

anthropological research. He seems to rely chiefly on the test of stature, but this is now regarded as the least reliable of anthropological tests. It is the more remarkable that he should have thus followed unquestioningly the old Aryan theory, since the book is dedicated to Prof. Ripley, while many other writers who utterly reject that theory are frequently quoted with respect. In emphasising the Mongolian influence Mr. Macnamara is, on the other hand, much more in harmony with the trend of recent work, and his account of these Mongoloid racial elements seems to overcome various difficulties.

An interesting feature of the book is the attempt to trace the chief traits of the British character to a source in these primary elements, differently intermingled in different parts of our islands. Thus the Iberians are a proud, courteous, ostentatious, impulsive, but unreliable people, insisting on "popular rights" and fond of music. These Spanish and North African qualities were described seven hundred years ago by Giraldus, as characterising his Welsh fellow-countrymen, and the account of Giraldus still holds good to-day. The Burmese have been called "the Irish of the East," and the author believes that this is accounted for by real racial affinity. The southern Mongolians are essentially a religious race, loving their homes and their lands; while very sensitive and very hospitable, they are at the same time indolent and unstable; such characteristics are common in Ireland and also in the Celtic Highlands of Europe as we proceed towards Asia. The Teutons and other "Aryans" furnish the domineering, self-reliant, warlike, and yet slow and laborious traits.

Everyone who follows up any line of psychological work sooner or later finds himself confronted by puzzling questions concerning the influence of race on psychical and physical characteristics. Such a book as this (supplementing the careful but more general works of such authorities as Ripley, Sergi, Deniker, and Keane), while not always conclusive, will be found helpful in suggesting answers to these questions. It is throughout clearly written, and is not encumbered by unnecessary technicalities.

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*Stachyologie weitere vermischte Aufsätze* [*Stachyology and other Miscellaneous Essays*]. Von P. J. MÖBIUS. Leipzig, 1901. Octavo, pp. 219. Price 4 marks, 80.

We guess that *Stachyologie* means stray ears of corn gathered together, both nourishment and chaff. The twelve essays bound together all deal more or less directly with questions in metaphysics and psychology. Some of them are of no great interest, but on the whole the book is a credit to the author. Möbius has a good style—a quality rare with German authors, and his power of expression is not greater than his power of thought. He begins his preface by observing that a hundred years have passed away since the birth of Fechner, and he hopes that the coming century will pay more attention to his writings than the past. "Fechner wished to satisfy both the necessities of the reason and those of the affections, and his way is the only one possible for both. But the believers turned away because they did not want

reason, and the philosophers turned away because they wanted no heart. The believers sit in Abraham's bosom and trust that it will be right with them, but for us, wasted by the flames of doubt and anxiety, Fechner's teaching is a cooling drink."

In the first paper Möbius gives a dialogue on metaphysics. Had we been present at the colloquy we might have said something, but for this review it would be too long. The second essay is a dialogue on religion, in which the subject is freely handled. Then we have a sympathetic essay on the youth of Rousseau based, of course, upon the "Confessions." Möbius complains that the French have scarcely done justice to a man who was never a Frenchman, but who was probably the most eloquent writer in their language.

In the last six papers, making up about half the book, the author fully justifies his presenting it to the public not too deeply interested in psychological researches.

Some people write in a mysterious way about genius as if it were some peculiar faculty superadded to the ordinary minds of men, and they arrange this or that person in the ranks of genius in an arbitrary manner. Möbius begins his essay on the "Study of the Talents" with the observation that a sharp definition between talent and genius is impossible. Talent is a capacity for doing some things better than most people can, and genius is nothing more than a higher grade of talent. Genius carries the idea of some creative force, but every powerful exercise of talent contains something new, and every great talent has something of genius in it. It would be difficult to settle what are distinct talents or faculties, but it will scarcely be denied that the musical faculty is one of them. The lowest species of musical gift is the simple pleasure derived from hearing music, then that of remembering tunes, and of singing and performing. The title of musical genius is often reserved for great composers, but Möbius observes that many great performers or directors who cannot compose are spoken of as possessing musical genius. Between the highest and the lowest it is but a question of degree. The taste for painting and sculpture is a human gift not so widely diffused as that for music. A special talent for art may have several qualities; some men naturally take to historical paintings, others to landscapes; some artists are good at colouring, others better at form. Möbius observes that in a simple grade of society musical melody and poetical rhythm are not distinguished; the singer and the poet are one person, nevertheless it is certain that musical and poetic talent are two separate capacities. It looks as if the common basis of a talent for art and poetry might be a love for the beautiful, but experience shows that this does not hold good; often the love goes no farther than the special talent. The lowest poetical faculty consists in the susceptibility to be affected by poetry, the next stage is to have the feelings heightened in the same manner by events, and the highest is the power of active poetical expression in different degrees of intensity. Great talents and genius are so far rare that they can scarcely be studied by direct observation. To generalise we must read a number of biographies. The author's opinion that genius is inborn will scarcely be questioned; he affirms

that it almost always shows itself in childhood. The most important question is, How does talent arise?

