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of hysteria, and W. H. Walshe (Brome calls him "Walsh") is described as having studied with Laennec (he was fourteen years old when Laennec died). The publishers seem to have a limited amount of type with umlauts, so "für" usually becomes "fur". I tired of noting misprints at about page 100, but in one notable paragraph of ten lines (p. 225), Cranefield became "Cranfield", Helmholtz became "Hemholtz", Brücke became "Brucke", and du Bois-Reymond became "de Bois-Reymond".

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RUDOLF SCHUMACHER, *Die Musik in der Psychiatrie des 19. Jahrhunderts*, (Marburger Schriften zur Medizingeschichte, No. 4), Frankfurt a.M. and Berne, Peter Lang, 1982, 8vo, pp. viii, 191, SFr. 49.00 (paperback).

This Mainz dissertation written under W. F. Kümmel presents a detailed discussion of the role which music came to play in the idea of therapy during the nineteenth century. It is an exhaustive piece of work and adds yet more material to the earlier studies of H. J. Möller (1971) and G. Brandmann (1960). In concentrating on the nineteenth century, Schumacher presents material which gives some insight into the nature and implication of "moral therapy", a regimen in which music therapy came to play a major role. No quotation illuminates the hidden agenda of "music therapy" more than one from François Leurat, a student of Esquirol's, who describes how he threatened a patient with the "baths" until he picked up the violin and played, quite against his will. What did he play? The Marseillaise, of course! The various functions which music therapy has depends on the idea of the patient and the conception of his disease. Schumacher brings sufficient material to illustrate this point several times over. For the German Romantics, such as Peter Joseph Schneider, who wrote a two-volume "system of medical music", it had quite a different function than for Leurat. What is important is that the image of music as therapy had both the sanctity of classical antiquity as well as the cachet of the modern. It was thus used for all manner of treatment of all manner of illnesses. Schumacher's presentation makes one wish for an integrated study of the relationship between music and society in one specific moment of history, let us say the romantics, where the medical component assumes a more central function. E. T. A. Hoffmann's mad musician-heroes are much more understandable once Schumacher's linkage of Romantic concepts of music and of madness are made. And Schneider's book would not be a bad point of departure.

In sum, a good dissertation that leads to further thoughts on a well-worn topic. Not a bad claim for the quality of the Mainz department of the history of medicine and the new Marburg series.

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DIETER JETTER, *Wien von den Anfängen bis um 1900 (Geschichte des Hospitals, vol. 5)*, Wiesbaden, Franz Steiner Verlag, 1982, 8vo, pp. viii, 159, illus., DM 64.00 (paperback).

Most of Jetter's book deals with the ten specific institutions that he judges to be the most important and the best preserved of the many hospitals that have existed in Vienna since Roman times. Each section contains a chronological list of significant events concerning the hospital in question, a dozen or so references to relevant literature, lists of related buildings (for example, hospitals in other cities operated by the same religious order), two or three pages of descriptive texts, and about the same number of pages of photographs and illustrations. The text includes a surprising range of material – among other things, Jetter comments on the aesthetic qualities of buildings, on the political, social, and economic background of the founding and use of the hospitals, on the interpretation of decorative architectural symbols, and on medical practices and beliefs reflected in hospital construction. In his discussion of the Viennese Allgemeines Krankenhaus, Jetter also includes lists of heads of the divisions and clinics to the end of the nineteenth century, as well as of the specific rooms assigned to each unit. The photographs and illustrations are also diverse. Many of the photographs, often taken over the

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last few years by Jetter himself, show hospitals as they now appear. There are also architectural sketches, floorplans from different historical periods, and detailed photographs of stained-glass windows and commemorative crests.

In addition, the book contains a sixteen-page historical survey that integrates the accounts of the ten individual hospitals and discusses some of the other important institutions. There are five maps, showing the locations of fifty-seven hospitals that existed at one time or another in Vienna. There is a list of the major Babenburgs and all the Habsburgs who ruled Austria between 978 and 1918, a bibliography, and an index of names and places. All this information is intelligently and efficiently organized.

Jetter's book is informative, interesting, and compact. However, as a history it is necessarily a bit disjointed and sketchy. Unless one were specifically interested in one of the ten main hospitals, the book would probably not be very useful in a narrowly defined academic context. On the other hand, as a guide-book to the hospitals of Vienna, it would be excellent; it is exactly the sort of thing one would like to have in hand when visiting, for example, the maze of the Viennese Allgemeines Krankenhaus. Jetter enables one to discover where the heroes of Viennese medicine did their work, which parts of the buildings date from which historical periods, as well as how to find the famous Narrenturm.

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JAMES HARVEY YOUNG (editor), *The early years of federal food and drug control*, Madison, Wis., American Institute of the History of Pharmacy, 1982, 8vo, pp. 60, illus., \$4.90 (paperback).

This pamphlet, growing out of the seventy-fifth anniversary celebration of the Federal Food and Drug Act of 1906, brings together papers by Ramunas Kondratas, Glenn Sonnedecker, and Aaron Ihde, along with a speech by the former commissioner of the Food and Drug Administration, Jere E. Goyan. The first of these papers, on the Biologics Control Act of 1902, addresses the issue of the origins of drug regulation in the early law intended to regulate the sale of vaccines, serums, toxins, and analogous products. Although some of what Dr Kondratas presents will be known among specialists in the field, he provides a broad understanding of this early act, which created the Hygienic Laboratory of the US Public Health Service, predecessor of the National Institutes of Health. This, then, is an extremely important issue for historians of scientific medicine in addition to those interested in the early years of regulation.

In a short but very helpful analysis of the 1906 Act, Professor Sonnedecker clarifies an involved story about negotiations over drug standards and the acceptance of the US Pharmacopoeia as the official source.

The greatest impact of the 1906 Act came about in regulating adulterated and contaminated foods. Professor Ihde wades through the administrative and political complexities of enforcing food controls, and effectively uses his analysis to illustrate several points about law and public policy.

Food and drug regulations have had a tremendous impact on therapeutic practices in the twentieth century. Outside of the history of pharmacy these have been too little studied, and there is a great deal more scope for integrating them into medical history. This small but high-quality contribution to that study deserves more than the limited attention that I fear it will get.

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JAMES R. JACOB, *Henry Stubbe, radical Protestantism and the early Enlightenment*, Cambridge University Press, 1983, 8vo, pp. viii, 222, £19.50.

"Mr Stubbe hath now shown himselfe to bee Mr Stubbe", wrote a correspondent of the Puritan divine Richard Baxter in September 1659. Professor Jacob also offers an account of Henry Stubbe, the enigmatic Oxford librarian, country physician, and pamphleteer, which claims to reveal the real man behind several masks. Stubbe has been seen as an archetypal turncoat: ally of Hobbes and of Independency in the 1650s, and reactionary Aristotelian and