infection (seven per cent of the operated cases). Charnley's development of the concept of a clean air environment for the operating theatre revolutionized operative procedure and effected a much lower rate of infection (less than one per cent). Laminar or linear air-flow in the operating room and body exhaust suits for the surgeon significantly decreased the number of bacteria in the operative field. Interestingly, clean-air technology developed from needs in textile and pharmaceutical plants and in the brewery industry. One cannot help but be reminded how Louis Pasteur's experience with the brewery and wine industry prepared him to settle the controversy on spontaneous generation and to develop the science of bacteriology.

Some critical comments should be offered. Although this book is not meant to be a scientific evaluation of Charnley's work, the review of his research publications becomes unnecessarily technical. Secondly, by separating the book into concepts, rather than following strict chronology, Waugh allows the flow of the story to become disjointed. In the main, however, this thoughtful, well-researched book reads well.

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FRANZ EHRING, *Hautkrankenheiten: 5 Jahrhunderte wissenschaftlicher Illustration/Skin diseases: 5 centuries of scientific illustration*, Stuttgart and New York, Gustav Fischer, 1989, 4to, pp. vii, 288, illus., DM 268.00.

Unpleasant though they may be, skin diseases provide a richly interesting subject of historical study, bearing as they do on social psychology, venereology, pathology, other clinical and laboratory sciences, and a wide range of other subjects, one of which—dermatological illustration—is finely treated in this volume.

The author first discusses the history of dermatological illustration in relation to the history of medical illustration, the development of classification of skin diseases (identified as a vital pre-condition for illustration), varying artistic approaches and techniques, medical presuppositions, and printing technology. He then reviews, with (usually) ample bibliographical details, a selection of the most important illustrated books on dermatology, concentrating on atlases and textbooks with notable illustrations, by such authors as Robert Willan, Ferdinand von Hebra, and P.-L. A. Cazenave. An entire chapter is, with reason, devoted to J.-L. M. Alibert. The treatment of the publications is enlivened by short biographies and portraits of their authors, and quotations defining the purposes of the publication. The locations of copies consulted are given. The final chapter contemplates the history of dermatological illustration in the long perspective, identifies the key issues, and imparts the wisdom of experience to dermatological authors of today.

The book begins to perform for dermatology what Ludwig Choulant's *Geschichte und Bibliographie* (1852) performed for the history of anatomy. The task was eminently worthwhile, for the often unwieldy and incomplete dermatological atlases of the nineteenth century may be more elusive and ill-documented now than anatomical incunables were in Choulant's day. The book is not offered as exhaustive: future editions would do well to consider, like Choulant, the manuscript era, including figures such as Henry of Mondeville (Ketham's *Fasciculus* did not appear *ex nihilo*). At the later end, Edgar R. Strobel's stereoscopic *Dermato-clinic* (Baltimore, 1914) is one of many works deserving appreciation.

Ehring's volume is evidently a labour of love. His critiques of other men's illustrations gain authority from the outstanding quality of his own. The whole text is provided in English and German, in parallel columns, and is marked by extreme meticulousness. No better foundation for future research could be imagined. Time for libraries to dust off their old dermatological atlases, and for researchers to start perusing them.

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