

statesmen. Another interesting chapter is written by Ewa Wyka, who reviews a large number of collections in Poland; aristocratic, royal and educational (universities, Jesuit colleges, public lectures, etc.). As in many other papers, the role of instrument makers, particularly local industries, is analysed in detail. Thus, the readers of this book can obtain substantial information about the main protagonists in the development of some of the most important European collections of scientific heritage.

**Le Collezioni Mineralogiche del Museo di Storia Naturale dell'Università di Firenze Dalle Origini a Oggi.** By CURZIO CIPRIANI, LUCIANA FANTONI, LUISA POGGI, ALBA SCARPELLINI. Pp. 236, illus., index. Leo S. Olschki Editore: Firenze. 2011. €28. ISBN: 978-88-222-6002-4.

This collection describes the origins and development of the Florence Museum of Natural History, particularly its mineralogical collection. Thanks to the support of Pietro Leopoldo di Lorena and the scientific advice of Felice Fontana, the new institution was established in 1775 as Museum of Physics and Natural History and reunited many mineralogical collections previously established in Florence (for instance, at the Royal Gallery). The collection was then enriched with new acquisitions and donations thanks to the network of Italian naturalists connected to the Museum. The authors of this book pay special attention to the historical catalogues of the collection, some of them reproduced and compared with the current inventory in an appendix. Using these and other archival sources, the authors reconstruct the development of the collection during the nineteenth and twentieth centuries. Unfortunately, they have not attempted to connect the story with current work on the history of collections and material culture in science: for instance, Marco Beretta, ed., *From Private to Public. Natural Collections and Museums* (Science History Publications, 2005), which includes many examples of mineralogical collections. Apart from the nature and diverse origins of the minerals, the authors describe changes in nomenclature and classification along with the different courses taught at the museum and the changing pedagogical role of minerals and models. The decline of the Museum was related to the enlargement of the university and the advent of new practices of teaching which reduced the importance of mineralogical collections in classrooms. By the mid-twentieth century, the Museum was abandoned to wooden shelves within dusty corridors, which were seldom visited by professors or students. During the 1980s, the Museum was revitalised with new displays, acquisitions, projects and renovated inventories. The last part of the book includes a short introduction to these new changes, but without any general conclusion or brief discussion about new ideas on museums and collections. A very useful index name and a full bibliography (mostly sources and Italian studies) is provided at the end.

**Creating Romanticism. Case studies in the Literature, Science and Medicine of the 1790s.** By SHARON RUSTON. Pp. 218, illus., index. Palgrave MacMillan: Houndmills. 2013. \$85. ISBN: 978-1-137-26428-2.

After a general introduction on science and literature during the Romantic era, the book is organised in four loosely connected chapters, the first ones focused on three characters: Mary Wollstonecraft, William Godwin, and Humphry Davy. The remaining chapter reviews late eighteenth-century literary texts using metaphors of organic generation and biological reproduction, which appeared two decades before the famous *Frankenstein* by Mary Shelley. The author, who holds a chair in nineteenth-century literature and culture at the University of Salford (UK), has published several previous books on the interactions between science and literature with a special interest in topics raised by gender studies. A good example is the first chapter on the famous feminist writer Mary Wollstonecraft, mother of Mary Shelley. The discussion is based on the reviews on books on natural history published by Wollstonecraft in the journal *Analytical Review* during the years before the advent of her famous *Vindication of the Rights of Woman*. The next chapter is devoted to Wollstonecraft's husband, William Godwin, and the debates on animal magnetism and mesmerism in which