjustment of personality, Americanization.)

Stancourt, Louis, A Flower for Sign, 1937.
continuity of culture: Cf. family, education, tradition.

cooperating companion: Cf. recreation.

Goodrich, Marcus, Delilah, 1941.

corporate action: Cf. cooperative movement, corporation, labor union.

corporation:

Seghers, Anna, The Revolt of the Fishermen, 1930.
Tippett, Thomas, Horseshoe Bottoms, 1935.

correctional institution: (Cf. also prison.)

Motley, Willard, Knock on Any Door, 1947.

country of destination: Cf. immigration.

courtship:

Fisher, Rudolph, Walls of Jericho, 1928.
Wilson, Neill Compton, Nine Brides and Granny Hite, 1952.

creative activity: Cf. adjustment of personality, fine arts.

crime: (Cf. also confidence game, embezzlement, gangster, kidnap, lynching, murder, organized crime, racketeer, suicide, underworld.)

Anderson, Edward, Thieves Like Us, 1937.
Algren, Nelson, Man with the Golden Arm, 1949
Armstrong, C., Unsuspected, 1946.
Camus, A., Plague, 1948.
Coe, Charles Francis, Ashes, 1952.
Forester, C. S., Payment Deferred, 1942.
crime: (continued)

Hichens, R. S., Paradise Case, 1933.
Kantor, M., Signal Thirty-Two, 1950.
Lastgarten, Edgar Marcus, Game for Three Losers, 1952.
MacDonald, William Colt, Blind Cartridges, 1951.
Shearing, The Crime of Laura Saville, 1941.
Stapp, A. D., Escape on Skis, 1949.
Stern, G. B., Woman in the Hall, 1939.
Strauss, T., Moonrise, 1946.
Swinnerton, F., The Fortunate Lady, 1941.
Wilkins, W. V., City of Frozen Fire, 1950.
Wright, E., Native Son, 1940.
Zugsmith, Leane, The Teckoning, 1934.

criminal: (Cf. also crime, psychopathic offender, white collar criminal.)

Bates, Ralph, Rainbow Fish, 1937.
Dortort, D., Burial of the Fruit, 1947.
Helseth, H. E., Chair for Martin Rome, 1947.
Phillpotts, Eden, Portrait of a Scoundrel, 1938.
Polnay, Peter, The Moot Point, 1948.
Rylte, Robert, Deep Dark River, 1935.
Stern, G. B., Woman in the Hall, 1939.

crisis: (Cf. also catastrophic change, social crisis.)

Troy, George, Headland, 1952.

crowd: (Cf. also mob mindedness.)

Weaver, J. D., Another Such Victory, 1948.

cultural change:

Douglas, Marjory, Road to the Sun, 1952.
Lumpkin, Grace, To Make My Bread, 1932.
Wilson, Mitchell, My Brother My Enemy, 1952.
Wylie, Ida Alexa Ross, Strangers Are Coming, 1941.
cultural conflict:

Avirett, B. D., Hear the Cock Crow, 1949.
Chapman, Maristan, Weather Tree, 1932.
Gerson, Noel, Cumberland Rifles, 1952.
Glenn, Isa, A Short History of Julia, 1930.
Glenn, Isa, Southern Charm, 1928.
Kafka, John, Sicilian Street, 1949.
Kirkland, Elithe Hamilton, Divine Average, 1952.
LaFarge, Oliver, The Enemy Gods, 1937.
Lumpkin, Grace, To Make My Bread, 1932.
Partridge, Bellamy, January Thaw, 1945.
Rolvaag, O. E., Peder Victorious, 1929.
Stegner, W., Second Growth, 1947.

cultural determination:

Wilson, Mitchell, My Brother My Enemy, 1952.

cultural island:

Glick, Carl, Three Times I Bow, 1943.
Jessey, Cornelia, Teach the Angry Spirit, 1949.
Mandel, George, Flee the Angry Strangers, 1952.

culture control: Cf. social control.

culture diffusion: Cf. acculturation.

culture pattern: Cf. industrial society.

current:

Glasgow, Ellen, They Stood to Folly, 1929.

curse:

Heyward, DuBose, Half Pint Flask, 1929.

custom: (Cf. also folkways, mores, tradition.)

Ballowe, H. L., Lawd Sayin' the Same, 1948.
Baner, Skulda Vanadis, Latchstring Out, 1944.
LaFarge, Oliver, Laughing Boy, 1929.
Skidmore, Hubert, I Will Lift up Mind Eyes, 1936.
custom: (continued)

Tempski, Arndt von, Thunder in Heaven, 1942.
Tillery, Carlyle, Red Bone Woman, 1950.
Valley, A. E., Marching Bonnet, 1948.
Vardoulakis, M., Gold in the Streets, 1945.

defense: (Cf. also war.)

Goodrich, Marcus, Delilah, 1941.
Holmes, Wilfred Jay, Rendezvous, 1942.

delinquency area (Cf. also zone of transition)

Harwin, Brian, Home Is Upriver, 1952.
Travers, Robert John, Funeral for Sabella, 1952.

demagogy:

Warren, Robert Penn, All the King's Men, 1947.

democracy:

Bell, Thomas, There Comes a Time, 1946.
Fernald, Helen, Plow the Dew Under, 1952.
Fisher, Dorothy Canfield, Seasoned Timber, 1939.
Hicks, Granville, There Was a Man in Our Town, 1952.
Hobart, Alice Tisdale, Cleft Rock, 1948.
Huston, McCready, Prodigal Brother, 1952.
Lewis, Sinclair, It Can't Happen Here, 1936.

demoralization: (Cf. also family disorganization, personal disorganization, personal maladjustment.)

Kuttner, Henry, Man Drowning, 1952.
Lee, Mary, It's a Great War, 1929.
Mandel, George, Flee the Angry Strangers, 1952.

depression: (Cf. also business cycle.)

Brinig, Myron, The Sun Sets on the West, 1935.
Callaghan, Morley, They Shall Inherit the Earth, 1935.
depression: (continued)

Sawyer, Ruth, Luck of the Road, 1934.
Sherman, Ray Wesley, Other Mahoney, 1944.
Tarkington, Booth, Heritage of Hatcher Ide, 1941.
Weaver, J. D., Another Such Victory, 1948.
Wolfert, Ira, Tucker's People, 1943.

desertion:

Dargan, Olive Tilford, Call Home the Heart, 1932.
Parsons, A., The Trial of Helen McLeod, 1938.
Peterskin, Julia, Scarlet Sister Mary, 1928.

dialect:

Chapman, Maristan, Homestead, 1929.
Hannum, Alberta Pierson, Thursday April, 1931.
Harrison, Brian, Home Is Upriver, 1952.
Carroll, Gladys Hasty, A Few Foolish Ones, 1935.
Collier, Tarleton, Fire in the Sky, 1941.
Davis, Reuben, Butcher Bird, 1936.
Henderson, George Wylie, Ollie Miss, 1935.
Harston, Zora Neale, Their Eyes Were Watching God, 1937.
Kennedy, Robert Emmet, Red Bean Row, 1929.
Manoff, Arnold, Telegram from Heaven, 1942.
Moody, Minnie Hite, Death Is a Little Man, 1936.
Moorehouse, Kathleen, Rain on the Just, 1936.
Wolfert, Ira, Tucker's People, 1943.
Peterskin, Julia, Bright Skin, 1932.
Williamson, Thames Ross, Woods Colt, 1933.

dictatorship:

Lewis, Sinclair, It Can't Happen Here, 1935.

diffusion:

Glick, Carl, Three Times I Bow, 1943.

direct action: (Cf. also sabotage, strike.)

Weaver, J. D., Another Such Victory, 1948.
discrimination: (Cf. also in-group, out-group, prejudice, privilege.)

Bright, Robert, The Intruders, 1946.

disease: (Cf. also mental disorder, neurosis.)

Beim, Lorraine, Triumph Clear, 1946.
Eichler, Alfred, Son of Song, 1938.
Evans, Virginia, Lovely Season, 1952.
Hines, Dorothy Palmer, No Wind of Healing, 1946.
Maxwell, William, They Came Like Swallows, 1937.
Rowell, Adelaide Corinne, Touchdown, 1942.
Surmelian, Leon Z., 98.6°, 1950.

disintegration:

Barretto, Larry, Old Enchantment, 1928.
Huston, McCready, Dear Senator, 1928.

disorganization: (Cf. also family disorganization, personal disorganization.)

Kehoe, Karon, City in the Sun, 1946.

disposition:

Calitri, Charles, Rickey, 1952.
Cozzens, James Gould, Just and the Unjust, 1942.
Coe, Charles Francis, Ashes, 1952.
Oursler, Will, Trial of Vincent Doon, 1941.
Parsons, A., The Trial of Helen McLeod, 1938.
Reywall, J., Trial of Alvin Bosker, 1948.
Sinclair, Upton, Boston, 1928.
Wallis, James Harold, Niece of Abraham Fein, 1943.
Walsh, W., Out of the Whirlwind, 1930.

divided self:

Schoonover, Lawrence, Quick Brown Fox, 1952.

divorce:

Fairbank, Janet Ayer, Rich Man Poor Man, 1936.
Hutter, Catherine, This Dear Encounter, 1952.
Jaynes, Clare, Early Frost, 1952.
divorce: (continued)

Hubbell, Catherine, Frances, 1950.
Lothrop, Eleanor, Sing for Your Supper, 1952.

domestic service:

Coleman, William Laurence, Clara, 1952.
Cuddeback, J., Unquiet Seed, 1947.
Davenport, Marcia, Valley of Decision, 1942.
Heyward, DuBose, Mamba's Daughters, 1929.
Lawrence, J. A., Good Home with Nice People, 1939.
Meade, J. R., Back Door, 1938.
Miller, N., Merry Innocents, 1947.
McVicker, Daphne Alaway, Queen Was in the Kitchen, 1944.
Sinclair, Upton Beall, Another Pamela, 1950.
Yates, E., Wind of Spring, 1945.

dominance:

Coleman, William Laurence, Clara, 1952.
Fenwick, Elizabeth, Afterwards, 1950.
Fish, Rachel, Newel Post, 1950.
Kelley, Welbourn, Inchin' Along, 1932.
Lewis, Sinclair, It Can't Happen Here, 1936.
Iyon, Dana, Tentacles, 1950.
Milburn, George, Catalogue, 1936.
Sykes, Gerald, Center of the Stage, 1952.
Tarkington, Booth, Kate Pennigate, 1943.
White, Melia, Woman at the Window, 1951.

drive:

Bromfield, Louis, Twenty-Four Hours, 1930.
Bushnell, Adelyn, Pay the Piper, 1950.
Gold, Michael, Jews without Money, 1932.

drug addiction:

Liepman, Heinz, Case History, 1950.
Mandel, George, Flee the Angry Strangers, 1952.
Ross, Nancy, Time's Corner, 1952.

duty: (Cf. also occupation, religion, status.)

Blodgett, Ruth Robinson, Home Is a Sailor, 1932.
Carroll, Gladys Hasty, A Few Foolish Ones, 1935.
Carroll, Gladys Hasty, As the Earth Turns, 1933.
Chase, Mary Ellen, Mary Peters, 1934.
Cozzens, James Gould, The Last Adam, 1933.
Fisher, Dorothy Canfield, Bonfire, 1933.
Hall, Leland, They Seldom Speak, 1936.
Lincoln, Victoria Endicott, February Hill, 1934.
Roberts, Dorothy James, Marshwood, 1949.
Tarkington, Booth, Mirthful Heaven, 1930.

Economic insecurity: (Cf. also unemployment.)

Barnes, Margaret Ayer, Within This Present, 1933.
Brody, Catherine, Cash Item, 1933.
Cantwell, Robert, The Land of Plenty, 1934.
Collier, Tarleton, Fire in the Sky, 1941.
Corbett, Elizabeth F., Young Mrs. Meigs, 1931.
Green, Paul, This Body the Earth, 1935.
Halper, Albert, Union Square, 1933.
Herrmann, John, The Salesman, 1939.
Johnson, Josephine, Now in November, 1934.
Lawrence, Josephine, If I Have Four Apples, 1935.
Lawrence, Josephine, The Sound of Running Feet, 1937.
Lawrence, Josephine, Years Are So Long, 1934.
Nathan, Robert, One More Spring, 1933.
Sinclair, Upton, Mountain City, 1930.
Skidmore, Hubert, I Will Lift Up Mine Eyes, 1936.
Smedly, Agnes, Daughter of Earth, 1929.
Stewart, George, Reluctant Soil, 1936.
Thomas, Dorothy, Home Place, 1936.
Wolfert, Ira, Tucker's People, 1943.
Zugsmith, Leane, A Time to Remember, 1936.

