

## Book Reviews

Most of Dewhurst's book is devoted to showing how Jackson attempted to apply this model of disease as dissolution to a wide range of phenomena. The psychoses were assimilated to (but not identified with) epilepsy and other neurological disorders, and Jackson also stressed the affinities between insanity, drunkenness, and dreaming. Throughout, he took the view that nosology was a fruitless approach to the task of understanding insanity: what was needed was a concept of the sound function of the nervous system and an ability to account for disease as a departure from this healthy state.

Dewhurst devotes the last two chapters to describing the influence of Jackson's ideas upon European and American psychiatry. He sees this approach to the psychoses as having continued relevance – indeed, as only now coming into its own; and the purpose of the book seems to be to make Jackson's theories available to modern psychiatrists.

Dewhurst makes the interesting observation that, with a few exceptions like Daniel Hack Tuke and James Crichton-Browne, nineteenth-century British psychiatrists either ignored or deprecated Jackson's opinions. But his explanation of this neglect is not satisfactory; and, more generally, the book lacks an adequate sense of the conditions in which Victorian psychiatry operated and of the concerns and prejudices of its practitioners.

One is also struck by a strange omission in Dewhurst's discussion of the relation of Freud's thought to Jackson's neurological concepts. Dewhurst overlooks Sulloway's treatment of the same issue in *Freud, biologist of the mind* (1979), which complements and in some ways amplifies his own.

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EMIL KRAEPELIN, *Lebenserinnerungen*, edited by H. Hippus, G. Peters, and D. Ploog, Berlin, Heidelberg, and New York, Springer, 1983, 8vo, pp. xiii, 290, DM. 39.00.

Emil Kraepelin has received comparatively less historical attention than other great men in psychiatry. Apart from the papers that commemorated the centenary of his birth, there has been little of substance. The explanation for this state of affairs is not clear. Since his nosological views are still widely accepted, clinicians may be forgiven for not thinking of him as a "historical" figure. But that the antipsychiatrists should show equal disinterest is unpardonable, as Kraepelin has for some time been their appointed "bête noir". He has been cast in the role of the archetypal classifier, neuromythologist, and sponsor of the medical model.

All these claims are inaccurate. Kraepelin understood well the provisional nature of his classification, sympathized with the "unitary psychosis" view, and wrote with deep psychological insight and delicacy. He was interested in the role of psychosocial variables and in transcultural psychiatry. Finally, he wrote sensitive poetry. Evidence for this remains mostly untranslated and, as with his memoirs, unpublished.

It is therefore an important event that Kraepelin's descendants have permitted the publication of this manuscript; it is sad that his daughter died before the book had appeared. The text is 219 pages long, and covers events from his birth to about 1919. It is written in the first person, and shows Kraepelin's narrative style at its best: direct, candid, and often witty. His travels and troubles are told, gaps in his life filled in, and anecdotes and revealing encounters with the famous and the less famous are included. Of the 500 he mentions, the editors have been able to obtain short biographical notes for 320. A complete list of publications is also included, together with a collection of rare photographs.

The editors are to be congratulated on this handsome and timely book. They are right in saying that it will prove to be an important contribution to the history of psychiatry. It could be added that the memoirs contain much in the way of background information which the clinician should read with profit. If so, a case can be made for suggesting an early English rendition. It would complement his *One hundred years of psychiatry*, and show the truth of Kraepelin's lapidary inscription: "Dein Name mag vergehen, bleibt nur dein Werk bestehen".

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