

Book Reviews

This volume, then, is uneven in the interest and quality of its contributions. It is not cheap (although I suppose that goes without saying nowadays). The editors have made little effort to standardize its style and format (surely they could have done something over the past nine years?): Greek script jostles transliteration, and there is no consistency of title or abbreviation, even in the case of *MM* itself; there is an index of names only, and no bibliography. The dust-jacket notes that “this study should interest the students of classical medicine and philosophy”. Indeed it should: but it ought to have interested them more than it does.

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GAVIN D. R. BRIDSON and JAMES J. WHITE (comps), *Plant, animal and anatomical illustration in art and science: a bibliographical guide from the 16th century to the present day*, Winchester, St Paul's Bibliographies, in association with the Hunt Institute for Botanical Documentation, 1990, 4to, pp. xxxvii, 450, illus., £75.00 (0-906795-81-8).

This bibliography is a comprehensive listing of the considerable body of primary instruction or “how to draw” books, and the non-scientific iconographical or “pattern” books, as the dust-jacket tells us—not a bibliography of all scientific illustration in the fields of plants, animals, and anatomy, as the title suggests. This is still a big book in every sense, but not the sort of mind-boggling “super-Nissen” implied. Thus listings are included for many herbals and anatomy books which the authors count as *icones* or pattern books, but not for all illustrated herbals or anatomies (there is inevitably a certain arbitrariness in deciding what counts as a pattern book and what not, for the sixteenth century at least). These are matters which the helpful introduction makes clear while also making a number of other candid admissions of limitations—inability to inspect all listed editions, and consequent omission of full pagination and plate counts for example. Nevertheless, the provisional character of the book is necessary if anything at all was to appear, as the authors point out, and we should be grateful for the wealth of information supplied, particularly for such fascinating but little studied technologies as nature printing and photography in the service of scientific illustration.

The bibliography is divided into seven sections: A Bibliographies; B Nature in General; C Plants; D Animals; E The Human Body; F Artist Biographies; G Periodicals. Each of the major headings of plants, animals, and the human body subdivide into sections on Drawing and Painting, History (i.e. secondary sources), and Photography. There are problems with this arrangement, or rather with the fact that you must consult the admittedly excellent indices of subjects, names, and titles at the back of the book, in order to establish cross-references. For instance, to track down secondary literature on the anatomical fugitive sheets of the sixteenth century, you will need to refer to some entries in EH, the section on the history and bibliography of anatomical illustration (in chronological order of publication), but also to try the name index for individual authors whose other publications on the same subject may appear in section F, Artist biographies (Lawrence Wells' articles on the Sabio and Sylvester groups of fugitive sheets are in alphabetical order here, the others in EH).

The lay-out of each entry yields entry number; author heading; date of publication; full title (some fuller than others); edition number; place of publication; size of publication; simple pagination and plate count (where seen); and reference line for citation of other bibliographical authorities. A short note often concludes the entry, and browsers will find some extremely valuable information buried in these reference and note areas. This may include references to exhibition catalogues in which particular copies of a given edition have appeared, and bibliographical information which librarians and booksellers will treasure. For example the note on Redouté, *Choix des plus belles fleurs*. . . , in parts, Paris, 1827–33 (C521), includes “The 18 page Table alphabétique et explicative des plantes figurées dans cet ouvrage, published in part 36 in May 1833, was prepared by Antoine Guillemain to correct inaccuracies in the plate legends.” This book is much more than a checklist of authors and titles, and reflects the combined transatlantic experience in book trade, museums and libraries, of the two authors.

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