Economic planning:

Armstrong, Arnold B., Parched Earth, 1934.
Calkins, Clinch, Calendar of Love, 1952.
Dargan, Olive Tilford, A Stone Came Rolling, 1935.
Dos Passos, John, District of Columbia, 1952.
economic planning: (continued)

Dos Passos, John, Nineteen-Nineteen, 1932.
Halper, Albert, Union Square, 1933.
Johnson, Josephine, Jordanstown, 1937.
Lewis, Sinclair, It Can't Happen Here, 1936.
Lumpkin, Grace, Sign for Cain, 1935.
McIntyre, John C., Ferment, 1937.
Newhouse, Edward, This Is Your Day, 1937.
Sinclair, Upton, Boston, 1928.
Weatherwax, Clara, Marching! Marching!, 1935.

economic status: Cf. poverty, wealth.

economy: (Cf. also capitalism, consumers' cooperation, installment buying, money.)

Burke, Fielding, Call Home the Heart, 1932.
Burt, Katherine, Escape from Paradise, 1952.
Cunningham, Albert Benjamin, Legacy for Our Sons, 1952.

education: (Cf. also family, profession: teaching, school, tradition.)

Aldrich, Bess Streeter, A White Bird Flying, 1931.
Aldrich, Bess Streeter, Miss Bishop, 1933.
Fisher, Vardis, Passions Spin the Plot, 1934.
Laine, Alexander Kinnon, End of Roaming, 1930.
Kelley, Francis Clement, Problem Island, 1937.
Lawrence, Josephine, If I Have Four Apples, 1935.
Lewis, Sinclair, It Can't Happen Here, 1936.
McCarthy, Mary Therese, Groves of Academe, 1952.
Weller, George Anthony, Not to Eat, Not for Love, 1933.
Wilson, Mitchell, My Brother My Enemy, 1952.

embezzlement:

McIntyre, John C., Ferment, 1937.

emotion:

Coleman, William Laurence, Clara, 1952.
Hurst, Fannie, Five and Ten, 1929.

emotional dependency:

Gaines, Diana, Dr. Logan's Wife, 1952.
employer-employee relation: (Cf. also labor relations.)

Burke, Fielding, A Stone Came Rolling, 1935.
Greene, J. E., Not in Our Stars, 1945.
Lawrence, J. A., Sound of Running Feet, 1937.
Taber, G. B., Star to Steer by, 1938.

environment: (Cf. also geographic environment, habitat, social environment.)

Brown, Rollo Walter, Firemakers, 1931.
Chapman, Maristan, The Happy Mountain, 1928.
Clayton, John Bell, Six Angels at My Back, 1952.
Hall, Leland, They Seldom Speak, 1936.
Harwin, Brian, Home Is Upriver, 1952.
LaFarge, Christopher, The Sudden Guest, 1946.
LaFarge, Oliver, Laughing Boy, 1929.
MacDonald, Grace Lois, Swing Shift, 1952.
Rylee, Robert, Deep Dark River, 1935.
Thacher, Russell, Tender Age, 1952.
Stuart, Jesse, Hie to the Hunters, 1950.
Wickenden, Dan, Red Carpet, 1952.
Young, Stark, The Torches Flare, 1928.

escape mechanism:


estrangement:

Calkins, Clinch, Calendar of Love, 1952.
Stribling, Thomas S., Bright Metal, 1928.

ethics: (Cf. also value.)

Dooley, Roger Burke, House of Shanahan, 1952.
Ross, Nancy, Time's Corner, 1952.
Williams, George Aion, Blind Bull, 1952.

ethnos: Cf. people.

exclusion: Cf. outgroup.

extrovert personality:

Pagano, Jo, Golden Wedding, 1943.
face-to-face group: Cf. family, gang, home, neighborhood, rural community.

factory system:

Cantwell, Robert, The Land of Plenty, 1931.
Coker, Elizabeth, Day of the Peacock, 1952.
Field, Ben, Piper Tompkins, 1946.
Sherman, Ray Wesley, Other Mahoney, 1944.
Smitter, Wersel, F. O. B. Detroit, 1938.

fad:

Jessey, Cornelia, Teach the Angry Spirit, 1949.
Steig, Henry, Send Me Down, 1941.

familial behavior: (Cf. also family, husband, parental relations, wife.)

Barretto, Larry, Old Enchantment, 1928.
Burt, Katherine, Escape from Paradise, 1952.
Carroll, Gladys Hasty, As the Earth Turns, 1933.
Glaspell, Susan, Ambrose Holt and Family, 1931.
Herward, DuBose, Mamba's Daughter, 1929.
Huston, McCready, Prodigal Brother, 1952.
Kamal, Ahmad, Full Fathom Five, 1946.
Roberts, Dorothy James, Marshwood, 1949.
Sedges, John, Bright Procession, 1952.
Skidmore, Robert Douglas, Years Are Even, 1952.
Steed, Christine, People with Dogs, 1952.
Wilson, Mitchell, My Brother My Enemy, 1952.

family: (Cf. also rural family.)

Barnes, Margaret Ayer, Edna His Wife, 1935.
Brinig, Myron, This Man Is My Brother, 1932.
Burnham, David, This Our Exile, 1931.
Calitri, Charles, Rickey, 1952.
Calkins, Clinch, Calendar of Love, 1952.
Carote, Truman, Grass Harr, 1951.
Carpenter, M., Experiment Perilous, 1943.
Corbett, Elizabeth Frances, Richer Harvest, 1952.
DeJong, D. C., Two Sofas in the Parlor, 1952.
Delmar, Vina, Bad Girl, 1923.
Deasy, M., Hour of Spring, 1946.
Dooley, Roger Burke, House of Shanahan, 1952.
Douglas, Irvine, Seventy-Seven Willow Road, 1946.
Ermdman, Louis C., Years of the Locust, 1947.
Feikema, Feike Frederick, The Giant, 1952.
Forbes, Kathryn, Mama's Bank Account, 1943.
Fulmer, Margaret Witter, Her Son, 1929.
Gale, Zona, Papa La Fleur, 1933.
Glass, Ellen, In This Our Life, 1941.
Goolden, Barbara, Waking Bird, 1929.
Green, H., Back, 1946.
Hagopian, Richard, Faraway the Spring, 1952.
Harris, Markham, High Morning Fog, 1952.
Herbst, Josephine, Nothing Is Sacred, 1928.
Hesse, H., Demian the Story of a Youth.
Hopkins, Stanley, The Ladies, 1933.
Hull, Helen Rose, Candle Indoors, 1936.
Hull, Helen Rose, Hardy Perennial, 1933.
Hull, Helen Rose, Heat Lightning, 1932.
Hull, Helen Rose, Hardy Perennial, 1933.
Hurst, Fannie, A President Is Born, 1928.
Kantor, MacKinlay, El Goes South, 1930.
Kelley, Walbourn, So Fair a House, 1936.
Kellino, P., Del Palma, 1948.
Lawrence, Josephine, If I Have Four Apples, 1935.
Lawrence, Josephine, Song in the Night, 1952.
Lewis, Grace Livingstone, Half a Loaf, 1931.
Lewis, Sinclair, Ann Vickers, 1933.
Lewisohn, Ludwig, Island Within, 1928.
Lewisohn, Ludwig, Stephen Escott, 1930.
Liepmann, K., Nights of an Old Child, 1937.
Lloyd, D., Son and Stranger, 1950.
Marks, P., Between Two Autumns, 1941.
Maxwell, William, They Came Like Swallows, 1937.
Mellinger, May, Splint Road, 1952.
family: (continued)

Millar, Margaret, Cannibal Heart, 1949.
Morgan, C., Portrait in a Mirror, 1932.
Morgan, C., The Empty Room, 1941.
Morgan, C., The Voyage, 1940.
Morton, Frederic, Asphalt and Desire, 1952.
Morris, Charles Gilman, Seed, 1930.
Mitchell, Ruth Comfort, Of Human Kindness, 1940.
O'Hara, Mary, My Friend Flicka, 1941.
Ostense, Martha, The Waters Under the Earth, 1930.
Parrish, A., Poor Child, 1945.
Parrott, Katherine Ursula, The Tumult and the Shouting, 1933.
Pinchot, Ben, Hagar, 1952.
Pine, Hester, Waltz Is Over, 1943.
Pound, Arthur, Once a Wilderness, 1934.
Reisner, M., Katherine and the Dark Angel, 1948.
Renault, M., Return Tonight, 1947.
Rogers, Samuel, Dusk at the Grove, 1934.
Rogers, Samuel, The Birthday, 1932.
Sture-Vasa, Mary O'Hara, Son of Adam Wyngate, 1952.
Walker, Mildred, Fireweed, 1934.
Whitney, Parkhurst, Time Exposure, 1931.
Wiley, John, Queer Street, 1928.
Williams, B., Leave Her to Heaven, 1944.
Williams, William Carlos, Build-Up, 1952.
Wolfe, Thomas, Look Homeward Angel, 1929.
family disorganization: (Cf. also broken home, desertion, divorce.)

Auchincloss, Louis, Sybil, 1952.
Barnes, Margaret Ayer, Years of Grace, 1930.
Dargan, Olive Tilford, Call Home the Heart, 1932.
Engstrand, Stuart David, Husband in the House, 1952.
Fendick, Elizabeth, Afterwards, 1950.
Frost, Frances M., Yoke of Stars, 1939.
Hobart, Alice Tisdale, Cleft Rock, 1948.
Lawrence, Josephine, If I Have Four Apples, 1935.
Lyon, Dana, Tentacles, 1950.
Resaile, Forrest, East of Midnight, 1945.
Rylee, R., Ring and the Cross, 1947.
Seay, Susan, Neither Man nor Angel, 1952.
Suckow, Ruth, The Bonney Family, 1933.
White, Nelia, Woman at the Window, 1951.
Wickenden, Dan, Walk Like a Mortal, 1940.

farm:

Armstrong, Arnold B., Parched Earth, 1934.
Cuddeback, J., Unquiet Seed, 1947.
Feikema, P. F., This Is the Year, 1947.
Field, Ben, Outside Leaf, 1943.
Henderson, Nole, This Much Is Mine, 1934.
Ferry, George Sessions, Hackberry Cavalier, 1944.
Sorensen, V. E., Neighbors, 1947.
Stevens, L., Days of Promise, 1948.
Stong, Phillip Suffield, Stranger's Return, 1933.
Thomas, Dorothy, The Home Place, 1936.

farm population: (Cf. also rural community, rural industrial community.)

Burress, John, Little Rule, 1952.
Carroll, Gladys Hasty, As the Earth Turns, 1933.
D'Agostino, Guido, Barking of a Lonely Fox, 1952.
Fernald, Helen, Plow the Dew Under, 1952.
Grew, David, Migration, 1928.
Johnson, Josephine, Now in November, 1934.
Winston, Clara, Closest Kin There Is, 1952.

fascism:

Fisher, Dorothy Canfield, Seasoned Timber, 1939.
Lewis, Sinclair, It Can't Happen Here, 1936.
Stevens, L., Days of Promise, 1948.
fascism: (continued)

Browne, Lewis, See What I Mean, 1943.

Federal Bureau of Investigation:

Miller, M., Sure Thing, 1949.

fine arts: (Cf. also theatre.)

Baker, F., Before I Go Hence, 1947.
Francis, R., We Fly Away, 1948.
Hodgins, E., Mr. Blandings Builds His Dream House, 1947.
Lee, Harry, Fox in the Cloak, 1938.
Wight, Frederick, South, 1935.

