no sense at all is this book a bibliography. That it has some bibliographical descriptions embedded in it (reprinted, unnecessarily in my view, from Morrow and Cooney's *Bibliography of the Black Sparrow Press*) is true; but while the list of an archive may be called a finding-aid, an inventory, even a guide, a bibliography it isn't. It is surprising to find such confusion over elementary terminology inscribed over a project that, otherwise, has been very well carried out and will be of great use to everyone who studies postmodern American poetry.

BRUCE WHITEMAN

*William Andrews Clark Memorial Library, UCLA*


That book history is achieving popular status and reaching a mass audience is amply illustrated by this volume. Its dust jacket, illustrated with a burning book against a black background, captures the eye even in crowded bookstores. The provocative but singularly unrevealing title is clearly meant to pique one's curiosity. Closer inspection reveals, however, that this is the story of Michael Servetus (1511-1553), one of the most intriguing figures in the history of religion and medicine.

The authors, Lawrence and Nancy Goldstone, are popularizers with previously published volumes on book collecting and other topics, some fictional. The book is not footnoted but does conclude with a four-page essay, "Bibliographic Notes," a bibliography of mostly secondary works, and an "Acknowledgments" essay thanking various individuals and institutions for advice and support.

Despite being a work of secondary synthesis, offering few if any insights based upon primary research, it is a well told tale, along with appropriate contexts. In fact, this is an easily accessible introduction to a large and complex story, whose ramifications stretch across many centuries and interact with many topics. Born in Spain, Servetus was a highly intelligent man with a penchant for controversy. After receiving his early education, he went to the University of
Toulouse, France, then a hotbed of religious radicalism. From there he went to Bologna, Italy, attending the coronation of Emperor Charles V, which became a turning point in his life as the opulence of the occasion offended his Christian sensibilities. In response, he published *De Trinitatis Erroribus* (On the Errors of the Trinity) attacking the Christian dogma of the threefold nature of God, resulting in his being pursued as a heretic by both Catholics and Protestants.

Reinventing himself as Michel de Villeneuve, Servetus went to Paris where he and Jean Calvin – the founder of the Calvinism – engaged in theological debates. Servetus then went to Lyon where he edited, for the Trechsel brothers, the 1536 edition of Ptolemy’s *Geography* and a number of medical texts, including Symphorien Champier’s *Pentapharmacuum Gallicum*. With this background in hand, Servetus returned to Paris, where he studied medicine and succeeded Andreas Vasalius, the founder of anatomical studies, as dissection assistant to one of the professors. After concluding his studies, he developed a lucrative medical practice in Vienne, near Lyon, and resumed editing for the Trechsels, his real identity remaining safely hidden.

In the end, however, Servetus's penchant for controversy got the better of him and once again he engaged Jean Calvin – through correspondence – in theological debates, which degenerated quickly to the point where the two men loathed one another. Calvin, who was notoriously harsh and vindictive and made a bad enemy, ran the city of Geneva, Switzerland, as a theocracy. Even so, Servetus might have remained out of harm's way if he had not revised his book on the trinity, published clandestinely in 1553 as *Christianismi Restitutio* (The Restoration of Christianity). With its direct attacks upon both Calvin and orthodox Christian dogma, it aroused the fury of Catholics and Protestants alike. To circumvent his inability to punish Servetus directly, Calvin worked secretly through intermediaries to alert French authorities of Michel Villeneuve's real identity. Arrested and imprisoned Servetus escaped, but for inexplicable reasons made his way to Geneva, where he was summarily jailed, tried, and burned at the stake. In addition, Calvin and other authorities set about destroying all one thousand copies of the book.

The remainder of the study concerns the story of the three surviving copies of the book and its historical importance. In fact, *Christianismi Restitutio* is a seminal document in both medical and religious history. Religiously, it is a central canonical text in the
development of the Unitarian religion. Medically, it provides the first accurate description of pulmonary circulation through the heart and lungs. Clearly based upon Servetus’s anatomical work and dissections in Paris, the description improved upon Vesalius and predated William Harvey by 75 years.

Concerning the three surviving copies – Bibliotheque nationale de France, National Library of Austria, and Edinburgh University Library – their vicissitudes over time before finding permanent homes are well recounted by the Goldstones. Attention is also paid to the 1790 Murr reprint that is nearly as rare as the original. An important Canadian connection occurs with various attempts to ensure Servetus’s being recognized for important medical contributions, by Sir William Osler whose copy of the Murr reprint is now in McGill University’s Osler Library.

Although a serious scholar will undoubtedly wish to consult other sources, this study will provide the non-specialist with an easily accessible and readable introduction to one of the most intriguing stories in book, medical, and religious history. It is illustrated and indexed.

PETER F. MCNALLY
McGill University


Scholars and students of nineteenth-century print culture will find themselves largely intrigued by Gerard Curtis’s valuable and enjoyable, if flawed, Visual Words: Art and the Material Book in Victorian England. Curtis’s study examines the convergence, in the Victorian period, of print/literary and visual culture, and ranges broadly from discussions of the “sister-arts” tradition in Victorian typography and illustration, to narrative painting and the commodity culture of author portraits, to cultural colonialism, library design, bookbinding trends, and finally to the erotically fetishized “objectness” of the nineteenth-century book. While the ambitious inclusiveness of this study is undeniably impressive, permitting Curtis to draw illuminating parallels between seemingly disparate areas of Victorian literary and