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*Loath to Print: The Reluctant Scientific Author, 1500–1750*

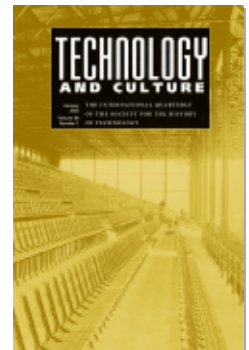
by Nicole Howard (review)

Rienk Vermij

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include bomb shelters. The case studies here remind us of tested practices and policies, and they prepare any reader for the debates that Europeans and NATO member states, new and old, will have in the coming months.

VICTORIA HARMS

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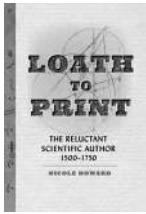
Victoria Harms is the DAAD Visiting Assistant Professor at Johns Hopkins University and the author of the forthcoming monograph, *The Making of Dissidents: The Hungarian Democratic Opposition and Its Western Friends, 1973–1998*.

Citation: Harms, Victoria. "Review of *Cold War Civil Defence in Western Europe: Sociotechnical Imaginaries of Survival and Preparedness* edited by Marie Cronqvist, Rosanna Farbøl, and Casper Sylvest." *Technology and Culture* 64, no. 1 (2023): 256–58.

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### Loath to Print: The Reluctant Scientific Author, 1500–1750

By Nicole Howard. Baltimore: Johns Hopkins University Press, 2022. Pp. 218.



The invention of the printing press has generally been described as an unambiguous boon for the development of early science and scholarship. Scholars themselves, however, were often less sure about the benefits of the new invention. A scholarly work typically was not written for all and sundry, but printing meant that it went public. This introduced the possibility of corrupt editions and misunderstanding, thereby damaging the author's reputation.

In *Loath to Print*, Nicole Howard investigates how scientists developed various mechanisms to keep control of their work in the age of print. Some of these were purely literary. Prefaces and dedications could bring a work to the attention of appropriate readers and keep away inappropriate ones. In some cases, editors formed a necessary intermediary between a reluctant author and the public. Probably the most interesting chapter, certainly for readers of this journal, is the fourth one. Here, Howard describes how some scientists attempted to take the whole printing process into their own hands, either by running a complete printshop, as in the well-known cases of Tycho and Hevelius, or by inventing their own alternative printing or reproduction techniques, fit only for limited print runs of short texts and images. In an interesting move, Howard discusses the cases of John Evelyn, William Petty, and Christiaan Huygens, placing these scientists' interest in etching and related techniques in the context of the concerns about authorial control. It does not appear, however, that these scholars made more than incidental use of such techniques, and their work certainly did not overturn the regime of commercial publication, as Howard herself admits.

Howard illustrates her book with many examples from different countries and contexts. Somewhat disappointingly, however, she hardly refers to non-English-language historiography. Recent work by Karl Enenkel, for

instance, could have further strengthened her case. People familiar with the period will not really be surprised by her findings, but it is a clear and nuanced overview of an aspect of early modern print culture that is not always given sufficient consideration.

RIENK VERMIJ

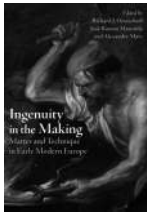
Rienk Vermij is a professor in the Department of History of Science, Technology, and Medicine at the University of Oklahoma. His most recent book is *Thinking on Earthquakes in Early Modern Europe: Firm Beliefs on Shaky Ground* (Routledge, 2021).

Citation: Vermij, Rienk. "Review of *Loath to Print: The Reluctant Scientific Author, 1500–1750* by Nicole Howard." *Technology and Culture* 64, no. 1 (2023): 258–59.

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### **Ingenuity in the Making: Matter and Technique in Early Modern Europe**

Edited by Richard J. Oosterhoff, José Ramón Marcaida, and Alexander Marr. Pittsburgh: University of Pittsburgh Press, 2021. Pp. 382.



"Ingenuity" was a commonplace term in early modern Europe. References abound in the arts and sciences of the time, although the meaning of the word could differ widely. Historians have scrutinized the concept from various angles, especially studying the history of engineering, the history of rhetoric, and the development of art theory. While acknowledging the important insights produced by these established lines of inquiry, the editors of this volume nonetheless claim that a fresh perspective is needed. The history of ingenuity has in their view been too much subordinated to the history of genius. They aim to redirect research on the subject by looking at all kinds of makers, whether geniuses or not, and probing into the many different ways in which makers engaged with matter and designed ingenious objects.

The volume thus offers a very diverse set of papers. There are essays on mining literature, calligraphy, anatomy, medical training, alchemy, the role of vapors in the philosophy of Francis Bacon, the meaning of gems in the writings of Robert Boyle, the uses of minerals set in elaborate metal cups in the shape of coconuts, sculptures with movable parts as an aid to devotion, sundials in Renaissance gardens, and a magical lamp burning human blood described by alchemist Johann Ernst Burggrav. Finally, there are a few contributions that examine changes in the concept of ingenuity over time and how Europeans reflected on, or appropriated, specimens of ingenuity produced in other parts of the world. Sixteen beautiful color plates accompany the texts.

All essays are paragons of erudition. All of them are very learned and a pleasure to read. Readers are nevertheless left wondering what this variety of well-crafted case studies eventually contributes to a better understanding