

psycho-analysis will find no complications in the book, which is written in simple language. It is pointed out that psycho-analysis can be helpful only to those who desire to be helped. This is of practical importance, as the author illustrates by remarks upon kleptomaniacs. Many neurotics do not wish to be free from their neurosis; they may wish to escape from certain inconveniences of their neurosis, but that is quite another matter.

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*Das Genie-Problem: Eine Einführung. (The Problem of Genius: An Introduction).* By W. LANGE-EICHENBAUM. München: Verlag Ernst Reinhardt, 1931. Demy 8vo. Pp. 125. Paper, RM. 2.80; bound, RM. 4.50.

In 1928 Dr. W. Lange published his great work, *Genie, Irrsinn und Ruhm*, which was reviewed in this Journal in the July number of the same year, pp. 522 *et seq.* The great reception of Lange's work was well merited. The present smaller book, at a very moderate price, is intended as an introduction to its larger predecessor, but it also serves as a synopsis of Lange's views and, in parts, as an elaboration.

The problem of genius has for a long time been regarded as almost unsolvable, and Lange contends that it has not been properly put. What really is genius? Are we to regard it as a special form of talent, or is it a biological variety of the genus Man? The question is examined in five chapters under different aspects, namely, (1) Genius and Value, (2) Genius and Fame, (3) Genius and Talent, (4) Genius and Insanity, (5) Genius and Civilization ("Kultur").

It was not until the Italian Renaissance that the creative power of man became personified as "Genio." But "creative" had only reference to the imitation of Nature. The connotation of "creation of something new" dates from Leonardo, Vasari, Telesio about 1550. Only during the baroque period, about 1650, did the term "genius" assume the present meaning of an incomprehensible mystic creative power of a man. The person himself was not designated by that term until 1700. Lange deprecates the use of the term in this sense. There are no geniuses, but only highly-talented persons. Genius from the psychological point of view does not exist at all. Genius means the bringer of value—value understood as gift, as production, as personality-ideal. Genius is a very special effect, value-effect, on a large community. It is a relation to the community. Fame is a prerequisite to genius. This is discussed in the second chapter, with interesting side references to mass-psychology and suggestion. There is also a diagram giving some "fame-curves" of Goethe, Shakespeare and others.

The third chapter deals with "Genius and Mental Endowment (*Begabung*)." Talent is always something organic, biological,

constitutional, for it is unquestionably hereditary. Talents for form and for expression are distinguished. Creative talent is something composite; talent for form and for expression, general intelligence and much else enter into the combination. In considering ability (*Leistungsfähigkeit*), development and experience have to be taken into account. According to the biological condition of the body certain thought-types are found, either cyclothymic or schizothymic. It would be a naïve and disastrous mistake to see in an occasional predominance of the "unconscious" (by this Lange means inherited tendencies, the "racial memory") the principal sign of genius, and a still graver mistake to assume a "subconscious" as a second ego and creative genius. A condensed but masterly description of the mechanism of problem-solving is given, as well as a discussion on "inspiration" and "intuition."

The fourth chapter, "Genius and Insanity," is most interesting. Lange states that among the population of any country about 2-3 per thousand are confined in institutions as insane; and together with those not so confined there are about 5 per thousand of the population insane. Now compared with this he finds, taking between 3-400 persons reputed as "geniuses," that 12-13% have been psychotic once in their life. Selecting 78 of the "greatest" names, there have been psychotic once 37%, pronounced psychopathic 83%, slightly psychopathic 10% and healthy 6.5%. These percentages mount still higher if 35 of the "very greatest" geniuses are selected, namely, psychotic 40%, psychopathic 90%, healthy 8.5%. The psychopathic is an excellent pace-maker for talent. Genius is not insanity, but insanity becomes more quickly famous and fame leads earlier to genius.

The fifth and last chapter deals with "Genius and Civilization (*Kultur*). Various genius-groups are examined. There is a tendency to deify genius, to create a "substance" genius; this is the most grievous mistake possible, and utterly unscientific. The "genius-farming," the philosophy of value of the bio-negative, the healthy talent as genius, and genius and the tragic hero are shortly and effectively discussed.

This closes a small but very interesting and instructive volume. Those who have already read the author's larger work will not miss reading the smaller one, and whoever reads this one will be led to read the larger work.

A. WOHLGEMUTH.

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*Philosophy Without Metaphysics.* By EDMUND HOLMES. London: George Allen & Unwin, Ltd., 1930. Large crown 8vo. Pp. 176. Price 7s. 6d. net.

Mr. Holmes dislikes metaphysics, which has, in his judgment, adversely affected every branch of human knowledge with which it has been connected. Its evil influence is waning, but it still strangles philosophy, even the sceptic and the agnostic being held in its baneful grip.