

*The Romantic Temperament in the Light of Individual Psychology* [*Das Wesen des romantischen Menschen im Lichte der Individual-psychologie*]. (*Internat. Zeits. f. Indiv. Psychol.*, Nov.–Dec., 1932.) Sternberg, A.

The romantic sets up a special life-programme in order to escape the necessity of adjusting to life itself; he uses wit and irony to confuse the issues and to veil himself from himself. This inner, unacknowledged insecurity is apparent in romantic art, which is always confused and lacking in poise. Romanticism is characterized by extreme over-compensation; its one law is the assertion of individuality—the need to be unique. Flight is the life-line of the romantic—flight from life, from age; the romantic is too old at thirty. Unlike the merely neurotic, however, these temperaments are saved by their life-programme—the attitude of romantic irony which leads them on to that form of over-compensation we call art.

JANE SUTTIE.

*On Sexual Perversions* [*Zum Thema: Sexuelle Perversionen*]. (*Internat. Zeits. f. Indiv. Psychol.*, Nov.–Dec., 1932.) Adler, A.

Adler rejects any idea of heredity in sexual perversions, or of the existence of a third sex, or of congenitally innate factors. He points out that Laqueur's finding of the hormones of the opposite sex in the urine in all cases has been countered by Bran, who found the same hormones in the urine of homosexuals and non-homosexuals. Homosexuality does not depend on hormones.

He suggests a schematic classification of psychologies into equipment-psychologies (*Besitzpsychologien*) and use-psychologies (*Gebrauchpsychologien*). The former are concerned with the equipment the individual brings with him into the world, the latter with the use he makes of it—this is the interest of individual psychology. Homosexuality is the result of the particular "training" undergone or chosen by the individual. "The necessary presupposition for the right use of body and soul is a developed community feeling."

JANE SUTTIE.

*The Idea of the Word in Ancient Israelitish Culture* [*Die Idee des Wortes in der altisraelitischen Kulturentwicklung*]. (*Internat. Zeits. f. Indiv. Psychol.*, Nov.–Dec., 1932.) Rosenthal, H.

The author holds that monotheism was the idea characteristic of the culture period of the Jewish prophets, but that it developed out of a much older idea—the idea of the word. While other peoples perpetuated their dreams of power and beauty in temples, sculptures and painting, the word is the Jewish medium of cultural expression.

The cultural conflict for more than 500 years of Jewish history was that of the deflecting of interest from what was visible to what was audible, the conflict of the senses, of eyes against ears. It is illustrated by the battles of the men of God against the idol-worship of the people and the princes. With the appearance of the prophets the Jews have only one sense, one portal of approach to the soul, the ear. God is the audible being (*Gott ist das hörbare Wesen*); he is not a visual but an auditory experience and hence *the idea of an invisible being*. Israel's great historical achievement is the teaching of the invisible God; this connotes the enriching of culture by the final conquest of the sense of hearing.

JANE SUTTIE.

*A Case of Multiple Personality*. (*Amer. Journ. Psychiat.*, vol. xii, Jan., 1933.) Wholey, C. C.

The case bears many resemblances to Morton Prince's famous "Miss Beauchamp", the main difference being that the present patient was of humble origin and environment, with few educational advantages. The patient presented a history of nervousness in childhood. She was born at seven months, was always restless, and liked to "run away". She began having "fainting spells" at nine years of age. These were certainly hysterical. Early amnesic dissociations were