

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.

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