

Roi-Soleil. Cependant, compte tenu de ses lacunes, l'ouvrage reste difficile à recommander pour une utilisation dans un contexte universitaire, particulièrement au niveau des études supérieures.

Danny Bertrand
Université d'Ottawa

SCOTT, Anne M. (ed.) — *Experiences of Poverty in Late Medieval and Early Modern England and France*. Farnham, Surrey: Ashgate, 2012. Pp. 335.

In 2000, Paul Fideler wrote a succinct overview of historiographical trends in early modern poverty relief (*Albion* 32/3: 381-407). Beginning with the first generation of early twentieth century poor law policy historians, moving through Elton- and Laslett-inspired sociological approaches (and dissenters) to explorations of the impacts of the Reformation and modernist and post-modernist approaches, Fideler concluded his summary with the “paradigm-shattering” late 1990s work of Marjorie McIntosh and Paul Slack. Since 2000, many more studies of the poor and poor relief have appeared; some of the most recent works have shone greater light on the experiences of the poor themselves, rather than on their conceptualization or treatment. *Experiences of Poverty* follows this trend, and offers important and unique contributions to the historiography.

The book was inspired by collaborative work undertaken under the auspices of the Australian Research Council's Network for Early European Research (NEER). NEER brought together scholars from multiple disciplines and countries, and emphasized the inclusion of established scholars, early career researchers, and postgraduates. *Experiences of Poverty* continues this approach: in addition to well-established scholars such as Christopher Dyer, Ann M. Scott, Michael Bennett, Susan Broomhall, and Philippa C. Maddern, about one-third of the book's authors are recent or current (at the publication date) doctoral candidates. For that reason alone, the book deserves commendation.

The particular value of this book is that while the authors unambiguously situate their studies within well-defined historiographical traditions, they base their own research upon previously untapped sources or re-examine known sources from a new perspective. In either case, the result is a refreshing challenge to, or nuancing of, the existing historiography, reflecting a continuum of views and experiences of poverty across countries and centuries. The first third of the book focuses on the poor's life experiences and survival strategies. Dyer examines manorial court records to identify and trace the (mis)fortunes of more than one hundred people identified as poor; he then builds a cautious prosopography to show how precarious life was for those existing on the edge and how they survived when misfortune fell upon them. Maddern relies on canon law texts, wills, and court records and petitions – rather than demographic statistics – to demonstrate how single mothers of illegitimate children were much more often at the financial mercy of their partners than has hitherto been recognized and were reliant on the courts to gain a modicum of support. Even single young women who could largely support themselves came under the negative scrutiny of parish authorities and were deemed to be “undeserving” in the late sixteenth century, as Lesley Silvester reveals through her genealogical study of Norwich's *Census of the Poor*. Taking a contrarian approach, Ann Minister also uses a genealogical methodology to elucidate the positive long-term experiences and outcomes of pauper apprenticeship in rural Derbyshire. Nicholas D. Brodie analyzes a previously unknown manuscript of Exeter's mid-sixteenth

century *Accounts of the Poor* to reconstruct that city's administration of poor relief and to suggest that such relief might have started on a broad scale much earlier than previously thought.

The second third of the book addresses constructions and modalities of poor relief. Broomhall brings together multiple contemporary sources to trace the rise of sixteenth century secular elite Parisians who created a collective identity from their charitable poor relief work. Lisa Keane Elliot bases her study of the purposeful creation of the Nevers Foundation for single, poor, Catholic girls – and more so its religious and charitable implications – on a single extant manuscript that details the foundation's attempt at administrative reform ten years after its creation. Margaret Dorey's detailed analysis of complaints lodged by poor debtor prisoners in eighteenth century London, and subsequent follow-up by City officials, overturns conventional assumptions that these prisoners had access to regular and sufficient quantities and qualities of food and water. Bennett's discussion of smallpox inoculations highlights the role that the poor played – wittingly or otherwise – in vaccination progress, shown through a close analysis of a wide variety of published and archival sources that had not yet been considered together.

The final third of the book shifts gears and looks not at the poor themselves, but at literary impressions of them. Mark Amsler investigates how the term *pauper* assumed discursive power in ideological disputes about the virtue of poverty carried out through late fourteenth century vernacular polemical texts. Scott's work on a richly illuminated manuscript version of the poem *Chastel de Labour* exposes a different perception of poverty: that, as the mother of all misery and misfortune, it could be overcome through diligent hard work; in other words, the idle poor had only themselves to blame. Mike Nolan's examination of Robert Daborne's early seventeenth century play *The Poor Man's Comfort* portrays the ways in which this unique work dealt with the complex relationship between poverty, (in)justice, and empowerment. Finally, Peter Denny demonstrates how, influenced by agricultural improvement, picturesque tourism, commercialization of industry, and the reformation of manners movement, literature about rural life shifted by the late eighteenth century from celebrating the boisterous and populous rural poor to presenting them as figures better seen than heard.