Florida:

Abrahams, W. M., By the Beautiful Sea, 1947.
Clayton, John Bell, Six Angels at My Back, 1952.
Davis, Doris, Women of Champion City, 1952.
Douglas, Marjory, Road to the Sun, 1952.
Hurston, Zora N., Their Eyes Were Watching God, 1937.
Jenkins, Sara Lucille, Year in Paradise, 1952.
Pratt, Theodore, Big Bubble, 1952.
Rawlings, Marjorie Kinnan, South Moon Under, 1933.
Russ, Wilma, Quivering Earth, 1952.

folk society:

Chapman, Maristan, Weather Tree, 1932.

folklore:

Ballowe, H. L., Lawd Sayin' the Same, 1948.
Peterkin, Julia, Bright Skin, 1932.

folkways:

Burke, Fielding, A Stone Came Rolling, 1935.
Giles, Janice, Tara's Healing, 1952.
Kennedy, Robert Emmet, Red Bean Row, 1929.
Stribling, Thomas S., Bright Metal, 1928.

Lewis, Sinclair, It Can't Happen Here, 1936.

Doner, Mary Frances, Blue River, 1946.
Englstrand, Stuart David, Husband in the House, 1952.
Green, Paul, Laughing Pioneer, 1932.
Mandel, George, Flee the Angry Strangers, 1952.
Johnson, Josephine, Jordanstown, 1937.
Savarese, Julia, Weak and the Strong, 1952.
Wolfert, Ira, Tucker's People, 1943.

Keogh, Theodore, Mag, 1950.
Price, Emerson, Inn of That Journey, 1939.

Burnett, William, Little Caesar, 1929.
Gold, Michael, Jews without Money, 1932.
Malcolm-Smith, George, Square Peg, 1952.
Travers, Robert John, Funeral for Sabella, 1952.
Walsh, T., Nightmare in Manhattan, 1950.

Mann, Thomas, The Beloved Returns, 1940.
Sedgwick, Ethel, Promise, 1941.

Dos Passos, John, Forty-Second Parallel, 1930.

Georgi
Georgia: (continued)

Ethridge, Willie, Mingled Yarn, 1938.
Glenn, Isa, A Short History of Julia, 1930.
Lee, Harry, Fox in the Cloak, 1938.
Moody, Minnie Hite, Death Is a Little Man, 1936.

ghetto: (Cf. also minority group.)

Mangione, Jerre, Mount Allegro, 1943.

goal: Cf. achievement, motivation, social teleosis.

gossip:

Seifert, Elizabeth, Surgeon in Charge, 1942.
Stong, Phillip Duffield, Village Tale, 1934.
Williams, William Carlos, Build-Up, 1952.

government: (Cf. also communism, democracy, fascism, political action, taxation.)

Burnett, W. R., King Cole, 1936.
Childs, Marquis William, Washington Calling, 1937.
Cozzens, James Gould, The Last Adam, 1933.
Dineen, Joseph F., Ward Eight, 1936.
Fairbank, Janet Ayer, Rich Man Poor Man, 1936.
Huston, McCready, Dear Senator, 1928.
Lewis, Sinclair, It Can't Happen Here, 1936.
Sinclair, Upton, Boston, 1928.
Whitlock, Brand, Big Matt, 1928.

group behavior: (Cf. also custom, tradition.)


growth:

Lee, Clarence P., The Unwilling Journey, 1940.

guidance: (Cf. vocational rehabilitation, vocational social adjustment.)

habitat: (Cf. environment, home, overcrowding.)
handicapped:

Henkle, Henrietta, Bread from Heaven, 1952.
Barber, Elsie, The Trembling Years, 1949.
Busch, Nevin, They Dream of Home, 1944.
Einselen, Anne Frances, Sleepless Candle, 1941.
Field, Rachel, Lyman, And Now Tomorrow, 1942.
Kerr, S., As Tall as Pride, 1949.
Marks, Percy, Full Flood, 1942.
Robinson, Mabel Louise, Island Noon, 1942.

Hawaii:

Tampski, Armine von, Thunder in Heaven, 1942.

hero-cult:

Day, Lillian, Youngest Profession, 1940.
Weaver, John Van Alstyne, Her Knight Comes Riding, 1928.

hinterland:

Stuart, Jesse, Taps for Private Tussie, 1943.

home:

Slade, Caroline, Job's House, 1941.
Turnbull, Agnes, Gown of Glory, 1952.

honeymoon:

Freyberg, Margaret Howe, The Bride, 1952.

horizontal mobility:

Bedwell, Harry, Boomer, 1942.
Lumpkin, Grace, To Make My Bread, 1932.

household administration: (Cf. also husband, wife, parental relation.)

Sorensen, V. E., Neighbors, 1947.
housing: (Cf. also home, overcrowding.)

Hodgins, E., Mr. Blandings Builds His Dream House, 1947.
Nye, Bud, Home Is If You Find It, 1947.
Savarese, Julia, Weak and the Strong, 1952.
Thomas, Dorothy, Home Place, 1936.

human ecology: (Cf. also environment.)

Colwell, M., Wind off the Water, 1945.
Fleming, Berry, Siesta, 1935.
Robinson, Mabel Louise, Island Noon, 1942.
Travers, Robert John, Funeral for Sabella, 1952.
Wilson, J. W., High John the Conqueror, 1948.

husband:

Coleman, William Laurence, Clara, 1952.
Engstrand, Stuart David, Husband in the House, 1952.
Evans, V., Cautious Husband, 1949.
Evans, Virginia, Lovely Season, 1952.
Evans, John, Full of Life, 1952.
Fisher, Dorothy Canfield, The Deepening Stream, 1930.
Freydberg, Margaret Howe, The Bride, 1952.
Glaspell, Susan, Ambrose Holt and Family, 1931.
Hull, Helen, Heat Lightning, 1932.
Lieberant, Henry, Teacher's Husband, 1941.
Nathan, Robert, Enchanted Voyage, 1936.
Post, Mary Brinker, Prescription for Marriage, 1952.
Troy, George, Headland, 1952.
White, Nelia, Merry Month of May, 1952.

hybrid:

Cannon, Cornelia James, Red Rust, 1928.
Saxon, Lyle, Children of Strangers, 1937.

Idaho:

Stewart, George, Reluctant Soil, 1936.

ideal: (Cf. also moral ideals.)
ideal: (continued)

Fineman, Irving, This Pure Young Man, 1930.
Hayes, D., Who Walk with the Earth, 1945.
Morgan, Paul, A Lamp on the Plains, 1937.
Scott, V. J., Hickory Stick, 1948.

identical twins:

Skidmore, Robert Douglas, Years Are Even, 1952.

ideology:

Fisher, Dorothy Canfield, Seasoned Timber, 1939.
Schulberg, Budd Wilson, Disenchanted, 1950.

Illinois:

Corbett, Elizabeth Frances, Richer Harvest, 1952.
Parsons, A., The Trial of Helen McLeod, 1938.
Smith, Madeline Babcock, Lemon Jelly Cake, 1952.
Tippett, Thomas, Horseshoe Bottoms, 1935.

illiteracy:

Nunn, G. T., White Shadows, 1947.

immigration: (Cf. also acclimatization, Americanization.)

Adamic, Louis, Grandsons, 1935.
Baner, Skulda Vanadis, Latchstring Out, 1944.
Bell, Thomas, Out of This Furnace, 1941.
Bisno, Beatrice, Tomorrow's Bread, 1938.
Brinig, Myron, Singermann, 1929.
Cannon, Cornelia James, Hairs, 1930.
Cather, Willa Sibert, My Antonia, 1928.
Cotsakis, Roxane, Wing and the Thorn, 1952.
Curran, M. D., Parish and the Hill, 1948.
D'Agnostino, Guido, Olives on the Apple Trees, 1940.
Davis, George, The Opening of a Door, 1931.
Deasy, M., Hour of Spring, 1948.
immigration: (continued)

DeCapite, Michael, Maria, 1943.
DeJong, D. C., Two Sofas in the Parlor, 1952.
DiDonato, Pietro, Christ in Concrete, 1939.
Eastman, Elizabeth, Sun on Their Shoulders, 1934.
Engstrand, Stuart David, They Sought for Paradise, 1939.
Fernald, Helen, Plow the Dew Under, 1952.
Field, Ben, Outside Leaf, 1943.
Flack, Ambrose, Family on the Hill, 1945.
Forbes, Kathryn, Mama's Bank Account, 1943.
Grossberg, E., Farewell My Son, 1946.
Hagopian, Richard, Faraway, the Spring, 1952.
Hilper, Albert, Union Square, 1933.
Havill, E., Big Ember, 1947.
Hobart, Alice Tisdale, The Cup and the Sword, 1942.
Kehoe, Karon, City in the Sun, 1946.
Hindus, Maurice, Magda, 1951.
Lewisohn, Ludwig, Island Within, 1928.
Mangione, Jerre, Mount Allegro, 1942.
Matson, Norman Hagheim, Day of Fortune, 1928.
Molnar, Maria, Katika, 1947.
Pagano, Jo, Golden Wedding, 1943.
Pine, Hester, Waltz Is Over, 1943.
Rolvvaag, O. E., Peder Victorious, 1929.
Runbeck, Margaret Lee, Hungry Man Dreams, 1952.
Sykes, Hope Williams, Second Hoeing, 1935.
Todd, Helen, Roots of the Tree, 1944.
Wallis, James Harold, Niece of Abraham Pein, 1943.
Williams, William Carlos, White Mule, 1937.
Williams, William Carlos, Build-Up, 1952.
Yesierska, Ansia, All I Could Never Be, 1932.

Indiana:

Coursen, Dorothy, Fire of Spring, 1928.
North, Sterling, Reunion on the Wabash, 1952.

indictment:

Parsons, A., The Trial of Helen McLeod, 1938.

individual adjustment: Cf. personal adjustment, adjustment of personality.

individual deterioration: (Cf. also disease, mental deficiency.)

Bushnell, Adelyn, Pay the Piper, 1950.
Davis, Clyde Brion, Thudbury, 1952.
individual deterioration: (continued)

Lyon, Dana, Tentacles, 1950.
Madow, Ben, Forty-Four Gravel Street, 1952.
Mullen, Gilmore, Sweet Man, 1930.

individual reorganization:

Troy, George, Headland, 1952.

individual wish:

Bromfield, Louis, Twenty-Four Hours, 1930.

individuality:

Skidmore, Hobart Douglas, Years Are Even, 1952.

industrial organization:


industrial relations: (Cf. also labor dispute, labor problem, labor relation.)

Lanham, Edwin, Thunder in the Earth, 1941.

industrial revolution: Cf. industrialization.

industrial society:

Barnes, Margaret Ayer, Within This Present, 1933.
Cantwell, Robert, The Land of Plenty, 1934.
Dargan, Olive Tilford, Call Home the Heart, 1932.
Dos Passos, John, The Big Money, 1936.
Havinghurst, Walter, Pier Seventeen, 1935.
Hergesheimer, Joseph, Foolscap Rose, 1934.
McIntyre, John C., Ferment, 1937.
Pinchot, Ben, Hagar, 1952.
Rollins, William, Shadow Before, 1934.
industrial society: (continued)

Sinclair, Upton, Boston, 1928.
Steinbeck, John, In Dubious Battle, 1936.
Verse, Mary Marvin, Strike, 1930.
Whitcomb, Robert, Talk United States, 1935.
Zugsmith, Leane, A Time to Remember, 1936.

industrialization: (Cf. also large scale industry.)

Adams, S., Sunrise to Sunset, 1950.
Bethea, Jack, Cotton, 1928.
Burke, Fielding, A Stone Came Rolling, 1935.
Caldwell, J. T., The Turnbulls, 1943.
Coker, Elizabeth, Day of the Peacock, 1952.
Cunningham, Albert Benjamin, Legacy for Our Sons, 1952.
Field, Rachel L., And Now Tomorrow, 1942.
Forbes, E., Running of the Tide, 1948.
Fitz-Simons, F., Bright Leaf, 1948.
Laham, Edwin, Thunder in the Earth, 1941.
Levin, Meyer, Citizens, 1940.
Longstreet, Stephen, Beach House, 1952.
Pound, Arthur, Once a Wilderness, 1934.
Sinclair, Upton, Oil, 1927.

influence:

Laupferty, Lillian, Baritone, 1948.

in-group: (Cf. also class consciousness, out-group, stranger.)


inheritance:

Gorky, Maxim, Foma Gordoyov, 1928.

installment buying:

Lawrence, Josephine, If I Have Four Apples, 1936.

institution: (Cf. also operative institution, remedial institution, social institution.)
institution: (continued)

Gaskin, Moire, Heaven Knows Where, 1952.
Slaughter, Frank Gill, East Side General, 1952.

institutional adjustment: Cf. industrialization.

intercommunication: (Cf. also news, radio, transportation.)

