



A classic that continues to improve

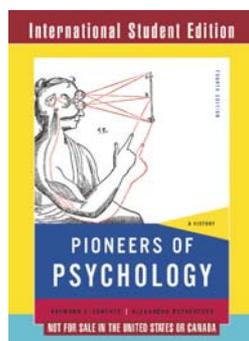
Pioneers of Psychology (4th edn)
Raymond E. Fancher & Alexandra Rutherford

Pioneers of Psychology is one of the classics in the history of psychology. The first edition appeared in 1979. It was followed by a second edition in 1990 and a third edition in 1996. Now a fourth edition has appeared. The main difference between this edition and the ones that preceded it is that its author, Raymond Fancher has produced it in collaboration with his former student Alexandra Rutherford. Rutherford is well known for her feminist-oriented work, and one of the intended consequences of the collaboration is that the book contains more material on women and gender issues. The fourth edition also contains new chapters on personality and applied psychology, while the chapters on social and cognitive psychology have been significantly expanded. Other than that, the book continues with its winning formula of intellectual biographies of important figures in the history of psychology.

The biographies are entertaining and well written. We learn, for example, that Hermann Helmholtz came from a poor background and was only able to go to university because of a scheme that the Prussian government had introduced to meet a shortage of army doctors. It paid for the medical training of poor but talented students on condition that they served as army doctors for a minimum of eight years. We also learn that Charles Darwin originally intended to follow his father into the medical profession but decided that it was not for him after watching surgery being performed without anaesthetic on a child. Among the stories connected with women in the history of psychology, one of the most poignant is that of Mary Whiton Calkins who completed the requirements for a PhD at Harvard University. Her supervisor, William James, considered her to be the best student he had ever had. In spite of this, she never received a PhD for the simple reason that Harvard University refused to award a PhD to a woman. These stories help to bring the history of psychology alive. I have used the book in courses over many years and have always found it to be popular with students.

While its popularity with students and lecturers has undoubtedly been an important factor in the book's longevity, popularity should not be the only consideration. Although the history of psychology is widely taught in departments of psychology, specialists in the field are relatively rare. One of the consequences of this situation is that some of the most popular textbooks on both sides of the

Atlantic have been written by psychologists with no background in the subject and consist of regurgitated material from other textbooks. I would therefore advise anyone who is considering a textbook in this area to look carefully at the qualifications of its author(s). There are no problems here in that regard. Fancher is a former head of the International Society for History of the Behavioural and Social Sciences and the recipient of a Lifetime Achievement Award from the APA's history



of psychology division. Rutherford is an associate professor in the history and theory of psychology programme at York University in Toronto and the current president of the APA's history of psychology division. They have a sophisticated knowledge of historiography (the theories and methods of history) and the book is based on the most recent research. It is thus one of those rare books that can be recommended both on scholarly grounds and in terms of its popular appeal.

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Reviewed by **Adrian C. Brock** who is at University College Dublin

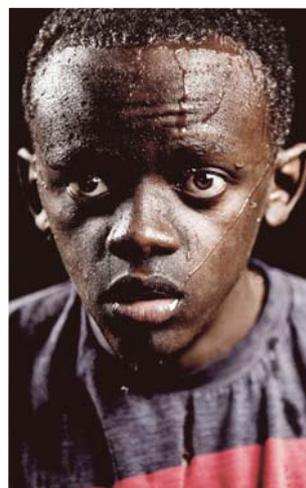


Austere experiences of war

Nineveh
Theatre Témoin

With the media so often focusing on issues closer to home, the daily struggle of people in war-stricken countries is often overlooked. A short-running play (16 April–11 May) consisting of in-depth, replicated dialogue of combatant experiences brought an enlightening and shocking reminder to London's Riverside Studios.

Nineveh, by company Theatre Témoin, portrays aspects of director Ailin Conant's 'Return Project' work in conjunction with the charity War Child. After running creative expression schemes with ex-soldiers and child fighters in Kashmir, Israel, Lebanon and Rwanda, Conant created this piece with writer Julia Pascal. Drawing its story solely from combatant accounts, the play is set in the purgatory of 'the belly of a whale': simply staged in a small, darkened theatre space.



Nineveh presents physical and verbal demonstration of the austere experiences of war. The play features a small character cast of three adult ex-soldiers for its majority, arguing and fighting over their varying length of habitation in this purgatory and their associated superiority. A child-fighter with his mouth stitched together is found to be hiding at the play's later stages, with an onslaught of suspicion and accusations thrown at him from the adult figures. The play depicts their mental anguish in the restricted, damp setting of the whale. In their entrapment, the four struggle with

dreams of their violent fighter pasts and gain hope from ideals of their freedom and future. At the play's conclusion, most characters apparently come to terms with the struggles of their past and escape. A solitary member remains.

Featuring true accounts of violent, sexual and tender experiences, this one-hour play concisely delivers a breadth of post-traumatic reflection. Interspersed with dark comedy, this intense play is both uncomfortable and witty at times. Powerful dialogue, high-quality acting and proximity to simple staging combine to provide an intense, thought-provoking experience. Knowing the subject matter is grounded in true combatant experiences made this an informative, emotional and intelligent piece. It would be good to see a further run of this production – well recommended.

! Reviewed by **Emma Norris** who is a PhD student, University College London