

categorized according to their activities, and a series of biographies is included. A chapter on Paris is followed by a discussion in which Baron, too, addresses problems of terminology, drawing heavily on the usage of titles reflected in contemporary dictionaries.

Anne Hargreaves lays out her table for dentistry in the British Isles admirably in Part II. Again, political, industrial and entrepreneurial contexts are examined, along with a discussion of the contemporary concept of “dentistry”. She moves on to a discussion around advertisements, trade directories and terminology, with some technical analysis which has a tendency to ascribe modern diagnoses and can occasionally be judgemental. A review of dentists by area follows, which is clearly built upon the foundations laid by Hillam’s painstaking work of the 1990s.

Part III, in which Frank Huisman examines the Netherlands, also discusses terminology, and usefully comments on French influences, specifically of Paris. Huisman focuses on the town of Groningen, and, although brief, this chapter has a clear and concise analytical nature, balancing the techniques of treatment with demand.

A similarly brief section on Hungary by Judit Forrai is followed by Thomas Nickol and Curt Gerhard Lorber’s chapters on Germany. The first examines the relationship between the nobility, townsfolk, artisanal and rural areas, education, literacy, citizenship and religious tolerance. Chapters on German dental literature and biographical detail follow, with a detailed study of dentistry in Halle. This part accepts that it can in no way be representative of Germany as a whole, not least due to the difficulty of defining “Germany” in this period: but nevertheless, it gives an interesting view of a time during which it would appear that the position of the “professional dentist” deteriorated.

Dental practice in Europe pulls together the previously unpublished transactions of this group of workers into a more coherent and balanced whole. This has been, of course, a monumental task, and such a project will always suffer from omissions (a chapter on Italy, for example, would

have been welcome). Nevertheless, this book is an extremely valuable presentation of a series of wide-ranging, thorough investigations of hitherto untapped primary sources, and David Hillam should be congratulated on enabling his wife’s work to gain exposure to the wider audience it has always deserved.

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Gail Kern Paster, Katherine Rowe and Mary Floyd-Wilson (eds), *Reading the early modern passions: essays in the cultural history of emotion*, Philadelphia, University of Pennsylvania Press, 2004, pp. xv, 384, illus., (paperback 0-8122-1872-8).

This collection forms a significant contribution to a growing body of early modern emotion history, addressing evidence from various sources, including English lyric poems, paintings and music. Benefiting from a strong editorial team, the introduction provides a critically-aware historiographical review that addresses such problematic issues as whether early modern emotions exist as a coherent field. The collection is sub-divided into three sections, the first of which addresses how modern narratives “fail to match entirely the twists and turns of early modern emotion scripts” (p. 18). In Richard Strier’s ‘Against the rule of reason’, for instance, we find a welcome antidote to the “reason versus passion” argument that has become unjustifiably commonplace in historical thinking. Strier demonstrates that anti-Stoicism was as influential in the Renaissance as Stoicism and that both humanist and Reformation traditions defended the “validity and even the desirability” of emotions. In ‘Compassion in the public sphere’, John Staines makes a similar case for passions in political rhetoric. Eighteenth-century scholars are aware of the role of compassion in political debates; Staines reminds us that even before the rise of sensibility “proper”, reason was not so idealized or sanctified in the public sphere as Habermas has claimed. Likewise rejecting the constraints of scholarly convention, Michael Schoenfeldt

shows how Milton rejected contemporary assumptions about gender difference by locating passion, “with all of its disturbing and delicious pleasures”, at the heart of the “male and female paradisaic experience” (p. 45). Zirka Z Filipczak’s account of the emotional gestures of the *Mona Lisa* is no less innovative. Exploring whether the “indicators of feeling” betrayed by the *Mona Lisa* affirmed the subject’s “social identity” or her “personal emotions” (p. 88), the writer makes an important contribution to a gestural history of affect display that is often concerned only with facial expressions.

The second section deals with historical phenomenology. Self-consciously evaluating early modern concepts of emotion in ways that challenge modern-day Cartesianism (but without acknowledging that Cartesian concepts are largely misused and misconceived in modern constructions), the editors invite us to imagine the “embodiment of emotion in terms that challenge post-Cartesian division between thought, soma, and world” (p. 18). In ‘Melancholy cats’, for instance, Gail Kern Paster addresses the implications of psychological materialism on historical consideration of the human subject. Using Thomas Wright’s well-known *Passions of the minde* (1604), Paster convincingly argues that the passions possessed an important ontological status in humans, animals and the universe at large. Individual feeling and subjectivity were therefore relative to broader cosmological connections. Mary Floyd-Wilson’s essay on the language of emotion—examined through the literary-historical use of the term “mettle”—also relies on Wright’s work to demonstrate connections between environment, constitution and emotion. It is worth remembering that there were important writers on physiology and psychology besides Wright, a point one might have overlooked by the time one comes to Bruce Smith’s essay. Smith’s examination of the colour green—largely used to signify youth and rashness—notes that “in Wright’s account, Green is not something that one sees; it is something one sees *with*. It is not an external object but an internal state of being” (p. 150). Arguing that green could be smelled,

tasted and touched as well as seen, then, Smith asks, what was it to “hear green”? This is a challenging, if over-stated, deconstructive analysis of the relationship between hearing, reason and the passions. Katherine Rowe’s essay also starts with a consideration of the “swayable senses”, this time based on Davenant’s *Macbeth*. Again, Wright provides the contemporary context, this time for the social management of emotions through enactment on the early modern stage. The final essay in this section by Gary Tomlinson begins by identifying the complex relationship between gestures and emotions, but soon turns to the power of song. This chapter marks a growing awareness of the importance of aural culture, as identified elsewhere by Penelope Gouk and others, to a comprehensive understanding of early modern passions.