Jay, Mae, Sleighbell Trail, 1937.

interest group: Cf. labor union.

internal migration:

Chapman, Maristan, The Happy Mountain, 1928
Crew, David, Migration, 1928.
Hobart, Alice Tisdale, Cleft Rock, 1948.
Lumpkin, Grace, To Make My Bread, 1932.
Wickenden, Dan, Red Carpet, 1952.

interview:

Porteous, C., South Wind Blows, 1948.

Iowa:

Stong, Phillip Duffield, State Fair, 1932.
Stong, Phillip Duffield, Stranger's Return, 1933.
Stong, Phillip Duffield, The Long Lane, 1939.
Stong, Phillip Duffield, Village Tale, 1934.

isolation:

Chapman, Maristan, Weather Tree, 1932.
Kelley, Francis Clement, Problem Island, 1937.
Lincoln, Joseph Crosby, Blowing Clear, 1930.
Stong, Phillip Duffield, Village Tale, 1934.
Stribling, Thomas S., Bright Metal, 1928.

Judaism:

Asch, Shalom, East River, 1946.
Bishop, Leonard, Down All Your Streets, 1952.
Judaism: (continued)

Brinig, Myron, This Man Is My Brother, 1932.
Cook, T. F., Storm Against the Wall, 1948.
Field, Ben, Outside Leaf, 1943.
Levin, Meyer, The Old Bunch, 1937.
Levi-Sohn, Ludwig, Inland Within, 1928.
Morton, Frederic, Asphalt and Desire, 1952.

Justice:

Cozza, James Gould, Just and the Unjust, 1942.

Juvenile Delinquency:

Baumer, Marie, Seeker and the Sought, 1949.
Calitri, Charles, Rickey, 1952.
Clayton, John Bell, Six Angels at My Back, 1952.
Ellison, Hal, Tomboy, 1930.
Himes, Cast the First Stone, 1952.
Hobart, Alice Tisdale, Cleft Rock, 1947.
Slade, Caroline, Margaret, 1936.
Windham, Donald, Dog Star, 1950.
Wright, Richard, Native Son, 1940.

Kansas:

Davis, Kenneth Sydney, Morning in Kansas, 1952.
Fernald, Helen, Plow the Dew Under, 1952.

Kentucky:

Giles, Janice, Tara's Healing, 1952.
McMeekin, C., City of the Flags, 1951.
Stuart, Jesse, Hie to the Hunters, 1950.
Summers, Hollis Spurgeon, Brighten the Corner, 1952.

Kidnap:

Benefield, B., Valiant Is the Word for Cairie, 1935.
Pagano, J., Condemned, 1947.

Labor: (Cf. also labor dispute, labor movement, labor relations, labor union.)
labor: (continued)

Hawkes, John, Beetle Leg, 1952.
Koors, C. G., Flint, 1944.
Simon, C. M. H., Share-Cropper, 1937.
Still, J., River of Earth, 1940.
Williams, B. A., Owen Glen, 1950.

labor dispute: (Cf. also strike.)

Goker, Elizabeth, Day of the Peacock, 1952.
Sinclair, Upton, Oil, 1927.

labor movement:

Adamic, Louis, Grandsons, 1935.
Bisno, Beatrice, Tomorrow's Bread, 1938.
Chase, Borden, Sandhog, 1938.
Cochrane, Ben, Disillusion, 1940.
Levin, Meyer, Citizens, 1940.
Hayes, D., Who Walk with the Earth, 1945.
Johnson, Josephine, Jordanstown, 1937.
Lumpkin, Grace, To Make My Bread, 1932.
MacDonald, Grace Lois, Swing Shift, 1952.
Maltz, Albert, The Underground Stream, 1940.
Sinclair, Upton, Little Steel, 1938.
Taber, G. B., Star to Steer by, 1938.
Tippett, Thomas, Horseshoe Bottoms, 1935.
Travers, Robert John, Funeral for Sabella, 1952.
Vorse, Mary Heaton, Strike, 1930.
Zugsmith, Leane, Time to Remember, 1936.

labor relations: (Cf. also personnel work.)

Greene, J. E., Not in Our Skies, 1945.
Duncan, David, Serpent's Egg, 1950.
Tillet, Dorothy, Angry Dust, 1946.
Walker, Charles Rumford, Bread and Fire, 1927.

labor union:

Bell, Thomas, There Comes a Time, 1946.
Cook, Fannie, Mrs. Palmer's Honey, 1946.
labor union: (continued)

Field, Ben, Piper Tompkins, 1946.
McIntyre, John C., Femment, 1937.

large scale industry: (Cf. also mining.)

Bell, Thomas, Out of This Furnace, 1941.
Abzug, M., Seventh Avenue Story, 1947.
Fitz-Simons, F., Bright Leaf, 1948.
Norris, Charles Gilman, Flint, 1944.

law: (Cf. also government, religion.)

Coe, Charles Francis, Ashes, 1952.
Cozzens, James Gould, Just and the Unjust, 1942.

leadership: (Cf. also personal ascendancy.)

Chase, Borden, Sandhog, 1936.
Norris, Charles, Flint, 1944.
Taber, G. B., Star to Steer by, 1938.

leisure class: Cf. aristocracy.

libel:

Cooper, Kent, Anna Zenger, 1946.

locality: Cf. sections of the country, e.g. Mid-West; and states of the United States, e.g. Michigan; also Alaska, Hawaii.

Louisiana:

Kennedy, R. E., Gritty People, 1928.
Mellinger, May, Splint Road, 1952.
Rylee, Robert, Deep Dark River, 1935.

lynching:

Clark, Walter Van Tilburg, Ox-bow Incident, 1940.
Pagano, J., Condemned, 1947.
Thomas, W., God Is for White Folks, 1947.
Maine:

Carroll, Gladys Hasty, A Few Foolish Ones, 1935.
Carroll, Gladys Hasty, As the Earth Turns, 1933.
Carroll, Gladys Hasty, Neighbor to the Sky, 1937.
Chase, Mary Ellen, Mary Peters, 1934.
Flint, Margaret, Old Ashburn Place, 1936.
Ogilvie, E., Rowan Head, 1949.
Stafford, Jean, Catherine Wheel, 1952.
Tarkington, Booth, Mirthful Haven, 1930.

Marginal Group:

Glick, Carl, Three Times I Dow, 1943.
Yutang, Lin, Chinatown Family, 1948.

Marriage:

Aldrich, Bess Streeter, A White Bird Flying, 1931.
Carpenter, Bruce, Blossoming Year, 1952.
Feikema, Feike Frederick, The Giant, 1952.
Gaines, Diana, Dr. Logan's Wife, 1952.
Hull, Helen, Hawk's Flight, 1946.
Hull, Helen, Heat Lightning, 1932.
Sampson, Georgianne, Key to the Other, 1952.
Rorick, Isabel Scott, Mr. and Mrs. Cugat, 1940.
Smith, Robert Paul, Time and the Place, 1952.
Sykes, Gerald, Center of the Stage, 1952.

Marriage Ritual:

Freydberg, Margaret Howe, The Bride, 1952.
Ryan, Harriet Fitts, Mother of the Groom, 1951.

Massachusetts:

Carpenter, Bruce, Blossoming Year, 1952.
Dineen, Joseph F., Ward Eight, 1936.
Lincoln, Victoria Endicott, February Hill, 1934.

Material Culture:

Sedges, John, Bright Procession, 1952.

Mental Deficiency: Cf. mental disorder.
mental disorder:

Brown, Carlton, Brainstorm, 1944.
Creatore, L., This World Is Mine, 1947.
Delehanty, Elizabeth, Year One, 1946.
Ruark, Robert Chester, Grenadine's Spawn, 1952.
Ward, Mary Jane, Snake Pit, 1946.

mental hygiene:


metropolis:

Barnes, Margaret Ayer, Within This Present, 1933.
Burt, Struthers, Along These Streets, 1942.
Dahlberg, Arthur O., From Flushing to Calvary, 1932.
Dineen, Joseph, Ward Eight, 1936.
Dowley, Clifford, Jasmine Street, 1952.
Fairbank, Janet Ayer, Rich Man Poor Man, 1936.
Hughes, Dorothy Belle, Davidian Report, 1952.
Hall, Wilbur, Mr. Jory, 1947.
Kandel, Aben, City for Conquest, 1936.
Levin, Meyer, The Old Bunch, 1937.
Lipton, Lawrence, Brother the Laugh Is Bitter, 1942.
Marquand, John P., Late George Apley, 1938.
 Sampson, Georgianne, Key to the Other, 1952.
Savarose, Julia, Weak and the Strong, 1952.
Sedgess, John, Bright Procession, 1952.
Weaver, John Van Alstyne, Her Knight Comes Riding, 1928.
Wickenden, Dan, Red Carpet, 1952.
Wolfert, Ira, Tucker's People, 1943.

Michigan:

Doner, Mary Frances, Blue River, 1946.
Pound, Arthur, Once a Wilderness, 1934.

middle class:

Fenwick, Elizabeth, Afterwards, 1950.
middle class: (continued)

Gibbons, Robert Faucett, Bright Is the Morning, 1943.
Lawrence, Josephine, If I Have Four Apples, 1935.
Marquand, John F., Point of No Return, 1949.
Zugsmith, Leane, Time to Remember, 1936.

Mid-West:

Aldrich, Bess Streeter, Miss Bishop, 1933.
Banning, Margaret Culkin, Clever Sister, 1947.
Brody, Catherine, Cash Item, 1933.
Crawford, Nelson Antrim, Unhappy Wind, 1930.
Duncan, T. W., Ous the Great, 1947.
Holt, Isabella, Rampole Place, 1952.
Mlaker, F., He the Father, 1950.
Seavy, Susan, Neither Man nor Angel, 1952.
Suckow, Ruth, The Bonney Family, 1933.
Todd, Helen, Roots of the Tree, 1941.
Wylie, Jeane, Face to Face, 1952.

migration: Cf. colonization, internal migration, immigration.
migratory worker: Cf. internal migration.

milieu: (Cf. also environment.)

Riesenberg, F., East Side West Side, 1927.

mining:

Atherton, S. H., Mark's Own, 1941.
Brinig, Myron, The Sun Sets on the West, 1935.
Brown, Rollo Walter, Firemakers, 1931.
Gilfillan, Lauren, I Went to Pit College, 1933.
Jenkins, Sara Lucille, Year in Paradise, 1952.
MacDonald, Grace Lois, Swing Shift, 1952.
Sinclair, Upton, Oil, 1927.
Pagano, Jo, Golden Wedding, 1943.
Steele, Wilbur Daniel, Their Town, 1952.
Thomas, Newton G., The Long Winter Ends, 1941.
Tippett, Thomas, Horseshoe Bottoms, 1935.

Minnesota:

Cannon, Cornelia James, Red Rust, 1928.
Minnesota: (continued)

Davis, Kenneth Sydney, In the Forests of the Night, 1942.
Feikema, Feike Frederick, The Giant, 1952.
Havill, Edward, Big Ember, 1947.
Krause, Herbert, Wind without Rain, 1939.

minority group: (Cf. also marginal group.)

Austin, Mary, Starry Adventure, 1931.
Brinig, Myron, This Man Is My Brother, 1932.
DeCapite, Michael, Maria, 1943.
Fuchs, Daniel, Homage to Blenholt, 1936.
Glick, Carl, Three Times I Bow, 1943.
Jessey, Cornelia, Teach the Angry Spirit, 1949.
Kennedy, Robert Emmet, Red Bean Row, 1929.
LaFarge, Oliver, The Enemy Gods, 1937.
Levin, Meyer, The Old Bunch, 1937.
Mangione, Jerre, Mount Allegro, 1943.
Manoff, Arnold, Telegram from Heaven, 1942.
Nunn, G. T., White Shadows, 1947.
Pagano, Jo, Golden Wedding, 1943.

miscegenation:

Coleman, William Laurence, Clara, 1952.
Lawrence, Josephine, Let Us Consider One Another, 1945.
Pope, Edith, Colcorton, 1944.
Westheimer, D., Summer on the Water, 1948.

missionary:

Horgan, Paul, Devil in the Desert, 1952.

