

## Book Reviews

another book on that inexhaustible mine of information, the Salerno Regimen of Health. But never mind; there's a bit for everybody here.

The palaeographer will enjoy pitting his skills against those of the editor in transcribing the text. The philologist can compare the Latin with its medieval German translation. The literary historian will benefit from Kurze's discussion of the verse forms used, and the medical historian can find the 153 verses in this fifteenth-century Michelstadt manuscript matched with their counterparts in other major compilations by using the table provided by the editor. There is a good bibliography. The non-specialist is the best served, as the historical introduction is elementary and uncluttered by footnotes, with the verses translated into modern German for those who need it.

An elegantly-produced publication of this sort can excite little criticism of a scholarly nature. The transcription is rarely faulty and, as it is a diplomatic "edition", one expects and receives little in the way of critical apparatus. More disquieting is the thought that this book, well-executed though it may be, will fall below the expectations of the serious scholar and pass over the heads of the general reader. Nonetheless, the book is highly recommended to any collector of the beautiful, well-wrought, historical medical book.

Fay Getz  
Wellcome Institute

J. RITTER (editor), *Historisches Wörterbuch der Philosophie*, Basle and Stuttgart, Schwabe, 5 vols., 1971–1980. Vol. I, A–C, 1036 cols., S.Fr. 84.00; II, D–F, 1152 cols., S.Fr. 92.00; vol. III, G–H, 1292 cols., S.Fr. 125.00; vol. IV (ed. by the late J. Ritter and K. Gründer), I–K, 1470 cols., S.Fr. 165.00; vol. V (ed. Ritter and Gründer), L–Mn, 1447 cols., S.Fr. 165.00.

Until its disappearance from the book market some forty years ago, historians, scientists, and medical men had been well served by Rudolf Eisler's lexicon of philosophical concepts (*Wörterbuch der philosophischen Begriffe*), whose fourth edition in three volumes appeared in 1927–30. It has taken another forty years for a new venture to replace it in a completely different form. This lexicon, with almost 1,000 contributors and its emphasis laid on extensive historical presentation of each individual concept, has indeed superseded Eisler – essentially, though not completely. Its net is also cast much wider than Eisler's into fields marginal to or overlapping "philosophy" in the traditional sense, witness the numerous articles on mathematical, purely scientific, semantic, psychoanalytic and existentialist topics. On the medical side, the newly published fifth volume includes histories of such concepts as 'Body', 'Body and soul' (15 cols.), 'Suffering' (9 cols.), 'Life' (51 cols.), 'Vital force' (6 cols.), 'Magic, general and in medicine' (5 cols.), 'Macro-microcosmic analogies' (9 cols.), 'Matter, including alchemy' (56 cols.), 'Medicine' (35 cols.), 'Melancholia' (5 cols.), 'Man' (78 cols.), and 'Metamorphosis' (1 col.). The material collected is overwhelming – there are textual quotations, references, and allusions to primary (notably the classical and medieval) and secondary sources. Obviously one cannot expect completeness or total satisfaction from all the many and varied articles here presented, but there are disappointing omissions, for example the essential watershed between the ancient

(individualizing) and the modern (ontological) concepts of disease, the part played by Harvey concerning tissue irritability, and the fundamental new ideas and leanings towards mysticism and *magia naturalis* in Helmont. We have also noted the absence of Paracelsus and the Victorines under *lumen naturale* (cols. 547–552), of *Picatrix* and the “prohibited arts”, the spectacular controversy on magnetic effects in medicine under ‘Magic’, and concepts of *Panaugia* (Patrizzi, Marcus Marci, Helmont) under ‘Light’.

The text is concentrated and meaty, but there are also not a few original views and illuminating perspectives. One example is Richard Toellner’s ‘Development of modern medicine in the seventeenth and eighteenth centuries’ (vol. V, p. 985). He recalls that following ancient Greek tradition medicine was assessed as an art in the earlier part of the period. From the early eighteenth century onwards the emphasis shifted to the applied-science side. The physician was no longer an “artist” (*technites*), but had become a “natural philosopher”. He was *philosophus* by virtue of his profession, but he was not a physician given to philosophical speculation or a philosopher who also practised medicine – both such existed in the seventeenth century, Helmont representing the former and Locke the latter type. The Renaissance began the turning-away from reliance on the authorities of old. By a strange paradox the new humanistic-philological restoration of Galen contributed to his destruction by demonstrating where his teaching was at variance with fact. It was still Galen, however, who provided the platform for criticism and innovation. This applied equally to Vesalius, the humanist, and Harvey, the Aristotelian. Naturally, there long persisted a deep gulf between theory and practice. Indeed, neither Vesalius nor Harvey could claim an immediate functional merit in contemporary practical medicine – the rapid movement of the blood in a circle contradicted all accepted clinical doctrine. It was in this way that the scientific shift dissolved the unity of medicine – physic in practice still followed the ancients, whilst theory observed the new scientific deal and a shadow of medical unity survived only in physico-theological discourse. Premature and exaggerated efforts of applying science to medical practice fed scepticism towards medical effectiveness and power, as seen in its evaluation by Kant. By and large, it thus took some three centuries until what had been severed in the Renaissance was reunited in the nineteenth century.

The work under notice is a Marathonian giant which no library, academic or private, can afford to overlook. Its heavy volumes are no bedside reading, but once opened are difficult to lay down again.

Walter Pagel

AXEL HINRICH MURKEN, *Joseph Beuys und die Medizin*, Münster, F. Coppenrath, 1978, 8vo, pp. 160, illus., \$20.00.

Joseph Beuys is considered to be one of Europe’s leading contemporary artists. He sees himself as a healer – hence the book’s references to his works as “medicaments” – who aims to cure a sick society by making people aware of their creativity. How he intends to do this when, as Murken proclaims, Beuys deliberately “etherializes” and “mystifies” (p. 145), is a moot point.