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associate themselves with “the people’s science”. On the other, it functioned (argues Cooter) as an ideological prop for many of the values of industrial capitalism—in fact, as a parallel to E.P. Thompson’s famous depiction of Methodism as a form of psychic exploitation of the working class. Typical of the ambiguities of phrenology was its position in relation to religion. At first, phrenology was welcomed by materialists and others attracted by its image of scientificity. But this led to charges of atheism and immorality, and so in the 1830s Combe and others went out of their way to stress the harmony between phrenology and religion. In 1842, however, Dr William Engledue, a leading figure in the London Phrenological Society, reaffirmed the materialist nature of phrenology, to the delight of Owenites and reformers generally. From then on, phrenologists were divided between those who saw no conflict between their phrenological and Christian beliefs, and others for whom phrenology was part of a total rejection of conventional social norms. In two valuable chapters Cooter examines the way in which radicals like Richard Carlile and the followers of Robert Owen appropriated phrenology for their own ends.

The notes and references in this book are very full, and are a mine of information. There is also a useful biographical appendix listing some 233 lecturers on phrenology. All in all, this scholarly study is likely to remain the definitive work on phrenology for many years to come.

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RIMA D. APPLE (compiler), *Illustrated catalogue of the slide archive of historical medical photographs at Stony Brook*, Westport, Conn., and London, Greenwood Press, 1984, 8vo, pp. xi, 442, illus., £49.95.

What is a “historical medical photograph”? is the question that the catalogue compiler, Rima Apple, and the project committee, Daniel Fox, Judith Leavitt, Martin Pernick, and Guenter Risse, answer not through words, but rather through their inclusive selection of images. Subjects of the photographs range from records of diseases and injuries, surgical procedures, methods of patient examination, unoccupied and occupied operating rooms and wards, to public health campaigns, sanitation, waste treatment works, and medical and public health education. They date mostly from the American Civil War through the 1940s. The images thus span crucial decades within the history of medicine when visual records of conditions and diseases assumed increasing importance as sources of information due to the introduction of photography as a reliable means of documentation.

The images in this catalogue have been collected from a variety of sources, commercial and private, and made available to historians of medicine and social history through the Center for Photographic Images of Medicine and Health Care. This Center was established in 1978, with funds granted by the National Endowment for the Humanities to the Research Foundation of the State University of New York, in order to assist medical historians in finding photographs and acquiring reproductions. The catalogue illustrates 3,171 images which form the Slide Archive of Historical Medical Photographs, housed in the Health Services Library of the State University of New York at Stony Brook. Through this catalogue, scholars gain access to the slides in the collection and a means of identifying which slides they would like to order to aid their own research.

In contrast to more glamorous illustrated medical histories, this catalogue sacrifices image-quality in the effort to provide reproductions of over three thousand images, together with caption lists and subject indexes all within a book of manageable size. The catalogue should therefore be classified as a reference manual. As such, the section devoted to the reproductions neither presents a chronological sequence nor thematic variations within medical history. The compiler instead decided to reproduce the images simply by accession order. Access to their actual content is aided by caption lists, which identify subject, geographical location, and collections which hold the original photograph, and by indexes devoted to personal and institutional names, photographers, geographic divisions, medical and surgical conditions, chronological development, and subject classifications.

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The catalogue is very usable. On the one hand, should a particular image catch the eye, the identifying information can be immediately consulted. On the other hand, researchers may consult the medical condition subject index. These indexes and captions are essential to an understanding of the content of the images, since these are reproduced in so small a format (22 × 34 mm) that the screening obscures detailed and, at times, even a general "reading" of the image. For instance, not even the billboard, let alone its advertisement, is visible in no. 2364. Students of medical procedures would also be frustrated if they had to rely only on the illustration for no. 1806, "Brain surgery in progress, Fitzsimmons Hospital, Denver, Colorado", to give them information. Of course, one receives an impression from the image, substantiated by the catalogue entries. The image could be further probed by subsequently ordering a slide from the archive. Such technical problems could have been alleviated had the publishers decided to use microfiche or microfilm to reproduce the images, as have other picture archives; while these methods pose problems for "at home" researchers, microfiche and microfilm readers are now standard in US libraries, and are gaining in favour in Europe.

Despite these limitations, the catalogue is extremely valuable because it gives preliminary access to a host of images held in scattered archives, which were previously inaccessible or unknown, except to the few enthusiasts. A guide to these collections is given in the volume, with reference to the contents, hours of opening, and reproduction policies. The very identification and classification of these diverse photographs represents a significant step in the documentation of visual resources relating to medical subjects.

Beyond this "documentary value", the catalogue stimulates inquiry into the purposes for which such images were taken and the nature of the "reality" which was selected for recording. Further, the poor quality of the reproductions serves to dethrone the icon status of some of the photographs, shifting emphasis to their content and social significance. For instance, the work of Ben Shahn, T.H. O'Sullivan, and Lewis Hine, which is frequently featured in exhibitions and texts by photo-historians, takes on a new dimension when seen alongside work taken by anonymous photographers, hitherto hidden in hospital archives. The *Illustrated catalogue*, while it "completes" the work of the Center for Photographic Images of Medicine and Health Care, represents only a prelude to future studies which its accumulated resources will encourage.

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RODERICK E. MCGREW, *Encyclopaedia of medical history*, London, Macmillan, 1985, 4to, pp. xiv, 400, £25.00.

Very deftly, by incorporating an entry 'Medical history' in his *Encyclopaedia of medical history*, Roderick McGrew both situates and exculpates his approach. He writes: "The main subject matter for medical history has traditionally been the ideas shaping medical practice, the evolution of specialized medical disciplines, and the diseases with which mankind have been afflicted . . ." Using this approach, he continues: "Ancient writings were scanned for ideas foreshadowing modern truths, and the history of medical science came to be conceived in terms of progress toward a modern ideal. These tendencies remain a significant influence on modern medical historiography and are particularly strong in amateur and popularized accounts" (p. 176).

In organization and style, McGrew is faithful to his analysis of the nature of popular exposition, for example, ten consecutive entries in this encyclopaedia read: Allergy, Anatomy, Anaesthesia, Antibiotics, Antiseptic, Arthritis, Bacteriology, Barber Surgeons, Beriberi, Bloodletting, Blood Transfusion. Almost every one of these concepts is first given its modern definition, and then the historically similar antecedents are described: "Antiseptics are substances which prevent the spread of bacteria . . . The history of wound care and surgery shows that a variety of substances was used to control infection" (p. 20–21); "Bacteriology, the systematic study of micro-organisms, . . . The Roman author Varro in the first century BC speculated on the possibility that disease was caused by "tiny animals" invisible to the naked