Mississippi:

Crump, Louise, Helen Templeton's Daughter, 1952.

Missouri:

Burress, John, Little Mule, 1952.
Clemens, Nancy, Under Glass, 1937.
Cook, Fannie, Mrs. Palmer's Honey, 1946.
moral-mindedness:

Coleman, William, Clara, 1952.
Halper, Albert, Union Square, 1933.
Jessey, Cornelia, Teach the Angry Spirit, 1949.

money:

Cunningham, Albert Benjamin, Legacy for Our Sons, 1952.
Marquand, John P., Point of No Return, 1949.
Nathan, Robert, One More Spring, 1933.

monopoly:

Dos Passos, John, The Big Money, 1937.

Montana:

Brinig, Myron, The Sun Sets on the West, 1935.
MacLeod, Norman, The Bitter Roots, 1941.
Walker, Mildred, Winter Wheat, 1944.

moral code:

Burns, John, Cry of Children, 1952.
Dooley, Roger Burke, House of Shanahan, 1952.
Dowdey, Clifford, Jasmine Street, 1952.
Glasgow, Ellen, They Stooped to Folly, 1929.
Huston, McCready, Prodigal Brother, 1952.
Hutter, Catherine, This Dear Encounter, 1952.
Sinclair, Upton, Another Pamela, 1950.

moral conduct: Cf. moral code.

moral ideals:

Cannon, Cornelia James, Red. Rust, 1928.
LaFarge, Oliver, Laughing Boy, 1929.

moral lag:

Glasgow, Ellen, They Stooped to Folly, 1929.

moral standard: Cf. moral code.

morale: (Cf. also leadership, social movement, fraternity.)
morale: (continued)

Goodrich, Marcus, Delilah, 1941.
Holmes, Wilfred Jay, Rendezvous, 1942.
Hull, Helen, Hardy Perennial, 1933.
Lay, B., and Bartlett, S., Twelve O'clock High, 1948.

more:

Cotsakis, Roxane, Wing and the Thorn, 1952.
Williamson, Thames Ross, Woods Colt, 1933.
Wolfe, Thomas, Look Homeward Angel, 1929.

motivation:

Calitri, Charles, Rickey, 1952.
Horgan, Paul, Devil in the Desert, 1952.
Hurst, Fannie, Five and Ten, 1929.
Lauferty, Lillian, Baritone, 1948.
Lothrop, Eleanor, Sing for Your Supper, 1952.
White, Nelia, Merry Month of May, 1952.

murder:

Bosworth, Allen R., Full Crash Dive, 1942.
Cameron, Owen, Mountains Have No Shadow, 1952.
Coe, Charles, Ashes, 1952.
Dortort, D., Burial of the Fruit, 1947.
Douglas, Marjory, Road to the Sun, 1952.
Heyer, Georgette, Penhallow, 1943.
Knittel, John, Via Mala, 1934.
Kuttner, Henry, Man Drowning, 1952.
McCullers, Carson, Reflections in a Golden Eye, 1941.
Millin, Sarah, Three Men Die, 1931.
Mlakar, F., He the Father, 1950.
Pagano, J., Condemned, 1947.

nationality feeling: Cf. immigration.

natural area:

Carroll, Gladys Hasty, As the Earth Turns, 1933.
Chapman, Maristan, The Happy Mountain, 1928.
natural area: (continued)

Kellinger, May, Splint Road, 1952.
Rawlings, Marjory Kinnan, South Moon Under, 1933.
Rawlings, Marjory Kinnan, The Yearling, 1938.
Russ, Wilma, Quivering Earth, 1952.
Stuart, Jesse, Kill to the Hunters, 1950.
Tempiski, Armine von, Thunder in Heaven, 1942.
Yates, Elizabeth, Brave Interval, 1952.

naturalization:


nature:

Davis, Harold Lenoir, Winds of Morning, 1952.

Nebraska:

Aldrich, Bess Streeter, A White Bird Flying, 1931.
Johnson, Alvin Saunders, Spring Storm, 1936.
Thomas, Dorothy, Home Place, 1936.

neglected child:

Obermeyer, Rosemary, Golden Apples in the Sun, 1944.

neighborhood:

Asch, Shalom, East River, 1946.
Jackson, S., The Road Through the Wall, 1948.
Williams, William Carlos, Build-Up, 1952.

neighborliness:

Rowell, Adelaide Corinne, Touchdown, 1942.

neurosis:
DeVoto, Bernard, Mountain Lion, 1947.
Giles, Janice, Tara's Healing, 1952.
Hall, R., Perilous Sanctuary, 1937.
Heth, Edward Hariss, We Are the Robbers, 1948.
Koestler, A., Arrival and Departure, 1943.
Kuttnerr, Henry, Man Drowning, 1952.

Clark, W. V., Track of the Cat, 1949.

Brooks, Windfield Sears, Shining Tides, 1952.
Carroll, Gladys Hasty, As the Earth Turns, 1933.
Cozens, James Gould, The Last Adam, 1933.
Field, Rachel, And Now Tomorrow, 1942.
Francis, R., We Fly Away, 1948.
Frost, Francis M., Yoke of Stars, 1939.
Henkle, Henrietta, Bread from Heaven, 1952.
LaFarge, Christopher, The Sudden Guest, 1946.
Robinson, Mabel Louise, Island Noon, 1942.
Smart, Charles Allen, New England Holiday, 1931.
Stafford, Jean, Catherine Wheel, 1952.
Troy, George, Headland, 1952.
Wylie, Ida Alexa Ross, Strangers Are Coming, 1941.

Stegner, W., Second Growth, 1947.
Wallis, James, Niece of Abraham Pein, 1943.

Boyce, B., Miss Mallett, 1948.
Thacher, Russell, Tender Age, 1952.

Austin, Mary, Starry Adventure, 1931.
Crichton, Kyle S., Proud People, 1944.
Horgan, Paul, A Lamp on the Plains, 1937.
Horgan, Paul, Devil in the Desert, 1952.
new poor: (Cf. also depression.)

Avirett, B. D., Hear the Cock Crow, 1949.

New York State:

Bishop, Leonard, Down All Your Streets, 1952.
Burt, Katherine, Escape from Paradise, 1952.
Davis, Clyde Brion, Thudbury, 1952.
Dooley, Roger Burke, House of Shanahan, 1952.
Hicks, Granville, There Was a Man In Our Town, 1952.
Horgan, Paul, Fault of Angels, 1933.
Stead, Christina, People with Dogs, 1952.
Sterling, Thomas, Strangers and Afraid, 1952.

Non-social:

Obermeyer, Rosemary, Golden Apples in the Sun, 1941.

Non-violent coercion: (Cf. also influence, prestige.)

Zugsmith, Leane, A Time to Remember, 1936.

North Carolina:

Burke, Fielding, A Stone Came Rolling, 1935.
Burke, Fielding, Call Home the Heart, 1932.
Fitz-Simons, F., Bright Leaf, 1948.
Green, Paul, Laughing Pioneer, 1932.
Moorehouse, Kathleen, Rain on the Just, 1936.
Vorse, Mary Heaton, Strike, 1930.
Yates, Elizabeth, Brave Interval, 1952.
Northwest:

Davis, Harold Lenoir, Winds of Morning, 1952.
Huntington, Helen, Which Grain Will Grow, 1952.
Jones, Nardi, Oregon Detour, 1930.
Walker, Mildred, Winter Wheat, 1944.

nouveau riche:

Ferber, Edna, Giant, 1952.
Ferber, Edna, Come and Get It, 1935.

nuclear family: Cf. family.

occupation: (Cf. also business, domestic service, news, profession, theatre.)

Abzug, M., Seventh Avenue Story, 1947.
Baker, F., Before I Go Hence, 1947.
Black, Barbara Conrow, Doorbells, 1940.
Chase, Borden, Sandhog, 1938.
Clemens, Nancy, Under Glass, 1937.
Collier, Tarleton, Fire in the Sky, 1941.
Colwell, M., Wind off the Water, 1945.
DiDonato, Pietro, Christ in Concrete, 1939.
Duncan, Thomas William, Ring Horse, 1940.
Garside, E. B., Cranberry Rod, 1938.
Hall, Wilbur, Mr. Jory, 1947.
Halper, Albert, Little People, 1942.
Herrmann, John, The Salesman, 1939.
James, Will, Flint Spears, 1938.
Jay, Mae, Sleighbell Trail, 1937.
Loring, E. B., I Hear Adventure Calling, 1949.
Pine, Hester, Waltz Is Over, 1943.
Randell, Jean, Peppertree Inn, 1941.
Seghers, Anna, The Revolt of the Fishermen, 1930.
Skidmore, Hubert, Hawk's Nest, 1941.
Steig, Henry, Send Me Down, 1941.
Stewart, George R., Fire, 1948.
Sylvester, Robert, Dream Street, 1946.
Wilson, M. A., Live with Lightning, 1949.
Teilhet, Darwin, Steamboat on the River, 1952.

Ohio:

Brown, Rollo Walter, Firemakers, 1931.
DeCapite, Michael, Maria, 1943.
Ohio: (continued)

Michaelson, John Nairne, Morning Winter and Night, 1952.
Powell, Dawn, Dance Night, 1930.
Price, Emerson, Inn of that Journey, 1939.
Scott, V. J., Hickory Stick, 1948.
Teilhet, Darwin, Steamboat on the River, 1952.

Oklahoma:

Henderson, Nola, This Much Is Mine, 1934.
Milburn, George, Catalogue, 1936.

Old age dependency:

Chase, Mary Ellen, Plum Tree, 1949.
Corbett, Elizabeth, Excuse Me Mrs. Meigs, 1943.
Corbett, Elizabeth, Young Mrs. Meigs, 1931.
Frost, Frances, Uncle Snowball, 1940.
Lawrence, Josephine, Years Are So Long, 1934.
Walker, Mildred, Southwest Corner, 1951.
Webster, Barbara, Magic Water, 1942.
Slade, Caroline, Job's House, 1941.

Operative institution:

Gaskin, Moire, Heaven Knows Where, 1952.
Kusmaul, Rose, Nobody's Children, 1942.
Slaughter, Frank Gill, East Side General, 1952.
Lee, Mary, It's a Great War, 1929.
Surmelian, Leon, 98.6°, 1950.
Valley, A. E., Marching Bonnet, 1948.

Opposition:

Sorensen, V. E., Neighbors, 1947.

Organized crime:

Dortort, D., Burial of the Fruit, 1947.

Out-group: (Cf. also class consciousness, missionary.)
out-group: (continued)

Bright, Robert, The Intruders, 1946.
Henkle, Henrietta, Bread from Heaven, 1952.
Lester, Nancy, Stranger in Angel Town, 1952.
Sterling, Thomas, Strangers and Afraid, 1952.

overcrowding:

Asch, Shalom, East River, 1946.
Bishop, Leonard, Down All Your Streets, 1952.
Fuchs, Daniel, Homage to Blen Holt, 1936.
Halper, Albert, Union Square, 1933.

ownership: (Cf. also property.)

Mitchell, R. C., Of Human Kindness, 1940.
Taber, G. B., Star to Steer by, 1938.

panic: (Cf. also depression.)


parental relations:

Baldwin, Faith, Juniper Tree, 1952.
Baner, Skulda Vanadis, Latchstring Cut, 1944.
Bentham, Josephine, Janie, 1940.
Burress, John, Little Mule, 1952.
Charles, Joan, Son and Stranger, 1945.
Coleman, William Laurence, Clara, 1952.
Engstrand, Stuart David, Husband in the House, 1952.
Fisher, Dorothy Canfield, The Deepening Stream, 1939.
Freydberg, Margaret Howe, The Bride, 1952.
Frost, Frances, Yoke of Stars, 1939.
Gale, Martin, Joan and Michael, 1941.
Lawrence, Josephine, Years Are So Long, 1934.
Lewis, Flannery, Abel Dayton, 1939.
Lewis, Janet, Goodbye Son, 1946.
Lewis, Sinclair, Prodigal Parents, 1938.
Lyon, Dana, Tentacles, 1950.
MacArdle, D., Summer in April, 1948.
Meller, Sidney, Roots in the Sky, 1938.
parental relations: (continued)

Ostenso, M., Sunset Tree, 1949.
Randall, Jean, Peppertree Inn, 1941.
Ronald, James, Angry Woman, 1948.
Reid, Ann Alexander, Love Lies Bleeding, 1930.
Ryan, Harriet Fitts, Mother of the Groom, 1951.
Stewart, George, Reluctant Soil, 1936.
Weaver, John Van Alstyne, Her Knight Comes Riding, 1928.

pastime: (Cf. also recreation.)


paternalism:

Ethridge, W., Mingled Yarn, 1938.

