

undergraduate student who is thinking about pursuing a doctorate on Leibniz or a related topic. He or she would learn three valuable lessons from these splendid pages. First, mastery of the sources is crucial. Second, we should never forget just how astonishingly fertile and star-studded the intellectual world of the seventeenth century could be. Early in Leibniz's career (in 1671) a copy of his *Hypothesis physica nova* arrived on the doormat of the Royal Society in London. Four people were invited to report back on the contents: Robert Boyle, Robert Hooke, John Wallis, and Christopher Wren. That's about as stellar a cast as the Republic of Letters was ever likely to produce, though it should be noted (and we should all thank Antognazza for this nugget) that Hooke did not like it very much and neither Boyle nor Wren bothered to read it. Enter the third lesson for our budding graduate student: it sometimes takes a while to be appreciated. Persistence is everything, and, as this well-researched, sure-footed biography reveals, Gottfried Wilhelm Leibniz was nothing if not persistent.

Craig Ashley Hanson. *The English Virtuoso: Art, Medicine, and Antiquarianism in the Age of Empiricism*. Chicago and London: University of Chicago Press, 2009. xvii + 316 pp. + 8 illus. \$50.00. Review by JAMES FITZMAURICE, UNIVERSITY OF SHEFFIELD.

As might be expected of a book with a title such as this volume has, there is, in the opening chapter, a discussion of Pope, Gay, and Arbuthnot's *Three Hours After Marriage*. That discussion nicely displays the ambivalent attitude of people living during the seventeenth and eighteenth centuries towards antiquarianism. The play makes light of an actual antiquarian, Dr. John Woodward of the Royal Society, but, as Craig Hanson points out, the play's authors were by no means "turning their backs on the classical past" (13). Pope translated the *Iliad* and the *Odyssey*. Gay, according to Hanson, "worked throughout his career to formulate an appropriate modern response to ancient classical forms," and Arbuthnot "published a treatise on ancient measures, weights, and coins." Hanson tells us that these three Scriblerians only aimed to discredit men who engaged in a "muddled [as opposed to meaningful] dialogue with the past," but there is also much discussion of some-

thing more like ambivalence towards antiquarianism. I would extend that ambivalence to modern attitudes towards both virtuoso science in general and the Royal Society in particular. In any event, Hanson's book is clearly written, is widely as well as deeply informed, and is beautifully illustrated. For those who know the subject, especially, it will be a delight to read.

There are some surprises, too, perhaps the most striking of which is the chapter devoted to the importance of Cervantes' *Don Quixote* in the medical community. Hanson makes the practice of medicine as well as the extra-medical interests of doctors the centerpieces of his book. Dr. Thomas Sydenham, according to Hanson, dismissed medical theory as found in books and instead recommended the reading of *Don Quixote* to those who would learn the trade of healers. Sydenham, "celebrated for his emphasis on clinical observation and treatment ... [avoids] listing medical books" (126). The point, of course, is that Quixote lived in a fantasy world derived from print on paper and was unable to deal with the actual existence of people and things. Hanson might have made this point in a few pages, but goes on at length, and I am inclined to go along with him, as the journey is interesting. *Don Quixote*, it is clear, found a deep resonance in the eighteenth century because of an ambivalent feeling in England towards the past and towards learned authority more generally. Hanson quotes Stuart Trave, who stresses the "amiable humor" of Quixote as opposed to the "caustic satire of the Restoration" (130). It makes sense to be amiable about the foibles of a group of people to whom one belongs. Sydenham wrote medical texts and was himself an established authority by virtue of print.

