

the linear model described in this book is an interesting contribution. A balanced evaluation of the likely effectiveness of family interventions and their ease of delivery is important if interest is to flourish, however, and a major reservation is that this book may encourage unrealistic expectations of a short-term intervention if delivered by insufficiently trained and supported professionals.

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Art Therapy and Drama Therapy – Masks of the Soul.

By SUE JENNINGS and ASE MINDE. London: Jessica Kingsley Publishers. 1993. 224 pp. £25.00.

Both art therapy and drama therapy offer insights into human behaviour which can be of great value. This book, which I enjoyed, describes the working collaboration between a drama therapist, Sue Jennings, and an art therapist Ase Minde, who are confident enough in their own fields to share their experience and use elements from each other's disciplines in order to build a Wagnerian 'Gesamtkunstwerk'. As they state in their first chapter: "All art expresses the things we are unable to express in any other way".

The book explores drama and art using myths, such as the 'Journey of the Hero', which are familiar from legend and literature, in order to show how to peel away the patient's defences in order to rebuild those defences more appropriately. The results of several workshops and single case studies are presented in order to give the reader greater insight into the areas which can be successfully explored by these therapies. Both authors are responsible and sensitive in their discussion of patients' needs, emphasising the importance of legitimising the need to keep some doors firmly closed. The multiple meanings available through the use of masks is used as a concluding focus to their study.

There is an element of personal revelation which comes close to preciosity, while the references mentioned in the text do not always appear later in the list of references, one author appearing to have at least two completely different first names.

One is only surprised that the world of opera, or even more specifically Wagnerian operas, which can unite music, drama, art, and dance is never mentioned. Perhaps that is because Sue Jennings' attempt, in 1971, to unite drama, music, and art therapists has sadly never achieved any progress. Surely all therapies using the creative arts have a great deal to share, which can be

used, with their multiplicity of foci, in order to help patients.

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Recent Advances in Clinical Psychiatry. Edited by KENNETH GRANVILLE-GROSSMAN. Edinburgh: Churchill Livingstone. 1993. 228 pp. £29.95.

The psychiatric literature requires both the breadth of general textbooks and the up-to-date depth of journal articles. In producing a book of diverse content without aspiring to a comprehensive statement of the art, publishers run the risk of falling worthlessly between these two poles. However, the 'Recent Advances' series for psychiatrists has successfully filled this niche. It was therefore a pleasure to review the eighth volume in the series.

Small enough to handle comfortably, it is well laid out. A glance at the list of authors yields a number of familiar authorities. Contributions comprise chapters on child and adolescent psychiatry, general practice, obsessive-compulsive disorder, multiple sclerosis, Parkinson's disease, psychiatric social work, liaison psychiatry of old age, substance misuse, chronic pain, somatoform disorders, and responses to traumatic events. Reviews of 20 recent key papers are included at the end of the book. References follow each contribution and there is an adequate index.

Each chapter is of a length that does not tax the concentration span. The authors have all written to a high standard and, pleasingly, do not assume a high level of previous knowledge. The book will lend itself easily to those trying to build on a textbook-knowledge base. Indeed, this volume has a pleasant discursive and informative style that many of the standard texts fail to achieve. Didactic at times, it is written more for the clinician than for the scientist and includes a "key points for clinical practice" section after each chapter. However, seasoned academics may still find that this book enables them to update their understanding of the ideas of their contemporaries.

This book will find its home in any medical library, where it will be well used. Its absence from a psychiatric library should invite comment. However, its price will dissuade all but the most eager independent buyers.

Strongly recommended.

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