

Book Reviews

theme is the search for “a realistic theoretical basis” for the structures and practices of the public health profession: the end of the rainbow, readers of the book may say.

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FRIDOLF KUDLIEN and RICHARD J. DURLING (eds), *Galen's method of healing*, Proceedings of the 1982 Galen Symposium, Studies in Ancient Medicine series, Leiden, E. J. Brill, 1991, pp. viii, 205, Dfl. 110.00 (90-04-09272-2).

This book is bizarre in several ways. First of all, it has been an unbelievably long time arriving, even for an academic book. Secondly, of the eleven contributions it contains, at least four were not delivered at the Symposium. Thirdly, although the volume was conceived according to a definite plan, the whole has a curiously piecemeal feel to it. Finally, the contributions vary enormously in style, scope, and length.

Nevertheless, most scholars will agree that a study of Galen's masterpiece *On the Therapeutic Method (MM)* is long overdue. The conference dealt with five distinct areas of research: (a) the text's uniqueness; (b) Galen's attitude to surgery; (c) Galen and philosophy; (d) *endeixis*; and (e) the text's later influence. These are all important: but they do not exhaust the interest which *MM* exhibits.

Under (a), Vivian Nutton contributes a typically scholarly article on 'Style and context in the *Method of Healing*'. The composition of *MM* was interrupted for twenty years or more: Nutton analyses the discrepancies between the two halves of the work, but finds them on the whole relatively harmonious. However, his main concern is with the role of the illustrative stories with which Galen here, as elsewhere, peppers his narrative. Galen is often accused of bad faith and misrepresentation—but Nutton sets out, largely successfully, to acquit Galen of the worst of the indictments.

As for (b), Galen never wrote his projected *On Surgery*; and as such his attitudes to the matter must be gleaned from scattered indications throughout the corpus. Nikolaus Mani ('Die wissenschaftlichen Grundlagen der Chirurgie bei Galen') acknowledges this fact; but he rightly notes the importance of the subject in Galen's work. Surgery should be treated, Mani thinks, as an integral part of Galen's general medical theory: and as such one should seek to disinter its theoretical basis from his practical recommendations.

Topic (c) is represented by Jonathan Barnes's 'Galen on logic and therapy', by some distance the longest contribution in the volume, and one which has already been much discussed in *samizdat*. Galen thought that the best doctor needed to be a philosopher: indeed he wrote a pamphlet of that name. Barnes shows just why Galen arrived at that currently unfashionable view. Doctors who know no logic make fallacious inferences—and fallacious inferences, at least in the worst cases, cost lives. Barnes treats the various aspects of Galenic proof, and its application to practical therapy, lucidly and illuminatingly. This overlaps with Mani's article: both consider Galen's derivation of the appropriate therapy in the case of extruded intestines—but nothing, disappointingly, is made of this.

Topic (d), that of *endeixis*, is served by three pieces, from the editors, of differing scope and size. Two are of limited philological interest; Kudlien's contribution is rather more substantial—but it is extremely circumspect, and as the author himself says, "brief and sketchy". Kudlien finds little evidence of a systematic technical use of the term before Galen, either in medicine or philosophy, although in philosophy he willingly defers to the expert views of others.

Subject (e), Galen's "afterlife", is dealt with by a variety of distinct and unrelated pieces, of varying length and interest. The most substantial is Jerome Bylebyl's learned and interesting discussion of the way in which Renaissance teachers of medicine attempted to integrate *MM* into their courses. Most of them simply made reverent genuflections to the figure of the Master; The exception, and the hero of Bylebyl's article, was the Paduan professor Giovanni Battista da Monte.

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This volume, then, is uneven in the interest and quality of its contributions. It is not cheap (although I suppose that goes without saying nowadays). The editors have made little effort to standardize its style and format (surely they could have done something over the past nine years?): Greek script jostles transliteration, and there is no consistency of title or abbreviation, even in the case of *MM* itself; there is an index of names only, and no bibliography. The dust-jacket notes that “this study should interest the students of classical medicine and philosophy”. Indeed it should: but it ought to have interested them more than it does.

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GAVIN D. R. BRIDSON and JAMES J. WHITE (comps), *Plant, animal and anatomical illustration in art and science: a bibliographical guide from the 16th century to the present day*, Winchester, St Paul's Bibliographies, in association with the Hunt Institute for Botanical Documentation, 1990, 4to, pp. xxxvii, 450, illus., £75.00 (0-906795-81-8).

This bibliography is a comprehensive listing of the considerable body of primary instruction or “how to draw” books, and the non-scientific iconographical or “pattern” books, as the dust-jacket tells us—not a bibliography of all scientific illustration in the fields of plants, animals, and anatomy, as the title suggests. This is still a big book in every sense, but not the sort of mind-boggling “super-Nissen” implied. Thus listings are included for many herbals and anatomy books which the authors count as *icones* or pattern books, but not for all illustrated herbals or anatomies (there is inevitably a certain arbitrariness in deciding what counts as a pattern book and what not, for the sixteenth century at least). These are matters which the helpful introduction makes clear while also making a number of other candid admissions of limitations—inability to inspect all listed editions, and consequent omission of full pagination and plate counts for example. Nevertheless, the provisional character of the book is necessary if anything at all was to appear, as the authors point out, and we should be grateful for the wealth of information supplied, particularly for such fascinating but little studied technologies as nature printing and photography in the service of scientific illustration.

The bibliography is divided into seven sections: A Bibliographies; B Nature in General; C Plants; D Animals; E The Human Body; F Artist Biographies; G Periodicals. Each of the major headings of plants, animals, and the human body subdivide into sections on Drawing and Painting, History (i.e. secondary sources), and Photography. There are problems with this arrangement, or rather with the fact that you must consult the admittedly excellent indices of subjects, names, and titles at the back of the book, in order to establish cross-references. For instance, to track down secondary literature on the anatomical fugitive sheets of the sixteenth century, you will need to refer to some entries in EH, the section on the history and bibliography of anatomical illustration (in chronological order of publication), but also to try the name index for individual authors whose other publications on the same subject may appear in section F, Artist biographies (Lawrence Wells' articles on the Sabio and Sylvester groups of fugitive sheets are in alphabetical order here, the others in EH).

The lay-out of each entry yields entry number; author heading; date of publication; full title (some fuller than others); edition number; place of publication; size of publication; simple pagination and plate count (where seen); and reference line for citation of other bibliographical authorities. A short note often concludes the entry, and browsers will find some extremely valuable information buried in these reference and note areas. This may include references to exhibition catalogues in which particular copies of a given edition have appeared, and bibliographical information which librarians and booksellers will treasure. For example the note on Redouté, *Choix des plus belles fleurs*. . . , in parts, Paris, 1827–33 (C521), includes “The 18 page Table alphabétique et explicative des plantes figurées dans cet ouvrage, published in part 36 in May 1833, was prepared by Antoine Guillemin to correct inaccuracies in the plate legends.” This book is much more than a checklist of authors and titles, and reflects the combined transatlantic experience in book trade, museums and libraries, of the two authors.

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