

how these may in some cases only reflect an adherence to the role and standards imbibed from one's culture. The chapter on treatment offers a wide-ranging discussion of different therapeutic approaches. The need for flexibility in the treatment of individual cases is emphasised. The way culture offers a protective potential, not only a therapeutic one, is discussed. In the chapter on management and service delivery, there is a brief discussion of the relevant parameters and issues. At the end of the book, there is an Epilogue highlighting the main points and offering ideas on priorities in future research. Few would wish to quarrel with the authors' suggestions.

On the whole, an original and useful contribution on a subject which is clinically important. For the non-clinician, the book is of less appeal, at least partly because issues of personality and its measurement (as opposed to personality disorders and their clinical assessment and treatment) are not given much coverage. This does not, however, detract from the overall value of this contribution. Many clinicians will find it a most useful resource.

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PII: S0191-8869(99)00074-4

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***Eminent Creativity, Everyday Creativity, and Health*; Mark A. Runco and Ruth Richards (Eds.), Ablex Publishing, Greenwich, CT and JAI Press, London, U.K. 1998, 560 pp. Paperback (ISBN: 1-56750-175-3), £30.95, US\$49.50; cloth (ISBN 1-56750-174-5), £53.00, US\$82.50**

The editors of this unique and impressive anthology are themselves highly visible names in the literature on the psychology of creativity. They have assembled a collection of articles dealing with the various aspects of their central theme—the relationship between forms of creativity, particularly in the arts, and variation in mental health or psychopathology, and the role of exceptional, often traumatic or distressful, personal histories in the lives of creative individuals. Another theme here is that creativity is not a phenomenon limited to those whose creative activity has resulted in eminence or public recognition, but can also be broadly manifested by otherwise ordinary people in the problems of daily life. Also the psychological conditions that energize creativity can result in either constructive or destructive activity, in success or failure, depending on certain buffering aspects of personality and environmental circumstances.

From what now has become an immense literature, the editors have selected what they consider is “a representative sample of the most important recent research” relating to their

central theme. Sixteen of the book's 32 articles are reprinted from other sources (most often the *Creativity Research Journal*) and 16 are original contributions. Many of the contributors are among the leading contemporary theorists and researchers in the field, for example, Andreasen, Barron, Eysenck, Feldman, Jamison, Simonton, and the editors themselves. A large concluding chapter by Richards, "When Illness Yields Creativity", nicely summarizes the main lines of theory and empirical findings brought forth in this rather encyclopedic collection.

In brief, the constellation of personality characteristics that Eysenck has labeled *psychoticism* is shown to be importantly related to eminent creativity, especially in the arts. The cyclothymic disorder in particular—hypomania and depression—have an unusually high frequency among the famous names in literature, music, and art. Schizoid features are more frequent among mathematicians, scientists, and philosophers. The almost incredible levels of energy and persistence of the great geniuses and world leaders, for good or ill, appear to be associated with an enduring hypomania, without which the flow of imagination, ambition, self-confidence, and effort would hardly be manifested to such an extraordinary degree, as is evident, for example, in the psychological portraits of seven of the most famous creative geniuses of the 20th century in Howard Gardner's book, *Creating Minds* (1993). The notion that creative genius and psychopathology are somehow allied, of course, has been with us since ancient times. But this connection has come under scientific study only in recent years.

For long the psychology of creativity has mainly been a branch of literary psychology, with an exceedingly high ratio of anecdotal reports and speculative theory to solid empirical evidence and hypothesis testing. The present volume has its fair share of 'soft psychology', but it also has a much higher concentration of empirical 'hard science' than is typically seen in this field. Psychometric measures of so-called creativity based on questions intended to elicit divergent thinking have been generally unsuccessful and have yielded little insight into socially recognized forms of creativity. The use of criterion groups of well recognized and demonstrably creative individuals has proved to be the most productive approach, although most of its application has been purely descriptive and absent of any over-arching psychological theory, such as that proposed, for example, in Eysenck's *Genius: The Natural History of Creativity* (1995). One problem in theory testing has been the lack of appropriate control groups, because persons of eminent creativity differ in many ways (intelligence, education, social class background, to name a few) from a random sample of the general population, quite apart from the creative achievements for which they are noted. This is recognized and dealt with effectively in some of the articles in the present volume. The book's main thesis receives strong empirical support in the solid studies by Andreasen, Jamison, Ludwig, and Richards, et al. The present 'state of the art' in thinking and research on creativity is indeed well represented in this book. It is recommended especially for advanced students, and it is a 'must' for instructors and others with a serious scientific interest in this currently burgeoning subject.

Arthur R. Jensen