

## Book Reviews

the eighteenth century. Because of Neuburger's brief, he gives only a short but effective account of electrophysiology. Dr Brazier, although concerned with all of neurophysiology, has selected the reverse arrangement: little reference to brain localization with no account of Willis's important contribution, and great emphasis laid on nerve conduction. Even in Part I, the latter topic receives considerable space, at the expense of other concepts, and even if this provides an excellent prologue to Part II's account of neural electrophysiology, it results in an unbalanced survey of advances in the neurosciences. Perhaps some reference to the bias should have been given in the title of the book. Another criticism is that at times the non-scientific background, admittedly of vital importance, is given more prominence than it deserves. Thus, Haller, the greatest physiologist of the eighteenth century, is discussed in the same amount of space as Denis Diderot, who, even though an outstanding Enlightenment figure, does not warrant such treatment in this book. Neuburger gave Haller and his school a great deal of justifiable attention.

We can therefore recommend Dr Brazier's book to all those concerned with the practical and historical aspects of the nervous system in health and disease, but with the proviso that they are aware of the two main shortcomings described above. We look forward with anticipation to her second volume.

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*Leonardo da Vinci. Anatomical drawings from the Royal Library, Windsor Castle*, (essays by C. Pedretti and K. Keele, catalogue by Keele and J. Roberts), New York, Metropolitan Museum of Art; Oxford, Blackwells, 1984, 4to, pp. 166, illus., £30.50.

Recent Leonardo publishing has thrown up some curious and remarkable projects, none more so than the series of massively expensive facsimiles, capped by the *Corpus of anatomical studies in the collection of Her Majesty the Queen at Windsor Castle*, currently available for \$8,000! Now we have an exhibition catalogue, which began life at the Royal Academy in 1977 for £2.00, revamped for the Metropolitan Museum of Art at a price of £30.50.

What do we receive for the fifteen-fold increase in price? We are given a larger format, hardback binding, eight well-printed colour plates, and a more strongly printed set of black-and-white illustrations. A new "honorary" foreword and preface have been provided by the Museum Director, Philippe de Montebello, and the Royal Librarian, Sir Robin Mackworth Young. Otherwise, the apposite essays and informative catalogue entries have remained untouched. This minimal revision is particularly unfortunate with respect to the 'Bibliographical Note'. A good deal has happened in Leonardo scholarship in the last seven years, including Keele's own impressive *Leonardo da Vinci's Elements of the Science of Man*. The reader might reasonably expect more generous treatment from the publisher.

This is a great pity, since the catalogue continues to serve as an effective guide to the fifty magnificent drawings which have continued their regal progress around the world's museums. The most notable omission from the selection is the sheet illustrating Leonardo's characteristic analogy between the heart and a germinating seed, which provides an ideal key to the analogical thinking behind his interpretation of the forms and functions of man in the context of universal law.

As a memorial to the visual intensity, intellectual complexity, and inventive subtlety of Leonardo's studies, this volume contains much to delight and inform—but it is not all it should be at this price and at this time.

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FRANZ MERKE, *History and iconography of endemic goitre and cretinism*, translated by Dennis Q. Stephenson, Lancaster, MTP Press, 1984, 4to, pp. xi, 339, illus., £62.50.

This well-produced magnum opus, originally published in German in 1971, took Franz Merke, MD, twenty years to complete. The English version of this unique classic is particularly