The Art of Science’s subtitle, “A Natural History of Ideas”, suggests a narrative but this is, in fact, an anthology or commonplace book, with passages by scientists and a few from artists with scientific relevance, along with comments by Richard Hamblyn. Science is certainly broad enough to accommodate any number of anthologies, and this takes its place alongside such collections as Humphrey Jennings’s Pandaemonium (1985), John Carey’s Faber Book of Science (1995) and Richard Dawkins’s Oxford Book of Modern Science Writing (2008). In this way, the science emerges naturally, and reflectively from our familiar world. The prevailing mood of The Art of Science is that which Italo Calvino divined in Lucretius: a lightness of touch. Lucretius is in fact Hamblyn’s presiding deity.