

raisonné of his writings tabulated on an annual basis from 1861 to 1909. The authors have identified 545 papers, including 392 articles, and the rest are made up of case reports, chapters, letters, pamphlets and third person commentaries. Eighty-four of the papers are new, previously unlisted. Nineteen per cent of his output was about epilepsy, 17 per cent on cerebral localization or clinical neurophysiology, 13 per cent on neuro-ophthalmology, 10 per cent on paralysis, and 5 per cent on aphasia.

Just as valuable are the thirty-one pages describing Jackson's life, neurological methods, philosophy and ideas about common neurological diseases, cerebral localization, evolutionary neurophysiology and mind/brain relationships. The authors have succeeded in doing something Jackson could never have done, producing a short and lucid summary of his ideas and publications. They have provided a very important service for scholars of Jackson and of the history of neurology and psychiatry. In so doing, they have clarified and confirmed Jackson's seminal role in establishing a theoretical framework for the development of scientific neurology. Anyone wanting an introduction to Jackson's life and work should begin here, an achievement for which the authors should be congratulated.

E H Reynolds,

Institute of Epileptology,
King's College London

Thierry Lefebvre, *La Chair et le celluloïd: le cinéma chirurgical du docteur Doyen*, Brionne, Jean Doyen, 2004, pp. 143, illus., €20 (paperback 2-9522431-0-7). (Orders to: Jean Doyen, 33–35 Valleville, 27800 Brionne, France.)

Eugène Louis Doyen (1859–1916) was a French surgeon renowned for his hysterectomies, amputations, and trepanations. He also was well known for a maverick temperament, a penchant for duelling, and for unorthodox methods and technologies. As

Thierry Lefebvre emphasizes in his preface, this book is not a biography of a figure who led a “rich, protean, and, to be frank, somewhat confused existence”. Instead, Lefebvre's aim is “to question the relationship between Doyen and images and, indirectly, to investigate the conditions that presided over the beginnings of scientific cinematography” (p. 24).

La Chair et le celluloïd deserves credit for at least two admirable accomplishments: on the one hand it thoroughly details Doyen's involvement with a variety of imaging media—most prominently cinema, but also microphotography, topographical photography, colour photography, and stereoscopic photography—utilizing a rich assortment of primary materials. As Lefebvre argues, Doyen's interest in images was multifaceted, and, indeed, to use a currently fashionable idiom, interdisciplinary. He utilized existing technologies to supplement and record his surgical practice, but he was also an inventor of optical devices, with a particular interest in three domains of technical representation: stereoscopy, the preservation of movement (cinema), and technologies for the representation of colour.

Lefebvre's historical work is especially good in the chapters devoted to Doyen's attempts to create a collection of surgery films for teaching. On 29 July 1898 Doyen showed three films to the British Medical Association meeting in Edinburgh, and from 1898 to 1906 he and his camera operator Clément-Maurice made over sixty films. Doyen's ambitious plans for his surgical film collection were never realized, however, and the film that epitomizes the vicissitudes of this collection is the infamous *Séparation des soeurs xiphopages Doodica et Radica* (1902). As a visual record preserving fleeting details of a rare surgical procedure to separate conjoined twins, the film was an excellent example of Doyen's vision of cinema as an educational device.

However, since Doodica and Radica were part of Barnum and Bailey's touring cabinet of curiosities, their surgery became the subject of intense media attention. Adding to the aura of impropriety was the fact that

Ambroise-François Parnaland, a second camera operator employed by Doyen to film the operation, distributed illicit copies. Although Doyen was eventually vindicated in court, the damage had been done; the proximity of this film to the world of sideshow exhibitions crystallized a pre-existing suspicion about cinema held by many members of the medical community.

This film's complex history demonstrates how the tendency of medical images to drift into spaces and contexts neither envisioned nor sanctioned by their creators would come to haunt Doyen (and others). Along this line, Lefebvre also discusses a number of parodies of Doyen that demonstrate how scientific images provoke a range of associations among viewers from outside the profession. An instance of this associative drift is a wonderful 1902 newspaper cartoon depicting a gigantic Doyen performing surgery to create the Panama Canal, separating the "conjoined twins" of North and South America.

The book's other major achievement is how it situates Doyen's work between the history of medicine and cinema and media studies, which enriches both fields. Lefebvre points out that the issue of authorship, which cinema historians tend to see originating with the *film d'art* movement of the late 1900s, actually is present almost a decade earlier with Doyen's copyright lawsuit. He also uncovers fascinating evidence that women were prominent consumers of surgical films, supplementing previous information about how boxing matches afforded female spectators a measure of visual pleasure during the cinema's first decades.

La Chair et le celluloïd, appropriately, contains a multitude of outstanding images, ranging from finely reproduced black-and-white photographs to images of ephemera such as caricatures of Doyen and advertisements for his patent medicine. Hopefully, the book's private publication will not affect its circulation, since it deserves a wide audience among historians of medicine and media alike.

Oliver Gaycken,
Temple University

Kirstie Blair, *Victorian poetry and the culture of the heart*, Oxford English Monographs, Oxford, Clarendon Press, 2006, pp. ix, 273, £50.00 (hardback 978-0-19-927394-2).

The cultural history of the heart and its diseases is a subject of growing historiographical relevance and research. This book represents an important and scholarly contribution to that historiography by shedding new light on the cultural meanings and languages of heart disease in Victorian literature. It begins by acknowledging the richness of the heart as a "vital literary image" (p. 4) since the medieval period. Much of the Victorian rhetoric of the heart as the repository of truth, authenticity and desire, Blair demonstrates, originates from this earlier time. Yet, in this detailed study of literature c.1800–c.1860, she identifies a "renewed concentration of interest in heart-centred imagery and, crucially, a shift in focus towards the pathological" (p. 6).

Blair roots this perceived shift in broader historiographical debates over the "rapid rise of physiological and medical explanations of bodily processes" in nineteenth-century medical culture (p. 2). There are some problems with this emphasis, partly because it is couched within a relatively outmoded narrative of progress in which a series of "great discoveries" gave medicine "ever more accurate diagnoses" of bodily processes (p. 17). Nevertheless, there is a notable increase in nineteenth-century medical treatises on the heart as an organ subject to a variety of pathologies, and this is where Blair begins her analysis of nineteenth-century poetic forms. Tracing links between literary and medical languages of the heart, she shows that, as concepts of heart disease grew more complex, traditional and figurative uses of the heart acquired medical implications. Conversely, "actual heart disease" became "read as a metaphor for cultural and social problems" (p. 2). Moreover, this was not purely a literary agenda: "both poets and doctors were engaged in a mutual exchange of ideas about the heart which helped to shape a 'culture of the heart' specific to Victorian Britain" (p. 18).