Hanson is an art historian and the connection between art and medicine is foregrounded. Dr. Theodore Mayerne, physician to James I, Charles I, and Henrietta Maria was "especially interested in the physical properties of paint" and corresponded with artists like Rubens and Van Dyke about oils and turpentine (36). Hanson also documents in detail how medical doctors were important collectors of paintings as well as prints. Why? "What is the connection?" we might ask. By way of answer, Hanson makes the unexpected assertion that connoisseurship was taken to be a marker of medical competence during the eighteenth century. Dr. Woodward's "alleged medical shortcomings,"

we learn, “are tied to his aesthetic preferences” (138). Nor were artists unaware of the world of medicine. The etchings and engravings of Hogarth show the influence of value placed on empiricism, for Hogarth “insists not on idealized forms but on the beauty of everyday modern life” (150-51). Borrowing from the language of medicine in *The analysis of Beauty*, Hogarth “identifies as quacks those dubious connoisseurs set on selling Old Master Holy Families and Venuses to naïve Englishmen” (156). It seemed to me that Hanson might have looked into the commentary of Margaret Cavendish, Duchess of Newcastle, on Robert Hooke’s *Micrographia* (1665) while dealing with empiricism. Cavendish critiques Hooke’s volume by saying that objects under a microscope can be described in differing fashions according to the ways in which people light them. An observer does not simply “see what is there” under a microscope; he or she helps to create what is seen. Put another way, the artist and the medical doctor both are engaged in interpretation and representation based on the faculty of sight.

Hanson is well aware that there was a long association between quackery and “empiric doctors,” such as those lampooned by Ben Jonson in “Dr. Empiric.” For Jonson’s contemporaries, an empiric was a doctor who was unlearned, and that lack of knowledge of books was seen as serious. An empiric was likely to be a quack, in part because he had no institutional medical training and none of its attendant exposure to medical theory or philosophy more generally. Hanson looks at William Salmon, who built a career on invented or implied credentials. Salmon, who had no medical credentials of his own, dedicated his *Synopsis Medicinae* to men who did. In an attempt to mimic genuine doctors, Salmon mixed “basic art instruction, explanations of techniques and media, medical advice, [and] hermetic wisdom [in his book] *Polygraphice*” (121). Salmon was exposed as a fraud, but his attempt to imitate actual doctors helps to demonstrate the close connections between art and medicine.

Hanson mentions Margaret Cavendish-Bentinck, Duchess of Portland, as a person who visited and described an art collection gathered by the eminent Dr. Mead, and Hanson credits her as “a formidable collector herself” (174). I would have liked to have read more about this duchess, whose collection of materials relating to

natural history had enormous scientific import for the eighteenth century. Indeed, I would have liked to have read more about women, medicine, and art. To this end, references to Jacqueline Broad's *Women Philosophers of the Seventeenth Century* might have proved fruitful. But these are mostly quibbles. With about a hundred pages of detailed notes, bibliography, and index, the present book, *The English Virtuoso*, is a great deal more than another monograph. It is a very fine reference volume.

Jamie C. Kassler. *The Honourable Roger North, 1651-1734: On Life, Morality, Law and Tradition*. Farnham, Surrey, UK: Ashgate Publishing Limited, 2009. xvii + 466 pp. + 8 illus. \$114.95. Review by ELLEN J. JENKINS, ARKANSAS TECH UNIVERSITY.

Roger North was a prominent jurist and politician in late-seventeenth-century England, but after his refusal to take the Oath of Allegiance to William III and Mary II resulted in his departure from public affairs at the early age of 39, he retired to the country and wrote compulsively, addressing such varied subjects as biography, law, musicology, architecture, the poor laws, and history, as well as fish ponds and "accompts." Very few of North's works were published during his lifetime, and those that were published appeared without his name. When a number of his manuscripts, most of which were privately held, were published posthumously, their texts were altered so that North's anti-Whig stance became the most prominent characteristic of his intellectual legacy. Jamie Kassler points out that these alterations were not only a disservice to North, a man of integrity, conviction, and lively intelligence, whose historical reputation was damaged by flawed and unsystematic interpretation, but they also failed to reveal the depth of North's personal inquiry into themes of human ethics, skepticism, and moral philosophy. It was not until the late twentieth century that more accurate editions of North's works began to be published.

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