

tection is, Maeder believes, the primary function of dreaming regarded as a process.

There are further secondary functions, which may even have a kind of teleological character. Thus dreams, while still unanalysed, may lead up to a decision which, in the waking state, the dreamer finally makes, though it may not be until subsequently that he realises that his decision had been foreshadowed in his dreams. This may happen, for instance, with regard to breaking off a relationship with another person. Dreams in point are related. In this secondary function dreaming has a biological significance as a kind of preparation or play, and falls into line with the biological conception of play worked out by Groos, Carr, and others. Reference is also made to a related function of dreaming by which it exercises a kind of catharsis, draining off anti-social impulses into harmless channels, and so again exerting a biological function in adapting the individual to his environment and furthering his development.

HAVELOCK ELLIS.

*The Metaphysical Symptoms of Neurasthenia* [*Le Symptôme Métaphysique de la Neurasthénie*]. (*Rev. Phil.*, Sept., 1912.) Martin, A.

Of those symptoms of neurasthenia which indicate lack of balance rather than exhaustion, some, among highly cultured subjects, occur in the sphere of metaphysics, and are concerned with the origin and the final cause of things, eternity, and the absolute. Martin does not believe that an interest in such things, even amounting to anxiety, is necessarily morbid. It only becomes so when, in place of being intermittent or duly restrained, it becomes a constant anguish, a sort of obsession. An anxiety of this kind is a symptom of a fundamental psycho-pathological state, comparable to the various phobias, with which, indeed, it may alternate.

The condition is illustrated by four cases. In the first a man who had had two subacute attacks of neurasthenia in youth, with organic disturbances, became tormented in early manhood by the question of human destiny and by the vanity of human activities. He combated his disillusionings by philanthropy, and finally the nightmare was dissipated, and he engaged in practical work, in which he acquitted himself well. The second case began with agoraphobia which became transformed into a general terror of infinite space, and of infinite time, of eternity. The third, who is thoroughly neurasthenic, has had several severe crises of the ordinary form, with nosophobia, etc. He is a convinced agnostic, but he bitterly repents his loss of faith in a personal God; during the severe crises, however, this feeling is diminished by the nosophobia. At the present time both sets of symptoms are absent. The fourth, still young, is the victim of "acute idealism." The analysis of knowledge has led him to the position that it is impossible to get away from oneself or to perceive anything but oneself, and this causes him an anxious feeling of isolation.

In all these cases, Martin believes, the anxiety is the fundamental mental element, and of the same nature as a phobia; the object of the anxiety is secondary. The cause is doubtless organic. We must not imagine that metaphysical speculation will disturb the mind; there

must be a pre-existing defect. Even morbid anxiety, however, Martin concludes, may be regarded as a mark of distinction which raises man above the beasts. HAVELOCK ELLIS.

*The Case of Gogol [Der Fall Gogol]. (Schrift. d. Ver. f. freie psycho-analyt. Forsch., No. 2, 1912.) Kaus, O.*

This study of the famous Russian novelist illustrates the methods of the Adlerian school of psycho-analysis. Adler believes that the neurotic disposition is marked by congenital defect, which leads to a compensatory protective process tending to supply the defect, and that this compensatory process may, in specially highly endowed persons, amount to genius, and its analysis serve to explain genius. A profound disharmony and instability may still remain. This is illustrated by Gogol's case.

There was no marked neuropathic heredity. But Gogol's father showed a constant incapacity to make his way in life, and sought compensation in literary efforts, which his son was to carry on and bring to full perfection. Little is known of his mother, who seems to him to have had little place in his life. He was a spoilt child, having no brothers or sisters near his own age, and to this fact some significance is attached. He was a delicate boy, lazy, quite ungifted, weak in will, occupied with mischievous tricks, disapproved by his teachers, and disliked by his school-fellows. Herewith began an hostility with his immediate environment, constantly renewed. He began, however, to take an interest in acting (derived from his father), and to initiate dramatic performances. But at sixteen, to his disgust, he was still at school, and his father died. This was a great grief, and he resolved to play his father's part in the world, and to devote himself to literature. This proved a spur to activity. Then he conceived a hatred of school and of education generally, and a little later a hatred of provincial life. He must go to a great city; he went to St. Petersburg. In all his successive phases Kaus sees a conflict between an over-sensitive feeling of insufficiency and an exaggerated need of domination. All his plans came to grief. He wanted to be an actor, but his attempts came to nothing. He published a poem; it was feeble, the critics were severe; he burnt every copy he could obtain. Disgusted with St. Petersburg, he resolved to go to America, got as far as Hamburg, and returned to St. Petersburg. He became a very subordinate government official, and in the same year gave up his post.

But the hard pressure of life was good for his genius, and he gained strength from his failures. He had abandoned provincial life in disgust, and it was that life which now began to vitalise his literary art. But there remained the same insufficiency. Though once passionately in love, he had a life-long terror of women, and a life-long horror of death; his disappointment in love led to a fixed habit, and he never had relations with women. Yet he slowly developed both in personal character and in literary art, and at the age of twenty-seven produced his first important work. Fame followed, but Gogol only heard the jarring voices. Finally he became superstitiously religious,