

Book Reviews

feature which “today has no place in the pathology of coronary disease”, while it did not even mention the coronary vessels, which play “a decisive role” in the disease Leibowitz claims to have diagnosed. In his retrospective diagnosis, therefore, Leibowitz has to ignore evidence which *is* given, and invent evidence which is *not* given. Just how great a discordance is required between our medical categories and those of eighteenth-century physicians before we will learn to abandon this fruitless game? Our categories and their categories are quite simply incommensurable.

All in all, this is an interesting set of articles, the best of which are thematically related to Lindeboom’s own interests. We await the next volume, this time celebrating his eightieth birthday.

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JÓZSEF ANTALL, *Pictorial history of European medicine and pharmaceuticals*, Budapest, Corvina Kiadó, 1981, 4to, pp. 22 + 92 plates, [no price stated].

After a fifteen-page history of medicine with special reference to Hungary, Dr. Antall provides ninety-two colour plates of paintings, drug-jars, surgical instruments, medallions, wax and ivory models, and other relics relevant to the history of medicine and pharmacy. Nearly half of the items reproduced are in the Semmelweis Museum of Medical History, Budapest; the rest are from other European collections. At least a dozen have already been reproduced in Dr. Antall’s *Pictures from the history of medicine* (1973).

Each item is accompanied by a brief text *en face*. The text is intended as “a guide or chatting partner who will show [the reader] around some of the relics of European healing”, but few gallery-guides are as concise as this. The pictorial language of obsolete medicine is, if possible, even more arcane than the written language, but here the reader who looks to the text for elucidation of the image will find little help. What is the emblem on the reverse of the medallion issued in honour of Tommaso Rangoni (no. 41), and what is its relevance? Why is a mustard-pot (no. 17) decorated with a Turk’s head? Why do the three Maries in a painting in the Esztergom Museum have drug-jars made of turned ivory (no. 13), whereas all the actual jars illustrated in the book are ceramic? A painting attributed to Leonardo da Bressanone (no. 12) is reproduced to illustrate the “stiff, bandage-like method of swaddling, which is fortunately no longer in use”: what, then, was its rationale? More consideration of such questions of iconography would increase the usefulness of these illustrations to medical historians.

Nevertheless, for various reasons we are indebted to Dr. Antall for publishing these valuable items. Collectors and curators of ceramics will be pleased to find illustrations of dated and attributed Hungarian wares (67–72), while historians should find in the pictures an approach to fellow-feeling with medical practitioners of the past. To mention one example: no. 55 is a Bolognese portrait of a Dominican nun in the pharmacy of which she presumably had charge, and the details are carefully composed to express and justify her faith in the therapeutics which it was her vocation to administer.

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GRETA JONES, *Social Darwinism and English thought. The interaction between biological and social theory*, Brighton, Sussex, Harvester Press (New York, Humanities Press), 1980, 8vo, pp. xiv, 234, £22.50.

If social Darwinism had not existed someone, according to Greta Jones, would have invented it. A search for biological underpinnings to the social sciences had begun long before Darwin’s time, and all the crucial intellectual ingredients of evolutionary theory were well-established aspects of social thought by the middle of the nineteenth century. In this respect then, the *Origin of Species* did not inaugurate a new epoch in national ideology. So what, asks Jones, did Darwin’s book do? Her answer focuses on a new, post-Darwinian generation of social theorists who explicitly claimed to base their work on biological principles. Expectations already raised,