In summary, *Pharmacology: An Illustrated Review* is an attractive choice for learning the science of the field and passing Step 1, but it is inadequate for preparing the medical student to become an effective clinician.

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**You’re Hired! Now What? A Guide for New Science Faculty.** By Mohamed A.F. Noor. Sunderland, MA: Sinauer Associates, Inc.; 2012. 96 pp. US $11.95 Paperback. ISBN: 978-0878939636.

I cannot speak to the accuracy of the material presented in *You’re Hired! Now What? A Guide for New Science Faculty*, as I have never been a new faculty member. However, I can attest to the colloquial language and accessibility of the text. Reading this book feels much like having a friendly faculty mentor answering your initial questions about the myriad responsibilities of a new professor. Author Mohamed A.F. Noor’s advice comes with the added benefit of not having to watch his face contort into a horrified grimace as he perceives the depths of your ignorance regarding running a lab, teaching classes, and serving on grant review panels.

Noor knows his target audience well. The book is fast and easy to read, perfect for someone already overwhelmed by a demanding new career. The chapters are clearly delineated, with multiple subheadings, a lot of lists describing key points, and the main idea of each paragraph provided in bold text, for the extra-impatient reader — just in case you only have time to read sentence fragments and can’t waste energy on both subject and predicate.

*You’re Hired! Now What?* covers topics ranging from interpersonal interactions and managing students and research technicians to keeping your CV up-to-date and competitive. A helpful set of appendices offers templates on laboratory rules, authorship policies, and appropriate student/mentor expectations. Chapter 9 was co-authored by a
female colleague, Anne Bronikowski, and addresses the elusive work-life balance (or “resiliency,” as they propose). Most of Noor’s suggestions are quick and easy to make, such as how to organize your computer files so that seven years in, you can still find student course evaluations to aid in your tenure application.

The worst part of this book is the cover, which is good for the reader but probably bad for sales. Pictured is a black and grey silhouette of a man in a polo shirt, cocking his head in dismay at the impenetrable rat maze he finds himself in. The picture raises a lot of questions for me. Why is the figure, when so little detail is given, so obviously male? Why is there no way out? Why is everything only in black and white? I look at this book, and instead of being excited about a future in academia, I want to drop out of graduate school now and get a real job. Fortunately, Noor’s actual advice tempers this impulse and calms the fears his cover image conjures.

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The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain, From Vienna 1900 to the Present. By Eric R. Kandel. New York: Random House; 2012. 636 pp. US $40 Hardcover. ISBN: 978-1400068715.

In the brilliantly written and illustrated book The Age of Insight, Nobel laureate Eric Kandel makes an incredibly bold and timely step toward understanding the human mind in all its richness, using Viennese culture of the 20th century as a lens.

Kandel begins by examining the intellectual and artistic environment of Vienna in 1900, which witnesses an early exchange between brain science and art and, in turn, has a tremendous impact on our current understanding of the human mind. While Viennese modernist artists like Gustav Klimt strived to depict inner feelings in their portraiture, contemporary writer Arthur Schnitzler and psychoanalyst Sigmund Freud were engaged in exploring unconscious mental processes. He then highlights that it was the unique cultural environment of Vienna in 1900 that enabled the continual interaction between artists, writers, and scientists and fosters the profound mutual influence in their thinking about the mind.

After an overview of the historical context, Kandel moves on to the cognitive psychology and biology of the beholder’s visual response to art. Kandel elaborates on the basics of perception, emotion, and empathy underlying our experience with art in a three-step analysis starting from the beholder’s behavior at the top, then moving one step down to the mental representation of these processes in cognitive psychological terms, and finally reaching the bottom level — their brain mechanisms. Although this part of the book is aimed for general readers and people from the humanities, readers with a decent background in cognitive science and/or neuroscience would still find it beneficial. Kandel’s writing is of a more personal style and full of wisdom and insight from someone devoting his lifetime to brain science, which is not typically seen in formal textbooks. It also incorporates a lot of cutting-edge findings in highly complex cognitive functions in human. Even more than that, Kandel points out, wherever relevant, how these cognitive and biological processes can be related to the broader topic of understanding the artistic mind.

This intellectual journey led by Kandel culminates in the last part of the book, called “An Evolving Dialogue Between Visual Art and Science.” Kandel speculates on the promise of future research linking art and science, from brain circuits for creativity to the relative contributions of conscious and unconscious processes to the making of a creative work. Of particular interest is the discussion on what we have learned from various brain disorders associated with enhanced creativity. Even though some of his ideas are highly speculative, they nonetheless provide a foundation for future work in neuroscience and in the humanities.