The final section provides a critical context for methodological differences between various scholarly fields. Victoria Kahn’s criticism of Albert Hirschman’s influential *The passions and the interests* is grounded in his neglect of the classical tradition of rhetoric and poetics before the mid-seventeenth century, a claim which also calls into question his claims about passion’s relation to economics and the state. Materialist theories of another kind are critiqued by Douglas Trevor’s analysis of ‘Sadness in *The Faerie Queen*’, which examines the relationship between humoralism and human conduct by emphasizing Spencer’s interest in the immaterial soul. Jane Tylus explores Renaissance dramatists’ defence of theatre in the late sixteenth century on the grounds that it could expose hidden passions. And Timothy Hampton also considers the exposure of hidden passions, this time by exploring physical references to signs of “alteration” that denote “a change in the self”. Offering a more sophisticated take on early modern self-hood than that associated with Stephen Greenblatt, Hampton traces alterations of the body through the mind and soul and demonstrates the self-reflexivity by which Renaissance writers defined and redefined the concept of alteration itself.

My only criticism of this volume is that it takes medical writing—and a limited selection at

that—as a measure of objective knowledge. It does not consider the narrative construction of such texts, nor the relationship of medical discourses to those found elsewhere, such as theological and philosophical treatises. This lack is illustrated by the uncontextualized (over)use of Wright’s *Passions of the minde* to demonstrate the construction of emotion beliefs and performances in the self-consciously literary sphere. This aside, the volume will be of benefit for scholars from the sciences and the humanities. It is a well-crafted and welcome addition to the early modern history of emotion and subjectivity.

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Gary Leiser and Noury Al-Khaledy (eds and transl.), *Questions and answers for physicians: a medieval Arabic study manual by ‘Abd al-‘Aziz al-Sulamī*, Sir Henry Wellcome Asian Studies, vol. 3, Leiden and Boston, Brill, 2004, pp. xii, 250, €59.00, US\$74.00 (hardback 90-04-13671-1).

Gary Leiser presents in *Questions and answers for physicians* an edition of the Arabic text of the *Imtiḥān al-alibbā’ li-kāffat al-aṭibbā’* (‘The Experts’ Examination for all Physicians’) by ‘Abd al-‘Azīz al-Sulamī (ca. 1155–1208) together with an English translation, a preface and an introduction. The latter is based on an earlier article by Leiser and the late Noury al-Khaledy published in 1987.

Sulamī’s text is divided into ten chapters, each containing twenty questions about a particular field of medicine (i.e. “On the pulse”, “On simple drugs”, “On what a surgeon should be asked”). In the corresponding answers the author usually quotes from one of the well-known sources of Arabic medicine like Galen, Ibn Sīnā and ‘Alī ibn ‘Abbās al-Majūsī. In his introduction Leiser mentions the most important of these sources (p. 10) and gives additional information in the footnotes to the translation. The quotations are usually not literal, but paraphrases, and it is regrettable that Leiser does not explore the relation between the

sources and the *Imtiḥān* in detail. How Sulamī proceeded in selecting and using them remains therefore unclear.

One of the most crucial questions concerning the *Imtiḥān* is its purpose. Leiser explains at the beginning of his introduction, that “examinations were sometimes given to determine a physician’s qualifications” and that the *Imtiḥān* was such an examination (p. 1), yet at a later point he doubts that it was a real examination (p. 10). Leiser argues that it clearly falls into the genre of “questions and answers” (*masā’il wa-ajwiba*), a popular form for Arabic treatises on various subjects for didactical purposes. This conflicts with Leiser’s earlier statement in the preface that he “had discovered no other work quite like” the *Imtiḥān* (p. ix). Moreover, he refers to Hans Daiber’s article on the genre in the *Encyclopaedia of Islam*, yet fails to take into consideration a more recent publication by the same author which deals with Ibn al-‘Amīd’s answers to the Buyid king ‘Aḍudaddawla (*Die Naturwissenschaft bei den Arabern im 10. Jahrhundert n. Chr.*, Leiden, 1993) and would have provided a good opportunity to contextualize the *Imtiḥān* within the “questions and answers” genre. Leiser narrows the various possibilities of a didactic purpose of such texts somewhat unconvincingly down to two alternatives: self-taught physicians and physicians who studied with a master (p. 11). There is, however, at least a third option: that a student revises knowledge acquired from a teacher.

Another interesting aspect which Leiser raises in his introduction is Sulamī’s involvement in Ayyubid politics. Sulamī was appointed *ra’īs al-ṭibb* (literally “chief of medicine”) for Egypt by the Ayyubid Sultan al-‘Ādil and dedicated the *Imtiḥān* to al-‘Ādil’s vizier, al-ṣāḥib. Unfortunately, Leiser does not expound on the potential duties of this office and what they might imply for the *Imtiḥān* and its purpose. If Leiser is right in suggesting that al-Ṣāḥib encouraged Sulamī to write the *Imtiḥān*, and that the latter endeavoured to improve the medical standard in Egypt, one should reconsider the question of a practical use of this text. Leiser’s rather brief remarks on Sulamī’s relation with the Ayyubids