

liberty”, a conviction which from that moment on remained the basis of all his actions. In this sense, philology, for which he abandoned medicine, would very soon become for him the best way of contributing to the intellectual enfranchisement of the Greeks. But on this fundamental work of editing and translating ancient Greek texts, which he would continue until his death in 1833, besides the intentionally general paper of Loukia Droulia on ‘Coray, écrivain polygraphe, éditeur acharné’, we find nothing apart from the more specialized paper of Jacques Jouanna on ‘Coray et la médecine grecque’. Under these conditions, it is inevitable that the philologist, less well served than historian colleagues, is left somewhat unsatisfied. In fact, none of the final repercussions of Montpellier Hippocratism or of the various manifestations of philhellenism in French society seems to have escaped the historians.

Nor can one pass over in silence the lack of an index (an index of names at least would have been useful) and a bibliography, or the fairly numerous mistakes, notably in the Greek, which is too often wrongly spelled and either badly accented or not accented at all (pp. 79, 80, 144, 146, and *passim*).

It is worth stressing, however, that this book has the important virtue of contributing to the collection of substantial material on the education, activities and publications of one of the greatest Greek scholars of the nineteenth century, who has until now been unjustly ignored. The philologist and the editor of Greek texts, more indirectly, will also have at their disposal an invaluable historical and cultural resource that brings to light the indefatigable activity of this remarkable man of great learning. The editors of these proceedings have thus contributed to bringing him out of the shadows.

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**Doris Zaugg,** *Musik und Pharmazie:  
Apotheker und Arzneimittel in der Oper,*

publications of the Société Suisse d’Histoire de la Pharmacie, vol. 20, Lieberfeld, SGGP/SSHP, 2001, pp. 468, illus., SFr 45.00 (paperback 3-9520758-7-6).

“Every day, pounding, pounding: oh what a hard and miserable life!” So begins the opening aria, sung by the eponymous “hero’s” assistant, of Haydn’s opera, *Lo speziale* (*The apothecary*) of 1768, a setting of a libretto by Carlo Goldoni. As an operatic theme, apothecaries and their work have not reached quite the popularity of love and death. None the less, there have been far more appearances of apothecaries in opera than one might imagine, and far more *mises en scène* of medication, especially if we include administering love potions, poisons, and sleeping draughts. Doris Zaugg, herself a professional apothecary, has had the excellent idea of collecting as many operatic representations of apothecaries and *materia medica* as she can find. She has trawled reference works in German and French (but not the *New Grove dictionary of opera*, which might have been helpful even though it has no subject entries for topics such as medicine). The result is a corpus of some 125 operas relevant to her theme. These range in period from Monteverdi to Bernd Alois Zimmermann, by way of obvious luminaries such as Mozart, Verdi, and Wagner, and such less celebrated figures as M M Fournier (*L’homéopathie*, 1836), Giuseppe Maluscardi (*L’ammalata ed il consulto*, 1837), and Ignatz Umlauf (*Die Apotheke*, 1778). Presumably because of the Franco-German leaning of the sources consulted, the only British composer included is Benjamin Britten. Comparably “medical” operas by, for example, Peter Maxwell Davies (*The doctor of Myddfai*) are omitted.

The book falls into two roughly equal parts. The first considers apothecaries in libretti and proceeds chronologically. The author took the odd decision to make that chronological order reflect the periods in which the libretti are set or the dates when they were written. Thus, for example, all operas based on Molière or Goldoni appear under the seventeenth and

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eighteenth centuries respectively, whenever they were composed. Even Penderecki's *The devils of Loudun* (1969), derived from the Aldous Huxley novel, becomes a seventeenth-century work. Such an arrangement militates against the cultural history of apothecaries to which the author wants to contribute. So too does the entirely thematic deployment of material in the second half of the book. Abandoning chronology altogether, this half is organized according to the type of drug depicted. A passage on *Peter Grimes* is for instance followed by one on Haydn's *Il mondo della luna*, because both feature laudanum or opium.

Overall, more space is given to recapitulating libretti than to establishing period context.

The general history of operatic pharmacy that emerges is therefore unsurprising: in the seventeenth and eighteenth centuries the apothecary is principally a comic figure; the nineteenth-century industrializing of pharmaceuticals is scarcely reflected in opera, and so on. The achievement of the book is to provide raw materials for a neglected kind of pharmaceutical history, not that history itself. It should also, of course, stimulate the submission of some cunning questions to the Texaco Metropolitan Opera interval quiz.

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