

and social elements in musical therapy are well brought out, and while every type of music has its place in the scheme according to circumstances, it would appear from the cases quoted that it is the singing of folk-songs and old-fashioned popular songs that most often produces something like a mental catharsis.

Mr. van de Wall's writings include much popular propaganda, as well as addresses to musicians, psychiatrists and penologists. He is an enthusiast, and although there is much that is merely rhetorical in the glowing descriptions he gives of his work, this is more than compensated by the many practical hints and illustrations given. A very full bibliography is appended to the first of the above-named booklets.

A. WALK.

Neurologie. Par le Docteur A. TOURNAY. Paris: G. Doin & Cie, 1926. 6 in. by 4 $\frac{3}{4}$ in. Pp. 309.

This little book is one of a series entitled "Les Consultations Journalières." The aim is to provide the general practitioner with a summary of modern knowledge on each subject, together with precise instructions for treatment. The book is well-arranged for quick reference, and the salient features of each condition discussed are well brought out. There are, however, a number of notable omissions, including progressive muscular atrophy and its allies, the myopathies, Huntington's chorea and most of the familial diseases. Lesions of individual nerves, including the cranial nerves, are not discussed. Subacute combined degeneration is not recognized as an entity, although a few lines are given to symptomatic combined scleroses.

In the treatment of epilepsy, luminal or gardenal is regarded as the remedy of choice, to be given with a hot drink at least an hour before or an hour and a half after meals. Starting with 10 cgrm. (about 1 $\frac{1}{2}$ gr.) a day, the dose should be increased up to 30 or even 40 cgrm. Rutonal, the methyl equivalent of gardenal, may be substituted if gardenal fails. In describing hysteria, Babinski's teaching is followed, and treatment of hysterical symptoms by the "rapid method" of suggestion advised.

The book may be found useful by those who wish to become acquainted with French neurological terminology.

A. WALK.

Genie—Irrsinn und Ruhm (Genius—Insanity and Fame). Von WILHELM LANGE-EICHBAUM. Verlag von Ernst Reinhardt in München, 1928. Medium 8vo. Pp. 498.

This book purports to examine the value-problem of "genius and insanity" from a new angle. The term "Irrsinn"—insanity—in the title means "so-called insanity," anything psycho-pathological. The human race has an existence probably of only a few hundred thousand years. The greatest members of the species are called "geniuses." Are they the precursors of a future species?

Is the genius of to-day to be the average man of five hundred thousand years hence? These are questions which the author examines.

The book is composed of six parts. The first part deals with the "Problem of Genius and Insanity." Following Sprenger, the author derives the word *genius*, not from the Latin *gignere*, but from the Arabic *Ginn*, a veil, a cover, hence a shrouding of the mind, also a ghost, a demon. "Genius" becomes a personification of intellectual and ethical values, forces, properties, accompanied by a sort of religious cult. The history of the concept "genius" from antiquity through the middle ages to the present day is given and the various schools discussed. This part ends with the statement of four fundamental problems, and recapitulates six different classes of solutions.

The second part of the book—entitled "Armament"—is devoted to a discussion of the mental equipment which the author considers necessary to approach the subject successfully. The border-sciences and the problem of values are given adequate treatment.

In the third part, "Creator and Work," the concepts of these two terms are discussed first. The author starts with this fundamental proposition: "Nobody is born a genius, be he endowed with ever so much talent or ability, only gradually with mankind does he become a genius." This proposition becomes intelligible later from the author's definition of genius. In the next paragraph, "The Creator and his Modes," the archaic mode, magic thinking and experiencing, the conscious, the unconscious and dream are, in turn, discussed in a manner which does not meet with general acceptance among psychologists. "Creator and Creation" is the heading of the following paragraph. Greater intellectual ability is, in the narrower sense, called talent; there is no talent as such, but always talent *for* something—talent for form, for expression, for presentation, etc. "Genius, from the psychological point of view, does not exist at all. Only talents are the concern of biology and the natural sciences; genius is nothing psycho-biological. Genius means bringer of value—value understood as gift, as production, or value as personality-ideal. Genius is a very special effect, value-effect, on a large community."

The title of the fourth part is "The Effect." Here we get the author's statement of his view on genius. Genius is value-experiencing as *relation* between enjoyment-amount and community; genius is a dynamic *function*. What is fame? Fame is a precondition for anybody appearing as a genius. Napoleon and Goethe were not geniuses before they were famous; they were merely highly talented. Lange distinguishes several forms of the Impressive: *majestas*, the superior; *energicum*, the compelling; *mirum*, the distinctive; *tremendum*, the uncanny; *sanctum*, the dominating; *fascinans*, the luring. All these enter into the experience of "the holy," "the sacred." He finds little help from psychological works on religion, but the theological work *Das Heilige*, by Rudolf Otto, gives him much assistance and he follows it in the main.

The Sacred consists of the "*Numinose*"* augmented by the "morally good."

