

inconsistencies, Eliza Smith's *Compleat housewife*, mentioned above, has a cross-reference in volume 1, from the heading COMPLETE, to Smith, E., *The compleat housewife*, by E.S. [c. 1726, etc]. This leads the reader to the correct heading in volume 4, but there is no undated or 1726 edition. Another cross-reference from COMPLETE to Wolley, H. leads nowhere since the author is now entered as Woolley, Hannah.

Nevertheless, the present volume, despite all its compromises, offers the best available solution at a time when the cost of production of large printed catalogues is virtually prohibitive. It continues and echoes the changing aspirations, intentions and achievements of the outstanding scholar-librarians who have worked to complete this catalogue over so many years. The particular contribution of John Symons, the former curator of early printed books, to the completion of the Wellcome catalogue cannot be overestimated.

Alison Walker,
British Library

George K York and David A Steinberg,
An introduction to the life and work of John Hughlings Jackson with a catalogue raisonné of his works, Medical History, Supplement No. 26, London, The Wellcome Trust Centre for the History of Medicine at UCL, 2006, pp. viii, 157, £35.00, €52.00, \$68.00 (hardback 978-0-85484-109-7).

John Hughlings Jackson (1835–1911) was the most influential clinical neurologist of the nineteenth, and probably also the twentieth, century, certainly in the English-speaking world. When he died in 1911 eight of his colleagues at the National and London hospitals eulogized him in the *British Medical Journal* and the word “genius” appears several times. William Gowers, a neurological giant himself, elsewhere referred to him as “the master”. The Second International Neurological Congress, which was held in London in 1935, coincided with the centenary of his birth and was

therefore dedicated to Hughlings Jackson. In their 1998 biography the Critchleys refer to him as “the father of English neurology”.

The key to Jackson's achievements was his great capacity for detailed clinical observation combined with a remarkable power of scientific and philosophical generalization. He was always searching for general principles: the brain as a sensory-motor machine, the concept of cerebral localization of function and the representation of movements in the motor cortex; the relationship of simple unilateral “epileptiform” convulsions to generalized epilepsy (now acknowledged in modern classifications as Jacksonian epilepsy); the evolution and dissolution of the nervous system and the concept of positive and negative symptoms; and the relationship of brain to mind, which led to his doctrine of concomitance. Unlike Robert Bentley Todd, Jackson was not an anatomist, physiologist or pathologist, and never did an experiment. He studied the experiments of disease on the nervous system in his patients. Unlike Gowers he never applied numbers or collected statistics. Unlike S A Kinnier Wilson, perhaps the nearest to him in career-long dedication to his field and enquiring outlook, he never wrote a textbook, and he was not a good lecturer.

Influenced himself by Thomas Laycock and Herbert Spencer, Jackson left a deep impression on his peers and a generation of younger neurologists, first, by his grave, upright and modest personality, not without a tinge of humour, which elicited great respect, even awe, and, second, by his prodigious literary output. His widespread neurological publications, however, have never been easy to read and there has never been a complete catalogue of his writings. Although Jackson strove for accuracy and truth, his frequent qualifications, repetitions and footnotes more often obscured than clarified his ideas. Thomas Buzzard, who knew him well, thought he lacked artistic perception, which undermined lucidity.

In this scholarly introduction to Jackson's life and work, York and Steinberg devote 115 out of 157 pages to a detailed catalogue

raisonné of his writings tabulated on an annual basis from 1861 to 1909. The authors have identified 545 papers, including 392 articles, and the rest are made up of case reports, chapters, letters, pamphlets and third person commentaries. Eighty-four of the papers are new, previously unlisted. Nineteen per cent of his output was about epilepsy, 17 per cent on cerebral localization or clinical neurophysiology, 13 per cent on neuro-ophthalmology, 10 per cent on paralysis, and 5 per cent on aphasia.

Just as valuable are the thirty-one pages describing Jackson's life, neurological methods, philosophy and ideas about common neurological diseases, cerebral localization, evolutionary neurophysiology and mind/brain relationships. The authors have succeeded in doing something Jackson could never have done, producing a short and lucid summary of his ideas and publications. They have provided a very important service for scholars of Jackson and of the history of neurology and psychiatry. In so doing, they have clarified and confirmed Jackson's seminal role in establishing a theoretical framework for the development of scientific neurology. Anyone wanting an introduction to Jackson's life and work should begin here, an achievement for which the authors should be congratulated.

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Thierry Lefebvre, *La Chair et le celluloïd: le cinéma chirurgical du docteur Doyen*, Brionne, Jean Doyen, 2004, pp. 143, illus., €20 (paperback 2-9522431-0-7). (Orders to: Jean Doyen, 33–35 Valleville, 27800 Brionne, France.)

Eugène Louis Doyen (1859–1916) was a French surgeon renowned for his hysterectomies, amputations, and trepanations. He also was well known for a maverick temperament, a penchant for duelling, and for unorthodox methods and technologies. As

Thierry Lefebvre emphasizes in his preface, this book is not a biography of a figure who led a “rich, protean, and, to be frank, somewhat confused existence”. Instead, Lefebvre's aim is “to question the relationship between Doyen and images and, indirectly, to investigate the conditions that presided over the beginnings of scientific cinematography” (p. 24).

La Chair et le celluloïd deserves credit for at least two admirable accomplishments: on the one hand it thoroughly details Doyen's involvement with a variety of imaging media—most prominently cinema, but also microphotography, topographical photography, colour photography, and stereoscopic photography—utilizing a rich assortment of primary materials. As Lefebvre argues, Doyen's interest in images was multifaceted, and, indeed, to use a currently fashionable idiom, interdisciplinary. He utilized existing technologies to supplement and record his surgical practice, but he was also an inventor of optical devices, with a particular interest in three domains of technical representation: stereoscopy, the preservation of movement (cinema), and technologies for the representation of colour.

Lefebvre's historical work is especially good in the chapters devoted to Doyen's attempts to create a collection of surgery films for teaching. On 29 July 1898 Doyen showed three films to the British Medical Association meeting in Edinburgh, and from 1898 to 1906 he and his camera operator Clément-Maurice made over sixty films. Doyen's ambitious plans for his surgical film collection were never realized, however, and the film that epitomizes the vicissitudes of this collection is the infamous *Séparation des soeurs xiphopages Doodica et Radica* (1902). As a visual record preserving fleeting details of a rare surgical procedure to separate conjoined twins, the film was an excellent example of Doyen's vision of cinema as an educational device.

However, since Doodica and Radica were part of Barnum and Bailey's touring cabinet of curiosities, their surgery became the subject of intense media attention. Adding to the aura of impropriety was the fact that