Möbius has no faith in the view that genius is pathological and should be classed amongst the neuroses. It does not follow them nor does it beget them in the children. But the possession of special talents leads to one-sidedness in their exercise. In men who use their brains much the normal measure between the mental and other activities is deranged, and in a man exercising a special talent the danger of losing the mental balance is still greater, for the special faculty is worked much harder than the other faculties.

The author pursues the inquiry in an essay on the "Inheritance of Artistic Talents." If talent be inherited, why is it not always transmitted? and why does it sometimes appear where least expected? These questions we cannot answer, nor can we arrange so as to have families endowed with special gifts. Nevertheless, talents, such as those for music and painting, distinctly run in families. Möbius gives a large number of instances in which men endowed with a special talent had sons who much excelled their father in the same pursuit. The two most striking examples are Raphael and Mozart. He also gives a larger list of several members in one family, two or more brothers, more rarely a brother and sister, who showed genius. The inheritance comes from the father, rarely from the mother. "I have," Möbius tells us, "not as yet found a single certain instance in which a talent for mathematics, the plastic arts, or music was inherited from the mother. It might be thought that the talent, though dormant in the daughter, might be transmitted to her children as the hæmorrhagic diathesis follows the male line, so that the daughter of a bleeder is liable to have sons who are bleeders, though not thus affected herself." Nevertheless, Möbius tells us that experience does not bear out this expectation. We may remark that, if a woman inherited the hæmorrhagic diathesis, she would certainly die in her first accouchement, if she survived her menstrual periods.

Those who believe or wish to believe that women may rival or equal men in literature, art, and science had better abstain from reading Möbius's essays upon "Some Differences between the Sexes," and on "The Physiological Weakness of Women." He states his opinion that the frontal and temporal convolutions, which are of such especial importance in mental activity, are in the human female less developed than in the male, and that this difference already exists at birth. He rejects the notion that women have failed to equal men for lack of opportunity. In music women have had more education than men, and yet in no subject is their inferiority more patent. Möbius has made serious inquiries into this question, to judge from the long list of female composers which he gives, none of whom have risen above mediocrity.

The author carries his plain speaking so far as to avow that women are not so beautiful as men. Humboldt and Schopenhauer were of the same opinion. We fancy that it would be very difficult to separate the pure æsthetic recognition of beauty from the sensuous feeling with which the two sexes regard one another. In sculptures this sentiment does not so much come into play. Is the statue of the Apollo Belvedere a more beautiful object than the Paphian Venus or the

Venus di Medici, apart from the desire one might have, like Pygmalion, of making either of them alive?

The paper on "Degeneration," though well put together, does not call for special remark, but we have read the last essay with much interest; it is on "Temperance and Abstinence."

In Germany, as in this country, those who seek to combat the evils of alcoholism disagree about the modes to be employed. Möbius deplores the deterioration of manners which has been going on in Germany for the last fifteen years.

Now, he tells us, at parties people indulge in all sorts of wines; champagne, which was only used at festive occasions, is drunk every day. For the old inns we have elegant beer palaces and wine saloons, which are filled from morning to night with a crowd of people of both sexes. Not only do the married women at entertainments drink freely, but they accompany their husbands into the drinking places, and sit by the beer glasses amongst the tobacco smoke. Lewdness and venereal diseases have greatly increased, pleasure-seeking and coarseness are more prominent. The old faith and old manners are treated with derision, though at least they were a useful bridle to human passions. Brutality is honoured as sharpness, and money, the meanest and most degrading of all tyrants, rules everything. Perhaps utter drunkenness is not commoner. As formerly we see it amongst the gentry, the students, and the workmen. What is new is the wider spread of indulgence in alcoholic drinks, and the injury this does to the burgher class.

Möbius blames the poets like Goethe and Scheffel for their drinking songs, and the doctors who are so ready to recommend alcohol as giving strength, and he deplores the new inventions to facilitate distillation and the great increase of riches. On the other hand, he takes occasion to pursue a controversy which he has had with some advocates of total abstinence whom he accuses of advancing exaggerated statements. He does not know how far some statistics, drawn by Mr. Eplinius from Switzerland and Hamburgh, may hold good, but he avers that things are not so bad in Saxony. He tells us that he has treated nervous diseases for more than twenty years, and he reckons that the proportion of patients who, after exact investigation, are found to owe their maladies to alcohol, is no greater than 1 per cent.; adding to these patients suffering to a lesser degree from the injurious effects of alcohol, without this being the main cause of their disease, he reaches the proportion of 2 per cent. On the other hand, observes Möbius, I see hundreds of patients who are broken down by syphilis. A physician treating other maladies such as heart diseases would likely have patients who over-indulged in spirituous liquors. We should have liked if Dr. Möbius had given us some explanation of the great prevalence of suicide in Saxony. At the end he proclaims his conviction that universal moderation in the use of wine should be an aim, not total abstinence. In conclusion we may say that his book bears evidence of industrious inquiry and of sound sense.

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