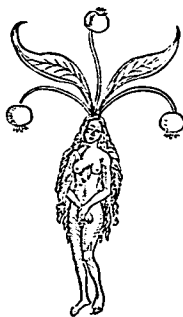


Symposium on Anesthesiology and Clinical Pharmacology

THE ACCOMPANYING ILLUSTRATION is a woodcut of the female mandrake, or mandragora, as was depicted in the first printed herbal—the *Gart der Gesundheit*, printed by Peter Schaeffer in 1485. The traditions of this remarkable herb dated back centuries before this, as was recorded in C. Plinius Secundus' (c. A.D. 23–79), *Natural History*. This most ancient encyclopedia extant contained all that was known in his time of the so-called sciences. The first English edition in 1601 translated: "It may be used safely ynough for to procure sleepe, if there be good regard had in the dose, that it be answerable in proportion to the strength and complexion of the patient: one cyath thereof is thought to be moderat and sufficient draught. Also it is an ordinarie thing to drink it against the poyson of serpents: likewise, before the cutting, cauterizing, pricking or launcing of any member, to take away the sence and feeling of such extreme cures. And sufficient it is to cast them into a sleepe, against the time of such Chirurgerie." Among its other uses was that it also "inclined one to love!"



Because the mandrake was considered so powerful, it was also thought to be dangerous. Much was written concerning how it should be safely removed from the earth. Apuleius Platonicus prescribed such a method—safe for a person, at least. The plant was loosened in the soil and then tied to a cord, the other end of which was fastened around a dog's neck. Next, meat was offered the dog, far enough out of his reach to oblige him to strain toward it, and in so doing, he pulled up the plant. The dog would probably die, but the human would be spared. When the mandrake was pulled up, the earth groaned, and the root was found to have a human shape, with feet and hands and a well-formed body. Never was a plant more charming than the female mandragora—and one might willingly risk the dangers incident to pulling her up to find so dainty a little creature at the root.

Through the centuries it has always been difficult to decide what was fact and what was the figment of a fertile imagination. This century has seen the emergence of much *fact* in pharmacology. This little female mandragora could not be resisted as a choice for the logo of this symposium on Anesthesiology and Clinical Pharmacology, and it is hoped that the reader will find its content equally appealing.

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