Pennsylvania:

D'Agostino, Guido, Barking of a Lonely Fox, 1952.
Huston, McCready, Prodigal Brother, 1952.
Turnbull, Agnes, Gown of Glory, 1952.
Webster, Barbara, Magic Water, 1942.

people:

Chapman, Maristan, The Happy Mountain, 1928.
Horgan, Paul, Lamp on the Plains, 1937.
Giles, Janice, Tora's Healing, 1952.
Krause, H., Thresher, 1947.
LaFarge, Oliver, The Enemy Gods, 1937.
Mangione, Jerre, Mount Allegro, 1942.
Stuart, Jesse, Mie to the Hunters, 1950.

personal adjustment:

Cook, Fannie, Mrs. Palmer's Honey, 1946.
Evans, Virginia, Lovely Season, 1952.
Fante, John, Full of Life, 1952.
Miller, M., That Winter, 1948.
personal adjustment: (continued)

Morris, Jane, Julie, 1952.
Thomas, Dorothy, Home Place, 1936.
Thomas, W., God Is for the White Folks, 1947.
Todrin, B., Flundered Heart, 1948.
Townsend, Theresa, Gabriel and the Angels, 1942.
Wickenden, Dan, Red Carpet, 1952.

personal ascendency:

Lay, B., and Bartlett, S., Twelve O'Clock, 1948.

personal disorganization:

Dahlberg, Arthur O., From Flushing to Calvary, 1932.
Davis, Kenneth Sydney, In the Forests of the Night, 1942.
DeJong, David Cornel, Benefit Street, 1942.
Dratler, Jay, Pitfall, 1947.
Emery, Anne, Sorority Girl, 1952.
Laufery, Lillian, Baritone, 1948.
Lincoln, Victoria Endicott, February Hill, 1934.
Maddow, Ben, Forty-Four Gravel Street, 1952.
Mandel, George, Flee the Angry Strangers, 1952.
Taylor, Raymond H., Song of the Frog, 1950.
Rollins, William, Obelisk, 1930.
Schulberg, Budd Wilson, Disenchanted, 1950.
Vidal, O., Season of Comfort, 1949.

personal maladjustment:

Brecht, Harold W., Downfall, 1929.
Crawford, Nelson Antrim, Unhappy Wind, 1930.
Crump, Louise, Helen Templeton's Daughter, 1952.
Fellows, Alice, Laurel, 1950.
Fineman, Irving, This Pure Young Man, 1930.
Grossberg, E., Farewell My Son, 1946.
Ronald, James, Angry Woman, 1948.
personnel work:

Cantwell, Robert, The Land of Plenty, 1934.
Lawrence, Josephine, The Sound of Running Feet, 1937.

philanthropy:

Morgan, Paul, Fault of Angels, 1933.
Sterling, Thomas, Strangers and Afraid, 1952.

picket:

Levin, Meyer, Citizens, 1940.

plantation system:

Alexander, Lillie, Candy, 1934.
Collier, Tarleton, Fire in the Sky, 1941.
Crump, Louise, Helen Templeton's Daughter, 1952.
Davis, Reuben, Butcher Bird, 1936.
Green, Paul, This Body of Earth, 1935.
Henderson, George Wylie, Ollie Miss, 1935.
Millen, Gilmore, Sweet Man, 1930.
Munz, C. C., Land without Moses, 1938.
Peterkin, Julia, Bright Skin, 1932.
Peterkin, J. M., Scarlet Sister Mary, 1928.

police:

Dratler, Jay, Pitfall, 1947.
Levin, Meyer, Citizens, 1940.

political action:

Hicks, Granville, There was a Man in Our Town, 1952.
Huston, McCready, Dear Senator, 1928.
Wilson, Marjorie Damsey, Dark Mare, 1952.

politics:

Hobart, Alice Tisdale, Cleft Rock, 1948.
Holt, Isabella, Rampole Place, 1952.
Travers, Robert John, Funeral for Sabella, 1952.
Williams, George Quion, Blind Bull, 1952.

poverty: (Cf. also depression, economic insecurity, new poor, unemployment.)
poverty: (continued)

Burress, John, Little Mule, 1952.
Hagopian, Richard, Faraway the Spring, 1952.
Krause, Herbst, Wind without Rain, 1939.
Manoff, Arnold, Telegram from Heaven, 1942.
Moody, Minnie Hite, Death Is a Little Man, 1936.
Nathan, Robert, One More Spring, 1933.
Savarese, Julia, Weak and the Strong, 1952.
Turnbull, Agnes, Gown of Glory, 1952.

power: (Cf. also coercion.)

Davis, Clyde Brion, Thudbury, 1952.
Rylee, R., Ring and the Cross, 1947.

prejudice: (Cf. also race prejudice.)

Derleth, August William, Evening in Spring, 1941.
Hughes, Dorothy Belle, Davidian Report, 1952.
Marquand, John P., Late George Apley, 1938.
Rolvaag, O. E., Peder Victorious, 1929.
Stribling, Thomas S., Bright Metal, 1928.
Wallis, James Harold, Niece of Abraham Pain, 1943.

pressure group:

Sinclair, Upton, Little Steel, 1938.

primary group: Cf. face-to-face group.

prison:

Himes, Chester, Cast the First Stone, 1952.
Webb, J. E., Four Steps to the Wall, 1948.

profession: divinity: (Cf. also missionary.)

Brooks, Winfield Sears, Shining Tides, 1952.
Douglas, Lloyd C., Green Light, 1935.
Keenan, Edward P., Burden Light, 1939.
Street, James, The Gauntlet, 1945.
profession: divinity: (continued)

Sture-Vasa, Mary O'Hara, Son of Adam Wyngate, 1952.
Suckow, Ruth, The Bonney Family, 1933.
Rogers, R. F., They Ask for Bread, 1947.
Summers, Hollis Spurgeon, Brighten the Corner, 1952.
Turnbull, Agnes, Gown of Glory, 1952.

profession: law:

Cozzens, James Gould, Just and the Unjust, 1942.
Marks, Percy, And Points Beyond, 1937.
Train, Arthur Cheney, Yankee Lawyer, 1943.

profession: medicine:

Cozzens, James Gould, The Last Adam, 1933.
Fisher, Dorothy Canfield, Bonfire, 1933.
Gasikin, Moire, Heaven Knows Where, 1952.
Giles, Janice, Tara's Healing, 1952.
Hobart, Alice Tisdale, The Serpent-Wreathed Staff, 1951.
McCoy, Horace, Scalpel, 1952.
Slaughter, Frank Gill, East Side General, 1952.
Stevens, L., Days of Promise, 1948.
Brand, Max, Young Dr. Kildare, 1941.
Bright, Robert, The Intruders, 1946.
Lees, Hannah, Women Will Be Doctors, 1940.
Peery, James R., God Rides a Gale, 1940.
Rogers, Cameron, and Halland, Herman Ewald, Flight Surgeon, 1940.
Seifert, Elizabeth, Surgeon in Charge, 1942.
Slaughter, Frank Gill, Air Surgeon, 1943.
Tucker, Augusta, Miss Susie Slagle's, 1939.
Walker, M., Medical Meeting, 1949.

profession: teaching:

Aldrich, Bess Streeter, Miss Bishop, 1933.
Boyce, Burke, Miss Mallett, 1948.
Lester, Nancy, Stranger in Angel Town, 1952.
Giles, Janice, Miss Willie, 1951.
Miller, N., Merry Innocents, 1947.
profession: teaching: (continued)

Todd, Helen, Roots of the Tree, 1944.
Wylie, Jeanne, Face to Face, 1952.

profit:

Douglas, Marjory, Road to the Sun, 1952.
Pratt, Theodore, Big Bubble, 1952.

project:

Hobart, Alice Tisdale, Cleft Rock, 1948.
Smitter, Wessel, Another Morning, 1941.

propaganda:

Schoonover, Lawrence, Quick Brown Fox, 1952.

property:

Douglas, Marjory, Road to the Sun, 1952.
Pratt, Theodore, Big Bubble, 1952.
Hodgins, E., Mr. Blandings Builds His Dream House, 1947.

Protestantism:

Hadden, Worth Tuttle, Love Is a Wound, 1952.
Lawrence, Josephine, Song in the Night, 1952.
Ross, Nancy, Time's Corner, 1952.
Sture-Vasa, Mary O'Hara, Son of Adam Wyngate, 1952.
Turnbull, Agnes, Gown of Glory, 1952.

psychiatry: (Cf. also mental disorders.)

Baldwin, Faith, Juniper Tree, 1952.
Brown, Carlton, Brainstorm, 1944.
Calitri, Charles, Rickey, 1952.
Creatore, L., This World Is Mine, 1947.
Delehanty, Elizabeth, Year One, 1946.
Hayes, L., Take This Woman, 1947.
psychiatry: (continued)

Maier, Howard, Undertow, 1945.

psychoanalysis: (Cf. also neurosis.)

Gaines, Diana, Dr. Logan's Wife, 1952.
Guerard, Albert, The Hunted, 1944.

psychopathic offender:

Taylor, Raymond H., Song of the Frog, 1950.

public opinion:

Cossens, James Gould, The Last Adam, 1933.
Stribling, Thomas S., Bright Metal, 1928.

public relations:

Sedges, John, Bright Procession, 1952.

publicity:

Browne, Lewis, See What I Mean?, 1943.

purpose:

Cannon, Cornelia James, Red Rust, 1928.

race antipathy:

Kirkland, Elithe Hamilton, Divine Average, 1952.
Cook, Fannie, Mrs. Palmer's Honey, 1946.

race conflict:

Appel, Benjamin, Dark Stain, 1943.
Brinig, Myron, Sadness in Lexington Avenue, 1952.
Heth, Edward Harris, We Are the Robbers, 1948.
Kelley, Welbourn, Inchin' Along, 1932.
Kirkland, Elithe Hamilton, Divine Average, 1952.
LaFarge, Oliver, Laughing Boy, 1929.
Lewis, S., Kingsblood Royal, 1947.
Stevens, L., Days of Promise, 1948.
race consciousness:

Peterkin, Julia, Bright Skin, 1932.
Sterling, Thomas, Strangers and Afraid, 1952.

race mixture: (Cf. also miscegenation.)

