over its own earlier periods, they were also compelled to offer some account of the dynamics that led to changes in epistemological standards.

As Chimisso shows, such an insistence on the inseparability of history from the philosophy of science is not a position that could have gained influence in isolation. It needed to be part of a broader movement concerned with the relationship between history and philosophy. The history of this broader movement is a story that is little known, and is one that certainly deserves attention. Too often philosophers assume that a philosophical text can, or even should, be read out of context. When context is added sometimes it is only philosophical context. But this presumes that the philosopher's role is solely to contemplate philosophical puzzles, not to be engaged with and reflect on the broader context in which they find themselves. Chimisso's work is a reminder of the flaws in this assumption.

However, her book almost goes too far in the other direction: we have lots of historical details, many of which appear as somewhat disconnected historical facts (who was where when, who was talking to whom about what, and so on). These are interwoven with the specific nuances of the philosophical positions of the various parties, but this prevents any sense of narrative unity – the kind of sense of unity that would allow one to say, now I understand what was going on much better than I did before. I certainly came away from the book knowing more about the context from which Bachelard and Canguilhem emerged, but not really feeling that my understanding of their philosophical writings had been enriched by the exercise. It is this latter feeling that would fully justify the claim that learning about the social context of philosophers really contributes to understanding their work.

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Cathy Gere, **Knossos and the Prophets of Modernism**. Chicago and London: University of Chicago Press, 2009. Pp. x + 277. ISBN 978-0-226-28953-3. £19.00 (hardback).
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Many readers will have stood on a pathway or stone block at Knossos and wondered what they were looking at. The mundane answer is, one of the first reinforced concrete buildings in Crete. Cathy Gere's answer, taking the words from an essay by T.H. Huxley, is 'retrospective prophecy', 'the apprehension of that which lies out of the sphere of immediate knowledge' in the deep past (quoted p. 8). The wealthy Englishman Arthur Evans (the son of the early student of prehistory John Evans), who bought, dug out and reconstructed the site in the first three decades of the twentieth century, was its leading exponent. But as this wide-ranging and vivacious book shows, prophecy, 'seeing' into the past of Knossos, as the favoured image of ancient civilization, was for a century declaratory of a modernist sensibility.

The book's subject is not the separation of a 'real' Knossos from its interpreters – and indeed someone looking for an archaeologist's attempt, by contemporary standards, to salvage knowledge from the site itself will not find it here. It is precisely this study's strength to keep the fact–fiction distinction fluid. This is an essay on the symbolism of Knossos, merging into images of Mycenae and the ancient world generally, in a gallery of modernist writers and artists – the creators of the murals at Knossos; the Gilliérons, father and son; Jane Harrison, who brought Evans's work into contact with academic study of ancient religion; Giorgio de Chirico; the architect who worked at Knossos in the 1920s, Piet de Jong Freud; the American poet H.D. (Hilda Doolittle); and Robert Graves; with a walk-on cast which includes Isadora Duncan, Oswald Spengler, Henry Miller, Lord Dowding and many other wild and wonderful characters. There is a complex flow of influences here. Brooding over it all is the prophet with the walrus moustache, Nietzsche, and the entrepreneurial and egotistical precedent of Heinrich Schliemann and Troy. With such a cast, the story will delight many readers, tying the

modernist revulsion with the modern age to the re-enchantment of the past as the desired future. A particularly strong strand was the interpretation of Minoan culture (which Evans named) as pacifist and feminine, devoted to the arts of trade, dance and the mother goddess, not to war. Evans's own turning away from knowledge of military fortifications in Eastern Crete, and his willing embrace of forgeries of goddess figures, are particularly striking elements in the shaping of Knossos as a prelapsarian world. Cathy Gere well steps aside from judging Evans as a character in order to portray the comic and tragic riches of the sensibility which he fed.

The book is eminently readable and draws on a sharply focused knowledge of both the Greek Bronze Age and the lives and personalities – frequently so bizarre the telling threatens to run away with the plot – of Evans and the other creators of 'Knossos'. I am not sure that the largely unexamined notion of 'modernism' (a 'crisis' taking 'the form of an acute anxiety about the relation of the external world with the individual's internal perception', p. 6) can bear the weight placed on it, and I think that Nietzsche is a good deal more demanding, and tragic, than the biological essentialist portrayed here. That is, there might have been scope for a more persistent questioning of key concepts in the rethinking of moral and aesthetic 'crisis' through an imagined past, through self-description as 'Nietzschean' and through the metaphors of 'the mythic method' (T.S. Eliot's phrase, p. 146), and of what this all means, reflexively, for the author's own relationship with 'the past'. The conclusion briefly notes the possible parallel between the 'retrospective prophecy' reported here and the contemporary fascination with evolutionary stories. For unexplained reasons – though I imagine the thought is of the death camps – it is claimed that 'in the history of the human sciences, the Second World War represents an epistemic rupture of unprecedented violence' (p. 189); that surely is wrong, as it is precisely the American psychological and sociological sciences of the interwar years which flourished in Europe as a reaction to ideologically laden barbarism. The material is set, though, in a carefully rendered account of the historical context of Crete, from the time of the brutal wars with Turkish overlords, to the German invasion and to the tourist hordes of modern times. The book will have many delighted and interested readers who will 'see how the human sciences can convince us not just to believe in, but also to enact across our own lives, a prophetic version of our origins' (p. 231).

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L.S. JACYNA, **Medicine and Modernism: A Biography of Sir Henry Head**. London, Pickering and Chatto, 2008. Pp. viii + 353. ISBN 978-1-85196-907-4. £60.00 (hardback).
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Stephen Jacyna's seminal portrait of physiologist-turned-clinical-neurologist Henry Head (1861–1940) reinvents medical biography and positions it at the cutting edge of several rejuvenated historiographies, on the relations of mind and body, science and art, and, crucially, science and the clinic in late nineteenth- and early twentieth-century British medicine. In this holistic account of a holistic thinker, Jacyna locates Head's work on sensation both within the context of his life history and as central to the wider modernist turn in early twentieth-century European thought and culture, which sought a return to subjectivity on the basis of a reconceptualization of man's relationship with the natural world. Head held that, since each person creates external reality via the interaction of common human biological processes with sensibilities mediated by individual inheritance, environment and lifestyle, medicine needs the art of clinical experience as well as the science of laboratory knowledge. Just as no fixed boundary can exist between the mind and the body, so, for Head, there can be no fixed boundaries between science and art in medicine, or in the more general culture in which medicine shares. Jacyna