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Zürich where he became 'privat-dozent' for neurology, the first appointment of its kind in Switzerland. The following year in a borrowed room in the Pathological Institute, von Monakow assisted by a young American zoologist, Henry Donaldson, established the laboratory which was to become the Hirnanatomisches Institute. Von Monakow developed a very active private practice, first as a general physician and then as a specialist for neuropsychiatry; these activities were conducted chiefly in a private clinic which he established in 1887. At the same time, he also gave courses on brain anatomy, as well as on electrodiagnosis and therapy. In 1897, he published his classic book on brain pathology; a second expanded edition appeared in 1905. Yet, despite international recognition of von Monakow's scientific work, the Zürich medical faculty opposed his appointment as professor. Not until the cantonal government overruled the faculty in 1894 by creating a special chair did von Monakow receive his professorship. In 1910 the Hirnanatomisches Institut was officially established as a university unit. Throughout most of this period, von Monakow supported his research and the laboratory largely out of his own pocket.

The full story cannot be presented here, but anyone interested in the subject, in medical research, and in the story of an indomitable personality should read this book. Von Monakow was largely self-taught as an investigator, but he knew what he wanted to do and pursued his goal zealously and energetically. One can only end by admiring the man revealed in this autobiography.

The book is well made, easy to read, and has a good index.

GEORGE ROSEN

History of Medical Illustration, by ROBERT HERRLINGER, London, Pitman Medical and Scientific Publishing Co., 1970, pp. 178, illus., £7.00.

Professor Herrlinger died in 1968, much regretted, at the peak of his career. One of the few men to have been trained both in medicine and in the history of art, he possessed the many different skills that are so essential in the writing of a book such as the one under review. If he had lived he would certainly have produced a further volume or two; as it is, fortunately for us all, that task has been undertaken by one of his colleagues.

Herrlinger's book is neither anodyne nor aggressive, for on almost every page it challenges, stimulates and provokes without ever antagonizing the reader—as so many books do—with displays of arrogance. Always its arguments are presented in a civilized fashion, and always they are backed up with apt pictorial comparisons and references to other learned workers in this field, such as Sudhoff, Wickersheimer, Wiegand, Cushing, Rath, Roth and Kellett. A rich meal by itself, it tempts one in the direction of more side-dishes than are good for any normal digestion; but the author can hardly be reproached on that score.

Among the many questions he asks are: does the distinctive squatting posture of the 'five figure series' derive from models of a primitive fertility goddess, or does it copy the position in which corpses were laid down for dissection?; were 'indication lines' or pointers first suggested by cautery irons in medieval illustrations?; was the influence of Islamic art greater than Sudhoff and his successors were prepared to allow?; was Vesalius moved to commission the *Fabrica* portrait of himself simply

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because he came from a region famous above all for its portrait painters?; and so on, and so on.

When he is not busy posing questions, Herrlinger does his best to provide answers. For example, he demonstrates the persistence of classical motifs through the Middle Ages (citing an eleventh-century Byzantine MS in the Laurentian Library, Florence) and into the Renaissance (e.g. Vidius Vidius); he discerns similarities between the title page of the *Fabrica* and a woodcut in Terence's *Comoediae*, 1497; he is disinclined to adopt a belittling attitude towards Estienne and other pre-Vesalian anatomists, and indeed goes out of his way to establish the modernity of Lorenz Phryes (1518) by contrasting his illustrations with the medieval-like woodcuts of Magnus Hundt (1501); he makes an informed but all too brief investigation of Leonardo's artistic techniques; he compares the copper plates of Eustachius with the woodcuts of Vesalius, and studies plagiarists of the latter; and to round things off he prints a selection of title-pages from sixteenth-century medical books, relating them to contemporary developments in art. To all this, Dr. F. N. L. Poynter contributes an affectionate and lucidly written 'In Memoriam'.

The book is technically well produced; the colour plates are excellent, and G. Fulton-Smith's English translation reads fluently. There is only one flaw: the chart from Singer's article 'The herbal in antiquity' (*Journal of Hellenic Studies*, 1927) has been printed with the legends in German, and not—as one would expect in this translation—from the original English.

E. GASKELL

Biographies Médicales et Scientifiques, XVIII^e Siècle (Jean Astruc, Antoine Louis, Pierre Desault, Xavier Bichat), ed. by PIERRE HUARD, Paris, Roger Dacosta, 1972, pp. 327, illus., Fr. 90.

The book under review is intended to open a series of bio-bibliographical monographs, three or four to a volume.

The editor of the present work is not satisfied by many of the previous biographies of physicians and scientists. He feels that they have often been marred by panegyric anecdotes, genealogical details and a wish to provide the reader with 'amusing literature'. A new type of scholarly and more inclusive presentation does indeed seem desirable, although we should not like to lose such a work as Sir D'Arcy Power's *William Harvey* in the 'Masters of Medicine' series (1897).

Since the present generation is fortunate in possessing some excellent biographies written by its predecessors, the way is now open to add new features to that species of historical writing. In view of the already available literature, the biographer of 1972 is dispensed from the duty of delivering his data too rigidly and he can turn to lesser-known items.

Professor Huard and his co-author M. J. Imbault-Huart have used this opportunity very felicitously. To give one brief example: in the first biography of the present volume, that of Jean Astruc, the biographers present his life and works in a concise form and thus give space to other, lesser-known, items which have been presented in greater detail. These items are; first, the interest of Astruc in Chinese medicine, and his very informative questionnaire on venereal diseases sent to Peking, which is fully