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teaching profession. He was educated primarily through the medium of writing. He started by tracing with his fingers every single letter of the alphabet before writing single words, phrases, and then sentences.

Chapter 5 is the work of Roch-Ambroise Sicard, which was first published in 1803. Sicard had a tumultuous life. He studied under de l'Épée but this did not stop him from criticizing his master's methods, which, he said, turned the deaf pupils into automatons "without understanding what they were writing". Sicard's method of teaching consisted primarily of object drawing, association of written pattern with object followed by signing. This is followed by an essay on the deaf and natural language written by Roch-Ambroise Bébien and first published in 1817. Bébien was closely associated with Sicard and his essay strongly supports the sign language as advocated by Sicard.

The last chapter, entitled 'The deaf before and since the Abbé de l'Épée', was written in the most elegant style by Ferdinand Berthier and was first published in 1840. Berthier was a deaf person who was educated by Laurent Clerc at the Paris Institute for the Deaf. His historical essay is well researched. He criticizes both de l'Épée and Sicard, but his sympathies lie with de l'Épée.

Is there any common philosophy arising from this book regarding the education of deaf children? The answer is yes—all practitioners involved used some system of signing. Are there any controversies? Again the answer is yes—controversies between manualists supporting different sign systems, controversies between manualists and oralists. The same controversies are still with us and most probably they will continue well into the future.

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ROGER COOTER, *The cultural meaning of popular science. Phrenology and the organization of consent in nineteenth-century Britain*, Cambridge University Press, 1985, pp. xiv, 418, £25.00.

"If in a manufacturing district you meet with an artisan whose sagacious conversation and tidy appearance convince you that he is one of the more favourable specimens of his class", wrote the *Spectator* in 1841, "enter his house, and it is ten to one but you find COMBE'S *Constitution of Man* lying there." George Combe (1788–1858) was the leading popularizer of phrenology in Britain, and his most famous work, the *Constitution of man*, sold 100,000 copies between its publication in 1828 and 1860, plus another 200,000 in America. (By comparison Darwin's *Origin of species* sold a mere 50,000 copies by the end of the century, and Robert Chambers' *Vestiges of the natural history of creation* some 25,000 copies between 1844 and 1860.) As Dr Cooter observes, the *Constitution of man* was clearly one of the most esteemed and popular books of the second third of the nineteenth century. It was, of course, much more than a practical manual on phrenology; it was "a scientific prescription for daily living, modes of conduct, and social relations". Combe's achievement was that he showed the early Victorians how phrenology could provide a key to the understanding of human happiness.

One of the merits of Cooter's fine study is that he presents phrenology in such a way that we can appreciate its full social and cultural significance. Previous studies have treated phrenology in isolation—as an early chapter in the history of psychology, or as an amusing Victorian foible. Even to present phrenology as a reform movement is not enough for Cooter. His book, while providing a comprehensive history of phrenology, is motivated and informed by a different conception of phrenology's historical value—"one in which the knowledge and the society it inhabited are seen as part and parcel of each other." This ambitious approach makes for an extremely interesting, not to say challenging, study, even though at times the argument tends to be somewhat obfuscated by a rather dense style of writing.

Cooter demonstrates the complex nature of phrenology in the nineteenth century, both in its doctrines and the underlying motivations of its exponents. On the one hand, it appeared as a progressive social philosophy, eagerly embraced by self-improving artisans anxious to

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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.