

In addition, she mentions the meetings of international associations such as the Malthusian League, the International Labor Organization, the Institute of Pacific Relations and the International Planned Parenthood Federation.

In conclusion, Bashford's achievement in bringing together divergent topics concerning population into a holistic approach is remarkable. *Global Population* will appeal to a variety of scholars, ranging from political scientists to plant biologists, as well as the non-specialist reader. Despite the complexity of the topic, the book is so well written that it does not leave room for confusion or misinterpretations. I certainly recommend it.

Melissa Calaresu and Helen Hills, eds, *New Approaches to Naples, c. 1500–c. 1800: The Power of Place*, Ashgate: Farnham, 2013; 286 pp., 7 colour plates, 38 b/w illus.; 9781409429432, £70.00 (hbk)

Reviewed by: David Gentilcore, *University of Leicester, UK*

It's a bit like waiting for the bus: you wait twenty-five years for an English-language collection of essays on early modern Naples and then two are published in close succession. In fact, the last such edited volume was *Good Government in Spanish Naples*, edited by Antonio Calabria and John Marino (New York 1990). If that collection focused on the political, administrative and social structures of the kingdom of Naples, the two recently published volumes show a significant evolution of historiographical concerns among the editors and contributors. They do so in different ways. Tommaso Astarita's *Companion to Early Modern Naples* (Leiden 2013) was a scholarly tour de force of 500 pages and 20 distinct contributions (including my own, so I must state an interest here) on a vast range of topics. *New Approaches to Naples* is on a somewhat more modest scale, but is certainly none the worse for that. A few historians have contributed to both volumes, such as Anna Maria Rao and Melissa Calaresu, while the late John Marino was a *trait d'union* to all three books: an indication of his importance to the field.

The succinct introduction by Calaresu and Hills suggests that despite a flowering of scholarship about Naples and its kingdom, it continues to be marginalized and disparaged in the Anglo-Saxon historical imagination, especially in comparison to the 'virtuous north' of Venice, Florence and Rome. As a result, Naples remains on the fringes of Europe, forever 'wild and exotic'. The problem has long been that most research on the city and kingdom was by Italian historians for an Italian readership, with both the strengths and limitations that this suggests. And yet recent studies in both Italian and English – and, indeed Spanish and French – have seen Naples as both the object and protagonist of 'lacerating cultural change', intersecting the rest of the Hapsburg empire and expanding global exchange, from Madrid to the New World. The aim of Calaresu and Hills is to bring this scholarship to the attention of non-Neapolitan specialists, by offering 'a cross-section of some of the most significant new approaches to early modern Naples across a range of disciplinary and interdisciplinary perspectives' (2). Do they succeed?

Yes, in a word: especially in their brave attempt to bridge the gap between a focus on the visual arts and on socio-political history, and yes, in their championing of new approaches. They have also produced a richly illustrated book that is a pleasure to behold. The strongest articles manage both to say something new and to connect Naples to the rest of Italy and Europe. Marino (Chapter 1) starts us off on the right track by examining the commonalities and continuities between the kingdom of Naples and other Italian states of the time. This thread is picked up by Bertucci (Chapter 7) her study of the museum and library of Ferdinando Spinelli, an important destination for many an educated European traveller, which is set in the context of collection and display as a route to knowledge. Other contributions are more exclusively Naples-centred. Hills (Chapter 2) offers a detailed exploration of the *tesoro* (treasury chapel) of San Gennaro, but only in the final paragraph touches on its wider place in the Counter-Reformation. Hendrix (Chapter 4) explores the city's cultural identity from a topographical perspective, as expressed in guides written for early modern travellers, while Fabris (Chapter 5) transfers us to the realm of music collections in Naples, in most cases long since dispersed. Hammond (Chapter 6) takes as her point of departure paintings of the royal hunting reserve, to suggest how they fit into policies of refeudalization and the fashioning of a Neapolitan courtly identity. Finally, I know from experience how difficult it is to say something new about the 1656 plague; but it is a shame that San Juan (Chapter 3) focuses so closely on several devotional representations of the plague in print, and the notion of the contaminated body, that she loses sight of the broader picture, whatever that might be.

There is a creative tension throughout the volume – at times explicitly addressed, at other times simmering underground – based around the ‘particularity’ of early modern Naples. The willingness to challenge and discuss longstanding historiographical commonplaces, not to say stereotypes, comes to the fore in the contributions by Calaresu and Rao, which both (in their different ways) focus on how they came into being. Calaresu (Chapter 8) does so by looking at how the Neapolitan ‘picturesque’ was produced, by exploring how Neapolitans participated in artistic representations of themselves, in genre scenes and nativity figures. In what serves as an epilogue to the volume, Rao (Chapter 9) revisits the dead-ends and missed opportunities so beloved of Neapolitan historiography, from the time of Benedetto Croce, but, in so doing, fails to propose new ways forward: in itself a missed opportunity. That said, viewed as a whole, the collection offers a welcome and varied addition to our ever-growing repository of works in English on the city and kingdom of Naples.

Alice L. Conklin, *In the Museum of Man: Race, Anthropology, and Empire in France, 1850–1950*, Cornell University Press: Ithaca, NY, 2013; 374 pp.; 9780801437557, \$82.50 (hbk); 9780801478789, \$26.95 (pbk)

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Race was tightly and with hindsight very problematically linked with the field of anthropology in the nineteenth and twentieth centuries. In France during the 1920s