generations and 29 imprints (Appendix 2) is well calculated to highlight such changes. The period entails momentous shifts in technology, copyright law, contractual customs, education, and public reading and purchasing behaviors. Given the impact of such factors, Briggs is right to insist that “the history of publishing should be integrated into general history” (533). But this volume could “demonstrate” that integration better: for instance, departing from the chronological ordering for a more analytical organization would enable more concerted discussion of the technological, legal, and other relevant factors. Briggs observes that technological change had little impact on Longmans in the eighteenth century (89–96), but then his first reference to stereotype printing – of Moore’s Lalla Rookh in 1851 (195) – is en passant, leaving one to wonder why, if Longmans had not used this process earlier, their use of stereotype trailed its invention up to a hundred or more years.

Occasional errors in fact and misleading references make it dangerous to rely on the History of Longmans for bibliographical precision: Boswell’s Johnson was not first published in 1741 (53), and references to the Works of the English Poets (69) and to Jane West (75) are wrong or misleading in several minor details. A history of Longmans should be scrupulously clear, when it refers to books by other publishers, which are and which are not Longmans books. A reader of this History could be forgiven for wrongly assuming that Longmans had published, for instance, Smollett’s History of England, Moore’s Life and Letters of Lord Byron, and Moxon’s Sonnets (1830–1835) (61, 193, 196). The omission of a bibliography, or even a list of works cited, is disappointing in a book of this kind, particularly given that its inclusion would help check errors and settle ambiguities introduced elsewhere.

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The 150th anniversary of Darwin’s Origin of Species attracted much attention in 2009, but just one year before the arrival of this influential treatise another Victorian bioscientific “bestseller” appeared in the form of Anatomy, Descriptive and Surgical by Henry Gray. Since
1858 this book has been continuously in print and in active use in English-speaking medical schools around the world; indeed, *Gray’s Anatomy* (perhaps in a facsimile reprint edition) probably graces bookshelves of many non-medical homes, with the titular phrase itself becoming household words due also in part to the movie *Gray’s Anatomy* (1996) by autobiographical monologist Spalding Gray and also to the American prime-time television medical drama series, *Grey’s Anatomy*. To commemorate a century and a half of the original *Gray’s Anatomy*, the British historian Ruth Richardson, well known for her previous influential work on the connection between anatomy and the poor in Victorian England,\(^1\) has written a detailed chronicle of the genesis, production, and initial impact of this medical text. In effect, *The Making of Mr. Gray’s Anatomy* is the biography of a book; it is one with which historians of the book, bibliographers, and medical historians ought to become familiar. The author’s readable style also makes this work accessible to Victorian-era generalists along with less specialized scholars.

As befits the narrative of a life, Richardson’s opening chapters introduce the primary subject’s progenitors – anatomist and surgeon Henry Gray along with his professional partner Henry Vandyke Carter, who was a physician and talented illustrator and engraver – the circumstances and locus of the relationship that spawned the work – the culture of medical education in mid-Victorian London, in particular the dissecting rooms of St. George’s Hospital Medical School – and the accoucheur who ushered the biographical subject into the world – publisher J.W. Parker. Both Gray (1827–61) and Carter (1831–97) studied at St. George’s where they first met and where they collaborated on an earlier award-winning but poorly selling book, *The Structure and Use of the Spleen* (1854). Gray was aggressive in advancing his career: by the age of 25 he was elected to a fellowship in the Royal Society, the most prestigious scientific organization in Britain. But just when he was poised to see his surgical career fully blossom, he died at the age of 34 from the hideous disease of confluent smallpox. Contrasting with Gray’s character was that of Carter who was pensive, tentative, and not outgoing. The son of a noted artist, Carter was able to blend his own artistic skills with his medical knowledge and so become the silent partner of *Gray’s Anatomy*; its eventual success was grounded in great part on the superior quality and layout of his anatomical illustrations.

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By the time the book appeared, he had left England for India where he stayed for the remainder of his professional life.

The publishing firm of J.W. Parker & Son was respected in mid-Victorian London, for it was known for the integrity of the Parkers, the production quality of their works, and increasingly for the booklist it was developing in medico-scientific fields; Parker senior was also well known as University Printer at Cambridge. Although after 1864 *Gray’s Anatomy* would be published by Longmans (third to 35th editions), Churchill Livingstone (36th to 38th), and Elsevier (39th and 40th, the latter marking the book’s 150th anniversary), it was the Parkers’ foresight and their underwriting of the financial risk that allowed this book to first make it to the medical marketplace. Parenthetically, the succession of publishers of *Gray’s Anatomy*, due to mergers, exemplifies the internationalizing and simultaneous concentration of the medical publishing enterprise; conversely, the doubling of the number of pages of the current volume to 1,600, the inclusion of a CD and updates available through the Internet, and the growth of the “team” from the original two doctors to a group of about a hundred medical editors, contributors, and illustrators exemplify the expansionist drive of modern medicine.

Richardson’s later chapters, devoted to the creation, production, and publication of *Gray’s Anatomy*, are particularly noteworthy because they constitute a detailed and instructive case study for any student of Victorian print culture. Based on her analysis of the book as an artifact of material culture along with her close examination of the archival record (which includes the wonderfully preserved page proofs corrected by Gray, printer-publisher communications, and Henry Carter’s personal diary), Richardson has been able to depict and interpret the processes and frustrations associated with the first appearance of the classic-to-be. For example, after all the paper stock had been purchased and the type set, it was discovered by master printer John Wertheimer that the wood block engravings of the anatomical illustrations were too large for the page! Only through judicious tinkering was he able to accommodate text and graphic satisfactorily, but some pages of the first edition remain a bit lopsided as images of bones and body parts creep too far into the margins of the royal octavo size. Worse was the imminent bankruptcy of Wertheimer amidst this job; however, his ruin was averted through patient negotiation with his several suppliers and creditors. Then there was the last-minute, unilateral request by Gray that the title-page have Carter’s name in a point size much smaller than his own;
Parker managed to execute this without the resultant printed record being overly insulting to Carter.

Because the fame of *Gray's Anatomy* is self-evident, Richardson ends her chronicle with the publication of only the second edition of the book. This was the last published by Parker; it was also the last English version to be seen by Gray himself owing to his untimely death within a matter of months of its publication. (Those interested in the publication of the majority of subsequent editions which spanned the period 1864 to 1973 should consult the recent hefty and handsome history of Longmans.2) While the first edition will likely attract the attention of collectors and bibliographers, the second edition remains noteworthy because it contained a significant change, which Gray was obliged to insert. Owing to a scathing and devastating contemporary review of the 1858 book which in effect accused its author of plagiarism and aroused much controversy, Gray noted in the 1860 edition that he was indeed indebted to previously published anatomical treatises which he had not originally sufficiently acknowledged.

*The Making of Mr. Gray’s Anatomy* is a welcome addition to the small but growing literature on the history of medical print culture. If this work has any shortcoming it may be the fact that, ironically, the reproduction quality of its illustrations is disappointing. Nevertheless, the book overall is further testimony that the scholarly field of book history is rapidly being recognized by researchers across the academic spectrum.

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This handsome book is a Festschrift for Ian Willison, who was formerly the head of the antiquarian collections of the British Library, was the editor of the 1900–1950 volume of the *New Cambridge 2