Fauset, Jessie, Comedy American Style, 1933.
Kester, Paul, His Own Country, 1927.
Peterkin, Julia M., Bright Skin, 1932.
Tompkins, Armine von, Thunder in Heaven, 1942.

race prejudice:

Coleman, William Laurence, Clara, 1952.
Gold, Michael, Jews Without Money, 1932.
Halsey, Margaret, Some of My Best Friends Are Soldiers, 1944.
Hedden, W. T., Other Room, 1947.
Hobson, Laura Z., Gentleman's Agreement, 1947.
Thomas, W., God Is for White Folks, 1947.

race relations:

Alexander, Lillie, Candy, 1934.
Basso, Hamilton, Court House Square, 1936.
Carroll, Gladys Hasty, As the Earth Turns, 1933.
Carter, Hodding, Winds of Fear, 1944.
Childers, James Saxon, Novel about a White Man and Black, 1936.
Davis, Reuben, Butcher Bird, 1936.
Fisher, Rudolph, Walls of Jericho, 1928.
Flannagan, Roy, Amber Satyr, 1932.
Henderson, George Wylie, Ollie Miss, 1935.
Heyward, DuBose, Half Pint Flask, 1929.
Heyward, DuBose, Mamba's Daughters, 1929.
Hurston, Zora Neale, Their Eyes Were Watching God, 1937.
Kennedy, Robert Emmet, Red Bean Row, 1929.
Kimbrough, Edward, Night Fire, 1946.
Lewisohn, Ludwig, Island Within, 1938.
Millen, Gilmore, Sweet Man, 1930.
Katkov, Norman, Eagle at My Eyes, 1947.
Moody, Minnie Hite, Death Is a Little Man, 1936.
race relations: (continued)

 Peterkin, Julia, Scarlet Sister Mary, 1928.
 Rylee, Robert, Deep Dark River, 1935.
 Redding, J. S., Stranger and Alone, 1950.
 Saxon, Lyle, Children of Strangers, 1937.
 Shelby, Gertrude, and Stone, Samuel Gaillard, Po' Buckra, 1930.
 Stribling, T. S., Unfinished Cathedral, 1934.
 Ward, M. J., Professor's Umbrella, 1948.
 Wright, Richard, Native Son, 1940.

racketeer:

 Burnett, W. R., Little Caesar, 1929.
 Benton, John, Faith Hope and a Horse, 1940.
 Wolfert, Ira, Tucker's People, 1943.

radio:

 Hargrove, Marion, Something's Got to Give, 1948.

ranch:

 Clark, W. V., Track of the Cat, 1949.
 Ferber, Edna, Giant, 1952.
 Horgan, Paul, Lamp on the Plains, 1937.
 Kramer, Horace, Marginal Land, 1939.
 Mitchell, R. C., Of Human Kindness, 1940.
 O'Hara, Mary, My Friend Flicka, 1941.
 Savage, T., Lona Hanson, 1949.

reciprocal interaction:

 Buckmaster, Henriette, Bread from Heaven, 1952.
 Dejong, David Cornel, Benefit Street, 1942.
 Gaskin, Moira, Heaven Knows Where, 1952.
 Maddox, Ben, Forty-Four Gravel Street, 1952.

recreation:

 LaFarge, Oliver, Laughing Boy, 1929.
regimentation:

Scanlon, William T., God Have Mercy on Us, 1929.
Slaughter, Frank Gill, Air Surgeon, 1943.
Williams, George Quion, Blind Bull, 1952.

region: (Cf. also locality.)

Austin, Mary, Starry Adventure, 1931.
Gibbons, Robert Faucett, Bright Is the Morning, 1943.
Hamill, Katherine, Swamp Shadow, 1936.
Hannum, Alberta Pierson, Thursday April, 1931.
Kamal, Ahmad, Full Fathom Five, 1948.
Moore, Ruth, Candlemas Bay, 1951.
Skidmore, Hubert, I Will Live up Mine Eyes, 1936.
Richter, Conrad, Sea of Grass, 1937.
Williamson, Thames Ross, Woods Colt, 1933.

rehabilitation: (Cf. also handicapped.)

Brand, Millin, Outward Room, 1937.
Busch, Nevin, They Dream of Home, 1944.
Jackson, Charles R., The Lost Weekend, 1944.
Sherman, H. M., Call of the Land, 1948.

relief:

Gellhorn, Martha, The Trouble I've Seen, 1936.
Hueston, Ethel, A Roof Over Their Heads, 1937.
Slade, Caroline, Triumph of Willie Pond, 1940.
Tyre, Nedra, Red Wine First, 1948.

religion: (Cf. also charity, Christianity, church, ethics, Judaism, Protestantism.)

Baker, F., Before I Go Hence, 1947.
Brooks, Winfield Sears, Shining Tides, 1952.
Cossens, James Gould, Men and Brethren, 1936.
Dooley, Roger Burke, House of Shanahan, 1952.
religion: (continued)

Fisher, Dorothy Canfield, The Deepening Stream, 1930.
Horgan, Paul, Devil in the Desert, 1952.
LaFarge, Oliver, Laughing Boy, 1929.
LaFarge, Oliver, The Enemy Gods, 1937.
Peterkin, Julia, Scarlet Sister Mary, 1928.
Ross, Nancy, Time's Corner, 1952.
Rylee, Robert, Deep Dark River, 1935.
Sinclair, Upton, Boston, 1928.
Stribling, T. S., Unfinished Cathedral, 1934.
Summers, Hollis Spurgeon, Brighten the Corner, 1952.

remedial institution:

Brand, Max, Young Dr. Kildare, 1941.
Creitore, L., This World Is Mine, 1947.
Delehanty, Elizabeth, Year One, 1946.
Fearing, K., The Hospital, 1939.
Feikema, Feike Frederick, Boy Almighty, 1945.
Hines, Dorothy Palmer, No Wind of Healing, 1946.
Horan, K., Night Bell, 1940.
Lees, Hannah, Women Will Be Doctors, 1940.
Seifert, Elizabeth, Surgeon in Charge, 1942.
Slaughter, Frank Gill, East Side General, 1952.
Slaughter, Frank Gill, That None Should Die, 1941.
Walters, William J., Forbidden Path, 1938.

retaliation:

Wilson, Margaret, The Able McLaughlins, 1928.

Rhode Island:

DeJong, David Cornel, Benefit Street, 1942.
ritual: (Cf. also marriage ritual.)

Singer, Jeanne Florence, This Festive Season, 1943.

rivalry:

Coker, Elizabeth, Day of the Peacock, 1952.
Hawley, Cameron, Executive Suite, 1952.
Travers, Robert John, Funeral for Sabella, 1952.

role:

Engstrand, Stuart David, Husband in the House, 1952.
Schoonover, Lawrence, Quick Brown Fox, 1952.

rural community:

Fisher, Dorothy Canfield, Seasoned Timber, 1939.
Derleth, August William, Evening in Spring, 1941.
Johnson, Alvin Saunders, Spring Storm, 1936.
Jones, Nard, Oregon Detour, 1930.
Krause, Herbert, Wind without Rain, 1939.
Michaelson, John Nairne, Morning Winter and Night, 1952.
North, Sterling, So Dear to My Heart, 1947.
Stegner, W., Second Growth, 1947.
Strong, Philip Duffield, Stranger's Return, 1933.
Summers, Hollis Spurgeon, Brighten the Corner, 1952.
Yates, Elizabeth, Brave Interval, 1952.

rural family:

Abell, E. F., Flow to the Leaf, 1947.
Arnow, Harriette, Hunter's Horn, 1949.
Fetzer, Herman, Come Back to Wayne County By Jake Falstaff, 1942.
Chapman, Mabel, The Happy Mountain, 1926.
Gibbons, Robert Faucett, Bright Is the Morning, 1943.
Petersen, Julia, Scarlet Sister Mary, 1928.
Strong, Philip Duffield, State Fair, 1932.
Strong, Philip Duffield, The Long Lane, 1939.
Webster, B., Color of the Country, 1947.

rural industrial community:

Carroll, Gladys Hasty, A Few Foolish Ones, 1935.
rural industrial community: (continued)

Johnson, Josephine, Jordanstown, 1937.
Rogers, R. P., They Ask for Bread, 1947.
Vardoulakis, M., Gold In the Streets, 1945.
Vorse, Mary Heaton, Strike, 1930.
Walker, Charles Rumford, Bread and Fire, 1927.

sabotage:

Cunningham, Albert Benjamin, Legacy for Our Sons, 1952.
Bosworth, Allan R., Full Crash Dive, 1942.

schizophrenia: (Cf. also divided self.)

Hesse, H., Steppenwolf, 1947.

school:

Abelson, A., Angels' Metal, 1947.
Aldrich, Bess Streeter, Miss Bishop, 1933.
Cather, Willa, The Professor's House, 1927.
Crawford, Nelson Antrim, Unhappy Wind, 1930.
Derleth, August William, Evening in Spring, 1941.
Joseph, Donald, October's Child, 1929.
McCarthy, Mary Therese, Groves of Academe, 1952.
Newman, Robert H., Fling out the Banner, 1941.
Rollins, William, Obelisk, 1930.
Sinclair, Upton, Oil, 1927.
Townsend, Theresa, Gabriel and the Angels, 1942.
Wolf, Robert L., Springboard, 1927.

secret society:

Green, Paul, Laughing Pioneer, 1932.
Stong, Phil, Career, 1936.
Stribling, T. S., Unfinished Cathedral, 1934.
segregation:

Kennedy, R. W., Red Bean Row, 1929.
Lee, George, W., Beale Street, 1934.
McKay, Claude, Home to Harlem, 1928.
Risher, Rudolph, Walls of Jericho, 1928.
Wylie, Jeanne, Face to Face, 1952.

self-discipline:

Auchincloss, Louis, Sybil, 1952.

self-regard:

Burman, Ben Lucian, Blow for a Landing, 1938.
Coleman, William Laurence, Clara, 1952.
Dargan, Olive Tilford, Call Home the Heart, 1932.
Fairbank, Janet Ayer, Rich Man Poor Man, 1936.
Hutter, Catherine, This Dear Encounter, 1952.
Lawrence, Josephine, Years Are So Long, 1934.
White, Nelia, Woman at the Window, 1951.

separation:

Hamden, Ruth, I a Stranger, 1950.

sharecropper: (Cf. also plantation system.)

Simon, C. M., Sharecropper, 1937.

slavery:

McMeekin, C., City of the Flags, 1951.
Stevens, L., Days of Promise, 1948.

slogan:

Dwoskin, Charles, Shadow over the Land, 1946.

slum:

Dahlberg, Arthur C., From Flushing to Calvary, 1932.
DiDonato, P., Christ in Concrete, 1939.
Dineen, Joseph F., Ward Eight, 1936.
Hutchinson, R. C., Elephant and Castle, 1948.
Laverty, M., Liffey Lane, 1947.
Llewellyn, R., None but the Lonely Heart, 1943.
Oliver, J. R., Victim and Victor, 1928.
Spring, H., Hard Facts, 1944.
Wright, R., Native Son, 1940.
Strauss, Theodore, Night at Hogwallow, 1937.

social acquisitiveness:  (Cf. also social climber.)
Marquand, John P., Point of No Return, 1949.

social action:
Hicks, Granville, There Was a Man in Our Town, 1952.
Steele, Wilbur Daniel, Their Town, 1952.

social change:
Cunningham, Albert Benjamin, Legacy for Our Sons, 1952.
Pound, Arthur, Once a Wilderness, 1934.
Steel, Wilbur, Their Town, 1952.
Pagano, Jo, Golden Wedding, 1943.
Terrill, Haidee, The Square, 1949.
Zugsmith, Leane, A Time to Remember, 1936.

social climber:
Abelson, A., Angels' Metal, 1947.
Carroll, Gladys Hasty, Neighbor to the Sky, 1937.
Heyward, DuBose, Mamba's Daughters, 1929.
Lauferty, Lillian, Baritone, 1948.

social conflict:
Basso, Hamilton, Courthouse Square, 1936.
Capote, T., Grass Harp, 1951.
social contact:


social contagion:


social control:


social crisis:


social discrimination:


social distance:


social fermentation:


social functionary:

Huston, McCready, *Dear Senator*, 1928.

social inequality: (Cf. also social stratification, social discrimination.)

social inequality: (continued)

Green, Paul, *This Body of Earth*, 1935.

social isolation:


social mindedness:

LaFarge, Christopher, *The Sudden Guest*, 1946.

social movement: (Cf. also consumers' cooperation, labor movement.)


social nexus:


social problem: (Cf. also crime, disease, handicapped, old age dependency, poverty, rehabilitation, unemployment, war.)

Bright, R., *Life and Death of Little Joe*, 1944.
Caldwell, J. T., *Final Hour*, 1944.
Chevalier, Haakon, *For Us the Living*, 1949.
Lawrence, J., *But You Are Young*, 1940.
Sender, R. J., *Seven Red Sundays*, 1936.

social stratification:


social survival: Cf. tradition.
social tension:
Rogers, R. P., They Ask for Bread, 1947.

social unrest:
Johnson, Josephine, Jordanstown, 1937.
Kaltz, Albert, The Underground Stream, 1940.

social values:
Cameron, Owen, Mountains Have No Shadow, 1952.
Giles, Janice, Tara's Healing, 1952.

social wish:
Henkle, Henrietta, Bread from Heaven, 1952.

social work:
Gellhorn, Martha, The Trouble I've Seen, 1936.
Truesdell, John, Low Tide, 1947.
Fyfe, Nedra, Jouse in Eternity, 1952.

socialism:

socialization process: (Cf. also education, institution.)
Field, Ben, Piper Tompkins, 1946.

socialized medicine:
Hobart, Alice Tisdale, Serpent-Wreathed Staff, 1951.

societal development:
Kirkland, Elithe Hamilton, Divine Average, 1952.

