

tive bristles with a naive but potentially dangerous new form of psychological determinism. A chapter on psychosomatic illness proposes that cancer be understood as an existential choice, and that childhood autism be seen as an extreme psychogenic failure of mirror identification with the primary caretaker. It would be unfortunate if readers decided to dismiss Lacan on the basis of such far-fetched exaggerations of the explanatory uses of psychoanalytic theory.

For readers unfamiliar with Lacan's basic concepts, the presentation is far too elaborate, complex, and fragmented. For readers who have had considerable exposure to Lacan, these essays may be of more interest, though their ponderousness may weigh more heavily on the side of death than that of pleasure.

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ROBERT J. STERNBERG AND TODD I. LUBART: *Defying the Crowd: Cultivating Creativity in a Culture of Conformity*. New York, The Free Press, 1995, ix + 326 pp. \$23.00.

Two key words in this book's title anchor a major problem and dilemma faced by society and examined by the authors: the dialectical balance between *conformity* and *creativity*. It stands to reason that no society can exist and function without a substantial amount of conformity of its members with that society's non-genetic inheritance, i.e., its culture. Culture, an element that is constantly shaped by man, must be shared, taught, learned, and passed on to the next generation. And yet, as the authors rightfully argue, the process of cultural transmission or socialization is one that tends to be conservative and stifles the process of individual innovation, discovery or creativity that is fundamental to human progress. What then are, at the personal and psychological level, the elements that foster, promote, encourage creativity, and conversely what are those elements (like a rigid education) that hinder and sometimes stifle the potential creativity found in almost all human beings?

This is the task that Robert J. Sternberg, the IBM Professor of Psychology and Education at Yale, and his co-author Todd Lubart, presently at the Université René Descartes in Paris, set out to explore in this interesting, and sometimes inspirational volume. Inspirational in that the authors maintain that creativity, like intelligence, . . . "is something that everyone possesses in some amount" (vii). The question then is how to provide conditions that will foster creativity. The major metaphor they use to describe what makes people creative is derived from the field of investment, i.e., to "buy low and sell high," to come up with ideas that the "crowd" will reject at first but then will adopt, and buy at a higher price. They list what they think are the six essential resources for creativity (intelligence, knowledge, thinking styles, personality, motivation, and environment) and they review a series of studies (many of them conducted by the authors themselves), and provide cases as illustrations, for the assumption that people are not born creative, but rather that creativity can be developed. They give guidelines to further the increase of creativity such as redefining problems, looking for what others do not see, persevere in the face of

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obstacles, discover and tap into one's intrinsic motivation (rather than being motivated by external forces), and so on. The underlying message is to take a different approach to problems, to resist the herd instinct of the crowd, to take risks, and to seek an environment that is conducive to creativity and will make the process of creation a pleasure and not an imposed task. "To be creative you need to have a lot of things going for you, and it's not always easy to find them . . . a consistent theme of this book is that it is largely (although not totally) in your power to create the resources that will enable you to have creative accomplishments" (284).

Although the authors would perhaps not agree, this book is very much in line with a genre that is well established in American democratic culture: the idea of progress, of self-improvement, self-help, of the unlimited powers of the individual if he/she can only tap in his or her potential, and that almost anyone has that potential. At the same time, it offers many analytical insights, for example the chapter, *The Role of Thinking Styles in Creativity*, with its fascinating categories such as the *Forms of Mental Self-Government* (The Monarchic, Hierarchic, Oligarchic and Anarchic Styles). Although some of the text has the flavor of the kind of advice proffered in many a magazine and self-help book, it could be read as a source of inspiration at the personal level and as an invitation to researchers to further investigate the sources of that elusive element: "creativity." Whether it will actually help individuals to become creative remains moot.

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A. W. RICHARD SIPE: *Sex, Priests, and Power: Anatomy of a Crisis*. Brunner/Mazel, New York, 1995, 192 pp., \$24.95.

This book presents disturbing and necessary reading for those unaware of the corruption intrinsic to what Sipe calls the Celibate/Sexual System. I had hoped that celibacy—although formulated by Reformed Christianity as a gift given to only a few individuals—had somehow been required and obtained of the many in Roman Catholic religious orders. I could hardly have been more mistaken and naive.

Sipe provides compelling evidence that thousands of boys, girls, men, and women are sexually, emotionally, and spiritually abused and exploited by selfish men who continue to claim to be celibate! It is not the minority of priests who are so fallen, either, according to Sipe. "At any one time, 2% of vowed celibate clergy can be said to have achieved celibacy," says Sipe (p. 67). He maintains that only recently has this centuries-old scandal been even acknowledged, mainly as the result of court action, not out of ecclesiastical concern for the many and tragic victims (some of whom have been forced to have abortions against their conscience [p. 124]). Sipe repeatedly argues throughout his book that the celibate system of power, control, and secrecy encourages and perpetuates these abuses, which he places squarely and properly within "the category of evil."

However, in claiming that "no Christian Church has developed an adequate theory of sexuality," (and while implicitly offering one which I find highly problematic), Sipe ignores the rich and well-integrated views of sexuality articulated by the