

his works from the comfort of inheritance, investments, and royalties of his books]. The ability to mass produce literature making it affordable to the emerging middle and lower classes, whether in the form of books or periodicals, launched a new era never before seen. "Much of Darwin's sudden impact" Browne maintains "was the result of having produced a book of wide general interest just as this wave of periodical reading matter burst into nineteenth-century homes" (page 103). Added to this was Darwin's marketing strategy through individuals like Thomas Huxley (1825–1895) who led a "publicity campaign for a reformed, fully scientific, rational England where power should be wrestled out" (pages 135–136) of the hands of those more myopic and aged in nature. The evolutionary torch that he carried was the heaviest and brightest he would ever carry.

It would be misleading to believe that any of the themes and moments visited by Browne have not been previously scanned by other authors [and some of these are very good in themselves; Adrian Desmond and James Moore's *Darwin* (1991, Warner Books, New York) is a very fluid, informed piece]. For example, the details of his extended illness, of course, are probed by Browne. Exploring his dilemma as "if it were a natural history problem" (page 239), Darwin also became reliant on his maladies to avoid public situations and personal hardships [the death of long time friend and mentor Charles Lyell (1797–1875) for one]. Or, the lesser known indirect pressure by Alfred Russel Wallace

(1823–1913) on Darwin with respect to the issue of our own species in the arena of natural selection. It is well known that it was Wallace who initiated the rapid publication of *On the Origin of Species*, but here again, *The Descent of Man* was brought forth by several "taunts" of man's place in nature, some of which were provided by Wallace.

In terms of putting Darwin, the person, in a place in time amongst his environment, his culture (almost like a natural history object himself), no other book comes close. And it is impossible to recommend *The Power of Place* without including *Voyaging*. Together, they are comprehensive and enjoyable. The "Darwin Industry", as some have put it (see Lenoir 1987 for commentary), will no doubt benefit from Browne's efforts. After picking apart the details of his life for so many years, much like a scientific experiment, historians have the ability, the need for the construction of a broader image. *The Power of Place* is a powerful image indeed.

References

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The Dinosaur Filmography

By M. F. Berry. 2002. McFarland & Company, Inc., Publishers, Jefferson, 483 pp., illus. U.S. \$65.00.

Paleoimagery, The Evolution of Dinosaurs in Art

By A. A. Debus and D. E. Debus. 2002. McFarland & Company, Inc., Publishers, Jefferson, 285 pp., illus. U.S. \$49.95.

The culture surrounding palaeontology, specifically, "dinosaurology", has been growing steadily. Much of this can be attributed to the mass market appeal of the genre exemplified by Steven Spielberg's *Jurassic Park*, released in 1993 based on Michael Crichton's novel by the same title (1990, Alfred A. Knopf, New York). Prior to the movie, dinosaurs, no doubt, played a role in our public imagery of the past but not on the same scale initiated with this highly graphic and "scientifically sound" movie. This is a slightly sarcastic comment on my part; though filled with the latest perceptions of dinosaurs as real creatures and the technical procedures required to resurrect them, the movie was also scientifically flawed often for the sake of visual preferences; see R. DeSalle and D. Lindley's *The Science of Jurassic Park and the Lost World*, Basic Books, New York, 1997. Two of the more recent examples of the cultural icon of dinosaurs are Mark Berry's *The Dinosaur Filmography* and Allen and Diane De-

bus's *Paleoimagery, The Evolution of Dinosaurs in Art*.

The expected audience for *The Dinosaur Filmography* is small. For those interested in virtually any movie that a dinosaur appeared in, this volume is for you. In alphabetical listing, each movie title is followed by factual information including main credits and cast. This is then followed by a brief synopsis of the plot, followed by commentary. As in *My Science Project* for example, released in 1985, "The T. rex sequence is the highlight, or rather the only light, of the movie" (page 287). The final section reviews the required special effects with some insider knowledge, more useful to the movie fan than the dinosaur fan.

The volume contains a plethora of titles, many obscure, ranging from *Gertie, The Dinosaur*, released in 1914 – "so enjoyable was McCay's [the cartoonist] creation that the animation is still enjoyable for modern audiences" (page 114), to less notable titles like *Teen-age Caveman* released in 1958 – "Dinosaur movies

with minimal dinosaurs often focused on other attractions like pretty Darah Marshall [the love interest in the movie], to draw an audience" (page 374). Despite those details it is hard to see the interest in this volume except for the collector of dinosaur trinkets or the sci-fi film buff. Information specifically on dinosaurs, their comparative visual history matched to scientific perceptions, or the basis of their development, is minimal. What saves the book from total obscurity is the fact that the fan base for sci-fi/dino movies is ever increasing.

Something with a little more scientific merit is *Paleoimagery*. Here the evolution of dinosaurs as they appeared on the printed page or museum gallery (or in three dimensional model), is hacked at. This book deals strictly with popular imagery, neglecting the artistic skill required for more precise requirements by scientific illustrations. However, even from the beginning of the era of dinosaur art, like Benjamin Waterhouse Hawkin's (1809–1889) late 19th century illustrative renditions for New York Central Park's "Paleozoic Museum" [a museum has its own colourful, but albeit short history], "his methods were state-of-the-art ... rel[ying] on information that was scientifically current" (page 47).

The structure of *Paleoimagery*, however, is puzzling and slightly disrupting. The often short chapters, some only three pages long, leap from an individual artist, then a few short pages later, to a taxon specific chapter like *Acanthopolis*, a now defunct name for a mid-Cretaceous ankylosaur from England. This animal is a good example of the faults of restoration based on

fragmentary remains. The type specimen, originally described by Thomas Huxley in 1876, is based on a few vertebral fragments. How does one then come up with a fleshed-out, three dimensional model? The book would have been better served by being a little more linear in its approach, either in chronology of the printed matter, the changing genre of the art, or by artists themselves, who, like Charles Knight, had a major impact on other artists as well as shaping the popular views of fossils in several major museum galleries. The shifting between all these approaches, coupled by the brevity of some of the chapters, is rather frustrating.

Despite the fact that *Paleoimagery* lacks colour illustrations (rather surprising for an art-focused book), the premise is rather valuable. One of the main mandates of science is not only to communicate to the scientific community at large, but also to communicate to a broader, more public audience. The images presented in still or moving pictures, is a real gauge as to how science is publicly perceived. And if we laugh at the latex-suited bipedal dinosaurs in *Unknown Island*, or sneer at John Martin's 1838 conception of *Iguanodon*, maybe through books like the two reviewed here, the images they represent can be used, at least in part, as a reflection of how far we've come and a stepping stone upon which to reach for new visions.

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Naturalists: A Journal

Women Travelers: a Journal

By B. Hodgson. 2003. Greystone Books (Douglas & McIntyre, Vancouver). Each unpaginated, illus. \$19.95.

Both of these books are primarily blank, unnumbered pages left for the traveler to make notes. The books are illustrated with historical museum images and quotations from historical persons in the field. The *Naturalists* illustrations and quotes come from natural history and the *women travelers* from historical women.

My wife found the images and quotes quite interesting and plans to use the journal for a diary of future

trips. She recommends it as a great gift for the woman traveler "who has everything". I found the book useful as a journal, but was not greatly impressed by the nature illustrations. The same book without illustrations could be bought at the local stationery store for much cheaper. The 13 × 21 cm format is too big for most pockets, but would fit in a backpack. I would have liked page numbers and perhaps a spot for date and location.

WILSON EEDY