There are some distractions from the book's excellent and thought-provoking analyses. One is the unfortunate amount of awkward writing that pervades it. I had to reread too many sentences in too many chapters to grasp what was being said. Aside from Scott's introduction and chapter, there is virtually no cross-referencing between articles, surprising for a collection in which several authors support another's arguments or take a similar story along a different road. Equally puzzling is terminology discrepancies between chapters, such as the use of Catherine de *Médicis* in one chapter and the index, but Catherine de *Médici* in another. A trivial quibble, perhaps, but one that may suggest incomplete editing rather than authorial preference. Finally, although the preface claims that one underlying question runs throughout the volume – “what similarities and differences in the perception and management of the poor can be detected over the 400-year period?” (p. 3) – no chapter addresses it directly and no summative chapter brings together the findings to provide an answer. It is left to the reader to determine.

Aside from these relatively minor complaints, this multi-disciplinary book is highly recommended. Given the increase in scholarship in the field, it is time for an updated overview of the historiography of the poor and poor relief in pre-modern Europe. These (mostly) Australian researchers have undoubtedly carved out a niche for themselves, and, in doing so, have thrown out a challenge to other historians to take a new look at their

sources. There is clearly much more work that should, and can, be done to identify and give voice to the poor of the past.

Lori Jones
University of Ottawa

SMITH, Anthony D. — *The Nation Made Real: Art and National Identity in Western Europe 1600-1850*. Oxford: Oxford University Press, 2013. Pp. 232.

Anthony D. Smith is the author of several books dealing with the foundation of nations, national sentiment, and nationalism. In *The Nation Made Real*, he focuses on the contributions of visual artists to the perception of a shared national identity and to the rise of nationalism in Western Europe as of the seventeenth century. Smith contends that through a specific imagery of the homeland and its people, artists helped make the nation “real,” or tangible not only to educated elites, but to a wider audience as well. Their imagery involved the recourse to a variety of techniques and motifs, which he categorizes as didactic and even at times propagandist, poetic or evocative, and contemplative or commemorative.

The introduction theorizes the notions of nation and nationalism, commonly involving the salient traits of community, territory, history, and destiny through sacrifice and the first chapter shows the extent to which modes of representation of ethnic identities before 1600 foreshadowed, yet differed from later tropes of national art, especially because of their lack of emphasis on inclusive nationhood. While Smith addresses social and political factors leading to the advent of nationalism, the main strand of his analysis consists in delineating the cultivation of myths and symbols enabling a self-defined community to identify with a national territory or to celebrate its heroic figures. With its examination of Dutch art in the seventeenth century, the second chapter argues that the array of visual components and scenes devised by Dutch artists provided a prototype of national visual culture or a repository of images standing for attachment to the homeland discernible elsewhere in Europe in the following centuries. The Dutch example helps explain why the local may at times convincingly stand for the national among European artists, or why a national allegory may also have a universal relevance in their works. In his study, Smith clearly recalls continuities with previous stylistic or thematic approaches in the time frame under consideration; in that respect, *The Nation Made Real* offers on many occasions a glimpse into the fascinating revival or “recycling” (a term not used by Smith) of former images and the reenactment of concepts that are endowed with fresh meanings. But Smith’s purpose throughout is mostly to expose and reflect on the emergence of significant shifts in artistic paradigms, contributing to establishing new ways of representing the old value of patriotism, as well as promoting novel ideologies of the nation, such as the notion of national destiny inherent in nationalism, by capitalizing on symbolic subject matter, or rituals like oath-swearing ceremonies in Revolutionary France that illustrate the collective relationship to the concept of nation. In that respect, Smith analyzes the break with the idealization or “Italianization” of landscape among eighteenth-century British, German, or Scandinavian artists as one that ties landscape with nation, a process in which landscape is appraised as ethnoscape. By so doing, artists inscribe the authenticity and uniqueness of a group in a place evoking the traditions of a national territory, while being increasingly identified with a particular community. Likewise, the celebration of authenticity is shown to have entailed an attention to veracity in the representation of places or historical deeds,