South:
Alexander, Lillie, Candy, 1934.
Bethea, Jack, Cotton, 1928.
Chapman, Maristan, Home Place, 1929.
Chapman, Maristan, The Happy Mountain, 1928.
South: (continued)

Charman, Maristan, The Weather Tree, 1932.
Coker, Elizabeth, Day of the Peacock, 1952.
Davis, Reuben, Butcher Bird, 1936.
Fellows, Alice, Laurel, 1950.
Fleming, Berry, Siesta, 1935.
Glenn, Isa, Southern Charm, 1928.
Hamill, Katherine, Swamp Shadow, 1936.
Ockum, Howard W., Gold Blue Moon, 1931.
Ockum, Howard W., Rainbow Round My Shoulder, 1928.
Wight, Frederick, South, 1935.

South Carolina:

Alexander, Lillie, Candy, 1934.
Coker, Elizabeth, Day of the Peacock, 1952.
Heyward, DuBose, Mamba's Daughters, 1929.
Peterkin, J. M., Black April, 1927.

South Dakota:


spinster:

Benefield, B., Valiant Is the Word for Cairie, 1935.
Glenn, Isa, A Short History of Julia, 1930.
LaFarge, Christopher, The Sudden Guest, 1946.
Roberts, Mary Carter, Abbot Sisters, 1951.
Webster, Barbara, Magic Water, 1942.
White, Nelia, Merry Month of May, 1952.

stranger:

Henkle, Henrietta, Bread from Heaven, 1952.
Oliver, J. R., Rock and Sand, 1930.

strike:

Cantwell, Robert, Land of Plenty, 1934.
Havighurst, Walter, Pier 17, 1935.
Levin, Meyer, Citizens, 1940.
Lumkin, Grace, To Make My Bread, 1932.
McIntyre, John C., Ferment, 1937.
Saxton, A. P., Great Midland, 1948.
Seghers, Anna, The Revolt of the Fishermen, 1930.
Sinclair, Upton, Boston, 1928.
strike: (continued)

Taber, G. B., Star to Steer by, 1938.

substitution:

Bombal, House of Mist, 1947.
Wilgus, Asa, Just One Cat, 1952.

suburbs:

Thacker, Russell, Tender Age, 1952.

subversive activity:

Browne, Lewis, See What I Mean?, 1943.
Dvoskin, Charles, Shadow Over the Land, 1946.
Santon, A. P., Great Midland, 1948.
Thorseth, M., Color of Ripening, 1949.

suicide:

Heyward, DuBose, Mamba's Daughters, 1929.
Hurst, Fannie, Five and Ten, 1929.
Lipton, Lawrence, Brother the Laugh Is Bitter, 1942.
Maddow, Ben, Forty-Four Gravel Street, 1952.
Miller, M., That Winter, 1948.
Windham, Donald, Dog Star, 1950.

superstition:

Chapman, Harlan, The Happy Mountain, 1928.
Joseph, Donald, October's Child, 1929.
Miller, Margaret, Cannibal Heart, 1949.
Chum, Howard, Rainbow Round My Shoulder, 1928.
Peterkin, Julia, Bright Skin, 1932.
Peterkin, Julia, Scarlet Sister Mary, 1928.

taxation:

Cunningham, Albert Benjamin, Legacy for Our Sons, 1952.

temperament:

Ogilvie, E., Rowan Head, 1949.
Green, Paul, *This Body the Earth*, 1933.

**Tennessee:**

Chapman, Maristan, *Home Place*, 1929.
Gerson, Noel, *Cumberland Rifles*, 1952.

**Tension:** (Cf. also social tension.)

Schoonover, Lawrence, *Quick Brown Fox*, 1952.

**Texas:**

Wilson, L. W., *High John the Conqueror*, 1948.

**Theatre:**

Davis, Fitzroy, *Quicksilver*, 1942.
Hutter, Catherine, *This Dear Encounter*, 1952.
Young, Stark, *The Torches Flare*, 1928.

**Toleration:**

toleration: (continued)

Davis, B., Whisper My Name, 1949.

town:

Corbett, Elizabeth, Richer Harvest, 1952.
Davis, Doris, Women of Champion City, 1952.
Duffus, Robert Luther, That Was Alderbury, 1941.
Huntington, Helen, Which Grain Will Grow, 1952.
Jenkins, Sara Lucille, Year in Paradise, 1952.
Smith, Madeline Babcock, Lemon Jelly Cake, 1952.

tradition:

Carroll, Gladys Hasty, Neighbor to the Sky, 1937.
Chase, Mary Ellen, Mary Peters, 1934.
Stevens, L., Days of Promise, 1948.

transportation:

Tellhet, Darwin, Steamboat on the River, 1952.
Saxton, A. P., Great Midland, 1948.
Wilgus, Asa, Just One Cat, 1952.

treason:

LaFarge, Oliver, The Enemy Gods, 1937.
Parsons, A., The Trial of Helen McLeod, 1938.

underworld:

Burnett, W. R., Little Caesar, 1929.
McIntyre, John T., Steps Going Down, 1936.
Wolfert, Ira, Tucker's People, 1943.

unemployment:

Ditzen, R., Little Man What Now?, 1933.
Gellhorn, M. E., Trouble I've Seen, 1936.
Hagopian, Richard, Faraway the Spring, 1952.
Nathan, Robert, One More Spring, 1933.
Savarese, Julia, Weak and the Strong, 1952.
Slade, C. B., Triumph of Willie Pond, 1940.
urban area:

Beer, Thomas. Road to Heaven, 1928.
Bromfield, Louis. Twenty-Four Hours, 1930.
DeVoto, Bernard Augustine. We Accept with Pleasure, 1934.
Marquand, John F. The Late George Apley, 1938.

urbanization: Cf. industrialization, industrial society.

Utah:


utopia:

Engstrand, Stuart David. They Sought for Paradise, 1939.
McCarthy, M. Oasis, 1949.

vacancy:

Obermeyer, Rosemary. Golden Apples in the Sun, 1944.

value:

Polnay, Peter de. Out of the Square, 1942.
Stafford, Jean. Catherine Wheel, 1952.
Wickenden, Dan. Red Carpet, 1952.

Vermont:

Duftus, Robert Luther. That Was Alderbury, 1944.
Fisher, Dorothy Canfield. Seasoned Timber, 1939.

vertical mobility:

vertical mobility: (continued)

Bushnell, Adelyn, Pay the Piper, 1950.
Cunningham, Albert Benjamin, Legacy for Our Sons, 1952.
Heyward, DuBose, Mambo's Daughters, 1929.
Langley, Adria L., Lion Is in the Streets, 1945.
Sherman, Ray Wesley, Other Mahoney, 1944.

village:

Lee, Clarence P., The Unwilling Journey, 1940.
Stong, Phillip Duffield, Village Tale, 1934.

Virginia:

Glasgow, Ellen, They Stopped to Folly, 1929.

vocation: (Cf. also business, occupation, profession.)

Carroll, C., I Hear in My Heart, 1949.
Feikema, Feike Frederick, Boy Almighty, 1945.
Slaughter, Frank Gill, East Side General, 1952.

vocational rehabilitation:

Rowell, Adelaide Corinne, Touchdown, 1942.

vocational social adjustment:

Lee, Harry, Fox in the Cloak, 1938.
Marks, Percy, The Days Are Fled, 1939.

vow:

Carroll, C., I Hear in My Heart, 1949.

war:

Barnes, Margaret Ayer, Within This Present, 1933.
Bosworth, Allan R., Full Crash Dive, 1942.
Cossens, James Gould, Guard of Honor, 1948.
wart (continued)

Dwoeskin, Charles, Shadow Over the Land, 1946.
Fairbank, Janet Ayer, Rich Man Poor Man, 1936.
Gerson, Noel, Cumberland Rifles, 1952.
Holmes, Wilfred Jay, Rendezvous, 1942.
Lay, B., and Bartlett, S., Twelve O'Clock, 1948.
Lee, Mary, It's a Great War, 1929.
Morris, Jane, Julie, 1952.
North, Stirling, Night Outlasts the Whippoorwill, 1936.
Rayford, Lee, Cottonmouth, 1941.
McLaughlin, Robert, Short Wait between Trains, 1945.
McLaughlin, Robert, Side of the Angels, 1947.
MacLeod, Norman, The Bitter Roots, 1941.
Rogers, Cameron, and Halland, Herman Ewald, Flight Surgeon, 1940.
Ripperger, Henriette, 112 Elm Street, 1943.
Ross, N. W., Left Hand is the Dreamer, 1947.
Scanlon, William T., God Have Mercy on Us, 1929.
Schindel, B. ayard, Golden Pilgrimage, 1929.
Williams, George Guion, Blind Bull, 1952.
Wilhelm, Carl, Time Between, 1943.
Wylie, Ida Alexa Ross, Strangers Are Coming, 1941.

Washington State:

Cantwell, Robert, Laugh and Lie Down, 1931.

wealth:

Davis, Clyde Brion, Thudbury, 1952.
Corky, Maxim, Foma Gordoyov, 1928.
Heth, Edward Harris, We Are the Robbers, 1948.

West:

Brinig, Myron, The Sun Sets on the West, 1935.
Brown, Rollo, Firemakers, 1931.
Cunningham, William, Green Corn Rebellion, 1935.
Grew, David, Migration, 1928.
Horgan, Paul, Main Line West, 1936.
Jones, Nard, Oregon Detour, 1930.
Jay, Mae, Sleighball Trail, 1937.
Lewis, Flannery, Abel Dayton, 1939.
West Virginia:

Skidmore, Hubert, Hawk's Nest, 1941.

White collar criminal:

Marquiss, Walter, Brutus Was an Honorable Man, 1946.
Wolfert, Ira, Tucker's People, 1943.

Widow:

Black, Barbara Conrow, Doorbells, 1940.
Lee, Edna, All That Heaven Allows, 1952.
Millar, Margaret, Cannibal Heart, 1949.
Stewart, George, Reluctant Soil, 1936.

Widower:


Wife:

Banning, Margaret, Clever Sister, 1947.
Barnes, Margaret, A., Edna His Wife, 1935.
Engstrand, Stuart David, Husband in the House, 1952.
Evans, Virginia, Lovely Season, 1952.
Fante, John, Full of Life, 1952.
Freydberg, Margaret Howe, The Bride, 1952.
Glaspell, Susan, Ambrose Holt and Family, 1931.
Hull, Helen, Hardy Perennial, 1933.
Hull, Helen, Heat Lightning, 1932.
Post, Mary Brinker, Prescription for Marriage, 1952.
Ware, H., Wonderful Mrs. Ingram, 1948.
Kerr, S., Wife's Eye View, 1947.
Doner, Mary Frances, Blue River, 1946.
Rosaire, Forrest, East of Midnight, 1945.

Wisconsin:

Derleth, August William, Evening in Spring, 1941.
Farber, Edna, Come and Get It, 1935.
Kelm, Karlton, The Cherry Bud, 1936.
Taber, G. B., Star to Steer by, 1938.
Wilson, Mitchell, My Brother My Enemy, 1952.
working class:

Bell, Thomas, Out of This Furnace, 1941.
Burke, Fielding, Call Home the Heart, 1932.
DiDonato, Pietro, Christ in Concrete, 1939.
Hawkes, John, Beetle Leg, 1952.
Mellinger, May, Splint Road, 1952.
Sherman, Ray Wesley, Other Mahoney, 1941.
Skidmore, Hubert, Hawk's Nest, 1941.
Smitter, Wersel, F. O. B. Detroit, 1938.

Wyoming:

O'Hara, Mary, My Friend Flicka, 1941.

zone of transition:

DeJong, David Cornel, Benefit Street, 1942.
Travers, Robert John, Funeral for Sabella, 1952.