

### Book Reviews

MICHEL DECHAUME, PIERRE HUARD, and MARIE-JOSÉ IMBAULT-HUART, *Histoire illustrée de l'art dentaire. Stomatologie et odontologie*, Paris, Roger Dacosta, 1977, 4to, pp. 631, illus., F. 300.

There is a large amount of illustrative material relating to the history of dentistry, and this remarkable book makes extensive use of it. It traces the history of odontology and stomatology from the earliest civilizations up to the present day, covering the East as well as the West, and the text, which is extensively documented, is supported by a superb sequence of prints, drawings, and pictures, many in colour. These mainly depict extraction, instruments, anatomical structures, and operations and operative techniques. Many are cartoons, some well known, others rare. There are also photographs, title-pages, hand-bills, anatomical charts, manuscript pages, etc. An especially useful section deals with the teaching and evolution of dentistry in various countries of Western and Eastern Europe, the Middle East, and of America, and the names of outstanding practitioners in each area are listed.

The authors and the publishers have produced a most attractive book, which will have wide appeal. It is that rare mixture of a scholarly presentation which combines with an aesthetically pleasing format to create an outstanding contribution to the history of dentistry.

LEONARDO DA VINCI, *Anatomical drawings from the Royal Collection*, London, Royal Academy of Arts, 1977, 8vo, pp. 159, illus., £3.00 (paperback).

The exhibition of the Leonardo anatomical drawings from the Royal Library at Windsor, which was held at the Royal Academy from November 1977 to February 1978, attracted 84,751 visitors. This elegant catalogue is not only a detailed and scholarly guide to the exhibits, but it is also a notable contribution to the Leonardo literature. As well as a 'Preface' (Sir Hugh Casson), a 'Foreword' (Anthony Blunt), and an 'Introduction' (Carlo Pedretti), there is a brief, but excellent, essay by Dr. Kenneth D. Keele, who, with Professor Pedretti, will edit the forthcoming *Corpus of Leonardo's anatomical studies in the Royal Collections*. As a record of a successful exhibition and as a permanent demonstration of Leonardo's remarkable skills, this book will remain popular. Its price is modest, and exceedingly so when contrasted with the four-figure sum the *Corpus* will demand.

EDWARD MacCURDY, *The notebooks of Leonardo da Vinci*, London, Jonathan Cape, 1977, 2 vols., 8vo, pp. 610, 566, illus., £20.00.

The first edition of this book appeared in 1938 and was warmly received. It is now re-issued with its sixty-four illustrations. Professor MacCurdy spent more than thirty years studying, translating, and arranging the voluminous pages of Leonardo's notebooks. They were in no order, and he grouped them according to subject. Thus, those on 'Anatomy' occupy pp. 90 to 189 in volume one, on 'Physiology' pp. 190 to 222, on 'Optics' pp. 206 to 248, on 'Acoustics' pp. 249 to 258, etc. The present location of each page is given.

The main drawback here is that only a few of the drawings have been reproduced, but, of course, works published since 1938 have to some extent remedied this defect. However, in view of the recent interest in the works of Leonardo and of the forth-

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coming *Corpus of Leonardo's anatomical studies in the Royal Collections* (edited by Kenneth D. Keele and Carlo Pedretti), a reprint of a classic contribution to Leonardo studies is most welcome.

SANDER L. GILMAN (editor), *The face of madness. Hugh W. Diamond and the origin of psychiatric photography*, New York, Brunner/Mazel, 1976, 8vo, pp. xiv, 111, illus.; [no price stated].

In 1850 Dr. Hugh W. Diamond took fifty-four photographs of patients at the Surrey County Lunatic Asylum. They are now collected together for the first time, with Diamond's brief paper 'On the application of photography to the physiognomic and mental phenomena of insanity' of 1856. Dr. John Conolly was a colleague, and his case studies of seventeen of the photographed patients taken from the *Medical Times and Gazette* of 1858 are included. There is also an excellent introduction by Dr. E. T. Carlson, and a paper by S. L. Gilman on 'Hugh W. Diamond and psychiatric photography'.

This attractively produced book will be widely popular, for it is an important contribution to the history of photography as well as to the history of psychiatry.

ANTHONY MASTERS, *Bedlam*, London, Michael Joseph, 1977, 8vo, pp. 206, illus., £6.50.

Topics like the occult, sex, madness, and eccentricity are all attractive to the reading public, and no doubt the potential fascination of the madhouse induced the author, who is a novelist, to turn to this theme. He provides a creditable account of Bethlem Hospital, which was founded in 1247, and of the treatment of insanity in general. He has obviously drawn his information from a variety of printed and manuscript sources, but no part of the text is documented, and only a brief bibliography, citing sources in English only, is appended. Nevertheless, Mr. Masters' book is readable and informative, although one cannot agree with the dust-jacket blurb that it deals with "a neglected subject".

WILLIAM GREGORY, *Animal magnetism, or mesmerism and its phenomena*, New York, Arno Press, 1975, 8vo, pp. xii, 254, \$15.00.

William Gregory (1803–1858) is perhaps most commonly encountered today as the early translator of Liebig's works on organic, physiological, and agricultural chemistry. Gregory also translated Karl von Reichenbach's *Researches on magnetism, electricity, heat, light, crystallization, and chemical attraction, in their relation to the Vital Force* (1850). Like Reichenbach, Gregory was interested in using natural philosophy to explain various psychic phenomena, such as clairvoyance, trances, and hypnotism. Gregory published many papers in *Zoist*, John Elliotson's journal devoted to such matters. *Animal magnetism, or mesmerism and its phenomena* was Gregory's most systematic exposition of his philosophy of the occult. The Victorians found this work of sufficient interest to reprint it long after his death. The present reprint, called on the title-page the 'Fifth edition', is in fact identical with the 'Third edition' of 1884. Its value would be increased by a modern scholarly introduction.