

history of thought: namely, the scientist who “had deduced with unprecedented precision most of the known phenomena of optics and all the known phenomena of celestial and terrestrial mechanics” (T. Kuhn, *The Copernican Revolution: Planetary Astronomy in the Development of the Western World*, [1957] 260).

Claire Jowitt and Diane Watt, eds. *The Arts of 17<sup>th</sup>-Century Science: Representations of the Natural World in European and North American Culture*. Aldershot, U.K.: Ashgate. 284 pp. \$84.95. Review by KAROL K. WEAVER, PURDUE UNIVERSITY.

*The Arts of 17<sup>th</sup>-Century Science: Representations of the Natural World in European and North American Culture* is a collection of essays that considers how scientific and literary sources of the early modern period overlapped and influenced each other. Editors Claire Jowitt and Diane Watt skillfully separated the volume into four major topics, did a fine job selecting essays that explored these subjects, and placed essays in such a way that they supported one another and the major ideas of a particular section. Despite the tendency of some of the authors to employ jargon-laden language, the collection as a whole succeeds in its goals to contextualize both art and science in particular historical periods, and to demonstrate the interaction between these two disciplines that are normally defined in opposition to each other.

Jowitt and Watt divided the text into four themes: philosophy, religion, gender, and colonialism. Each of these sections considers the natural world as represented by many different types of discourses, including religious, philosophical, scientific, and literary documents. “Part III: Gender, Sexuality and Scientific Thought” is especially strong due to the quality essays chosen for this section. For example, Bettina Mathes’ fine contribution, “From Nymph to Nymphomania: ‘Linear Perspectives’ on Female Sexuality,” contemplates sources that range from medical texts to Renaissance artwork in order to show how the “introduction of the term *nymphomania* does

not indicate the discovery of a new disease, rather it reflects changes in the perception of female genitalia...and helps to make visible a significant part of their history" (177).

The editors should be commended for their excellent editing. Andrew Bradstock's "Restoring All Things from the Curse: Millenarianism, Alchemy, Science and Politics in the Writings of Gerard Winstanley" and Carola Scott-Luckens' "Providence, Earth's 'Treasury' and the Common Weal: Baconianism and Metaphysics in Millenarian Utopian Texts 1641-55" in "Part II: Religion, Politics and the Natural World" both consider the work of Digger theorist Gerard Winstanley, but from two very different angles. Bradstock looks at the influence that early modern agricultural innovations had on Winstanley's ideas, while Scott-Luckens studies how Winstanley's husbandry manuals were shaped by seventeenth-century political philosophies. By deciding to include both articles, the editors successfully accomplish the goal of Part II, which is to address "the interaction of theological, religio-political and scientific developments."

The authors of the essays do a fine job contextualizing their subjects. Within the history of science and medicine, there is a tendency to analyze topics in light of modern-day discoveries. The writers who contributed to this well-crafted volume do not fall into that trap. Instead, they consider science in terms of the time in which it developed and in relation to other disciplines that had a decided influence upon it. They reread and interpret their subject matter as it might have been when it was created. Thus, editors Jowitt and Watt completed the task that they set forth in the introduction: "We...hope that this collection of essays will continue the process of interrogating and dismantling the historical and anachronistic opposition of the spiritual and the empirical, the rational and imaginative, art and science" (10). For example, Ruth Gilbert's "The Masculine Matrix: Male Births and the Scientific Imagination in Early Modern England" analyzes how early men of science employed images of birth to understand and characterize their intellectual work and dreams. Gilbert explains how male practitioners of the "new science" talked about their accomplishments as

types of births, and how this imagery not only was apparent in scientific texts, like William Harvey's *Exercitationes de Generatione Animalium*, but also in the poetry of John Milton. Thus, Gilbert does not separate science from art or from religion, but, instead, shows her readers how scientists like Harvey drew from Judeo-Christian imagery and Greek mythology to describe scientific productions and how literary authors like Milton lent their voices to the use of birth as a symbol for intellectual creativity.

Unfortunately, some authors who contributed to this collection were unable to write simply and clearly, and, as a result, they lost their reading audience. In order to describe a work as truly interdisciplinary, it must hold the attention of many different readers and avoid jargon that is discipline specific. Individuals who read *The Arts of 17<sup>th</sup>-Century Science* may decide to skip these selections, and enjoy the essays that speak to them. That decision would not be unwise because, as a whole, the book is greater than some of its individual parts.

Agnes R. Varkonyi. *Europica varietas–Hungarica variatas 1526-1762*. Budapest: Akademi Kiado, 2000. 302 pp. \$62.00. Review by HUGO LANE, POLYTECHNIC UNIVERSITY, BROOKLYN, NY.

As the Latin title suggests, this book is a collection of essays about Europe and Hungary from 1526, the year of the Battle of Mohacs, when the Hungarians came under Habsburg rule, to 1762, the year before Joseph II was elected Holy Roman Emperor. Subjects covered in the book range from the relationship between the end of witchcraft prosecutions and public health in eighteenth-century Hungary to efforts by Hungary, and later Transylvania, to win European wide support during the sixteenth, seventeenth, and eighteenth centuries. In addition, there is a closing essay entitled "An Undivided Europe?" that makes clear that Varkonyi sees her work