Part V is concerned with "Bionegative Sources." Here we meet early with the following statement, which one would hardly gather otherwise from the book. "For us it is therefore irrefutably certain that a genius-phenomenon (*Genieerscheinung*) is quite possible without any disease of the historic creator (of the work)—without 'insanity' in any form whatever." "Gradually the thought arises that disease is, after all, not a rigidly scientific concept and that is why it is so difficult to define it." "Disease is to be thought of rather as dynamic, energetic. Disease is a concept of relation, it is a function: $K = F(P.R.A.)$, where K = disease, P = predisposition, R = stimulus, A = environment. Disease is a specific term, and, bionegative the generic one." The paragraphs on "Normal and Abnormal," "Psychic Disease," "Nature of the Psychosis," "Nature of Psychopathy," "Degeneration and Compensation" are most interesting and instructive. Under the heading, "Forms of the Bionegative," Lange explains his own psychiatric standpoint. In complete contradiction to the statement on Genius and Sanity, quoted above, which appears on p. 213, we find on p. 242 the following statement: "If we take the term 'insanity' scientifically, then the question, 'Are genius and insanity connected?' has to be answered by a truthful, irrefutable, though cruel 'Yes.'" A fundamental idea of the book is not that *the* Genius is abnormal, but that the abnormal becomes famous more easily and thereby more readily accounted a genius. The psychosis by itself avails little or nothing for work, nevertheless it may give an impetus to a healthy talent. Much depends upon whether the psychotic is recognized as such or not by the community. A mixture of healthy talent and psychosis are sometimes more effective than the healthy talent by itself. All this is set out in great detail and convincingly argued. Lange comes to the following conclusion: "The psycho-pathological in man is not so unusual that with it there is suddenly revealed an 'absolute supersensuality,' an absolute world-psyche. . . . No, through the flickering brain of the lunatic no occult-mystic pseudopodium of the absolute world-soul stretches to us humans. A schizophrenic is no watch-tower

* I have searched high and low in lexica and dictionaries for a definition, but in vain. L. evidently takes the term from R. Otto's *Das Heilige*. He says: "Let me attempt to describe the pre-sacred (? pre-Holy—Vor-Heilige) or the 'Numinous' (*Numinose*) according to R. Otto. Otto is concerned with conceiving the sacred (? Holy) without the moral, the sacred (? Holy) *not equivalent to good*, but *minus good*. . . . The Hebrew *Quadosch* and the Latin *Sacer* correspond approximately to this moment. In the beginnings of the development of this moment all these terms signify doubtless something totally different than the good. Otto tries to find a name which, first, fixes it in its peculiarity, and, secondly, makes it possible to distinguish possible varieties or stages of development to fit. This 'More' is the Numinous. 'Dies Mehr ist das Numinose.' The six different forms of the 'Impressive' which L. distinguishes, *viz.*, *majestas*, *mirum*, *tremendum*, etc., are moments of the Numinous. I have not read Otto's book; he may be clearer than Lange. I am inclined to think that Otto coined the word from the Latin *numen*, *numinis*, the Divine power, etc."

into the beyond. Science will ever guard us against this assumption. The present reaction among psychiatrists will also pass."

If a slogan is wanted for the chief contents of this book, and if a healthy form-talent is postulated as generally present, then the following formula will be a useful mnemonic: "Insanity," Fame, Genius. Insanity would mean all that is psychic bionegative; and genius would mean a man mystic-numinously revered by many. "Insanity" brings fame with many and makes a genius with a community. It brings fame sooner, it makes sooner the genius. The idea of rearing geniuses is not only ludicrous, it is emphatically cruel.

The book is written with liveliness and conviction, it is abundantly documented and a gold-mine of information. In the Sixth Part are given nearly eighty "biographies" with copious references and a bibliography numbering nearly 1,700. No one interested in this engaging problem can possibly be without this book. It is doubtless the most complete and thorough-going work on the subject and of enduring value.

A. WOHLGEMUTH.

Psychology and the Soldier. By F. C. BARTLETT, M.A. Cambridge University Press, 1927. Crown 8vo. Pp. 223. Price 7s. 6d. net.

The book as a whole is not intended so much for psychologists as for soldiers. It is, in fact, a soldier's first introduction to psychology. To the psychologist it is a rough map of the field, fairly well proportioned, but too rough to be anything but suggestive. The verbosity of treatment in general terms may take too much for granted both for the military reader, who lacks any psychological background, and for the specialist, who knows enough to see controversial matters skimmed over with easy platitudes.

The author maps out the field in three parts. Part I is concerned firstly with the selection and rejection of recruits, such as testing the special senses, intelligence and special abilities; secondly with training bodily skill, including practice, incentives and fatigue. The survey of this field is quite good, and is full of suggestions for further work. Especially the problems of motivation and incentive require further investigation.

Part II is given as an application of social psychology. Groups are of two kinds: on the one hand those founded on appetite and instinct, secondly those founded on interests, sentiments and ideals. Leaders are of three kinds—"institutional," "dominant," and "persuasive." The "dominant" leader correlates with the primitive group based on appetite and with punishment as the method for enforcing discipline. There is a discussion on discipline, punishment, morale and group games.

Part II is the least convincing, the least helpful, and the least supported by experimental evidence. When Mr. Bartlett, for these problems, goes "outside the laboratory," "to understand the main