

Book Reviews

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