

century as a "distinct rupture or shift in English responses to insanity." Other scholars have lodged against him the usual criticism of social historians of medicine, that is, a tendency to give scientific developments short shrift. But historians have always done Scull the honor of taking his arguments seriously, precisely because the weight of his archival research and interpretive judgment cannot be ignored.

Scull is also an accomplished historiographer, and the several review essays included in this collection could be used as models to instruct history graduate students in this difficult art. His extended commentaries on the work of Gerald Grob, David Rothman, and Elaine Showalter concisely lay out the chief points of argument in the field. In the process, Scull makes his own theoretical point of view quite clear. Although certainly a strict "social constructionist" who believes that the definition of mental illness and the practice of psychiatry are deeply influenced by cultural values, Scull takes a jaundiced view of deinstitutionalization and concludes that "the mental hospital is sometimes a defensible—indeed preferable—solution to the problems posed by mental disorder" (p. 299).

Scull may be a "card-carrying" sociologist, but, as this collection of essays demonstrates, he has won the right to be regarded as a serious historian of psychiatry.

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ALBERT BOIME. *A Social History of Modern Art. Volume 1, Art in an Age of Revolution, 1750–1800*. Chicago: University of Chicago Press. 1987. Pp. xxvii, 521. \$35.00.

Readers of this book, the first installment of a projected multivolume social history of modern art by one author, are likely to be impressed with Albert Boime's knowledge of a variety of objects produced in Britain and France during the second half of the eighteenth century. They may also share his pleasure in telling—in detail—the life stories of famous and forgotten male and female artists of the period. Boime not only gives attention to acknowledged great works (such as Jacques-Louis David's *Oath of the Horatii*) but also considers "lesser" forms of artistic production (Josiah Wedgwood's neoclassical pottery, for example). With copious illustrations in black and white, and an excellent design by the University of Chicago Press, the text might be assigned to able undergraduates in art history. Indeed, the inspiration to write it originally came from a survey course on modern art that Boime taught. This volume is a valuable source of information and ideas for history teachers looking to add visual evidence to their courses on eighteenth-century England or the French revolution. Before assigning it, however, I would caution my students to be aware of three things. First, Boime is not the sort to linger over works of art, looking closely, always searching for the precise words to describe and capture their visual qualities. He

prides himself on being iconoclastic in a discipline dominated by icon worshippers. "My dream," the author writes, "would be to culminate a book on twentieth century art with an analysis of my ex-next-door neighbor in Binghamton, New York, a retired electrician who painted in his garage. His life and work would tell us more about ourselves than a library full of traditional art criticism" (p. xxv). Second, the book is heavily dependent on secondary works for its sense of the economic and political transformations going on in the years that extended from Benjamin West's massive "machines" to William Blake's small drawings, from Boucher's bagatelles for Louis XV to David's grand apotheosis of Bonaparte. Sweeping terms such as "the Dual Revolution" are no substitute for the absence of reference to important recent scholarship in social history. Finally because Boime burdens his prose with a highly reductionist approach to the question of the relationship between class and creativity ("David . . . identified with the advancing bourgeoisie in France who possessed a real program based on enlightenment principles" [p. 398]), his work stands at a considerable distance from the cutting edge of contemporary cultural analysis.

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ANDRÉ JARDIN. *Tocqueville: A Biography*. Translated by LYDIA DAVIS and ROBERT HEMENWAY. London: Peter Halban. 1988. Pp. 550. £18.00.

In many ways André Jardin's study is the most satisfactory life of Alexis de Tocqueville yet to appear. Based on a great command of existing secondary works and access to unpublished notes and letters, Jardin's book will remain a valuable resource for the many theorists and scholars presently engaged in a revival of Tocquevillian thought.

The principal strength of Jardin's book is his situation of Tocqueville's theoretical achievement in a distinct intellectual and political context. His detailed treatment of Tocqueville's public career provides materials for rethinking some of the perennial questions asked by students of Tocqueville. For example, Jardin makes clear that the central conundrum of Tocqueville's thought—that is, that his intellect pulled him toward the principles of 1789, while his heart yearned for the noble past—did not mean that Tocqueville's political will was indecisive. Although his family and caste feelings were undeniable, these do not really amount to "divided loyalties." In fact, Jardin's depiction of Tocqueville's ambitions and choices within the left-liberal "milieu" under the July Monarchy reveals that Tocqueville's hopes always lay with liberalization—and hence a certain equalization—of the regime. Jardin is also perceptive on the impact of the Revolution of 1848. He explains why Tocqueville could not cast his lot with the Orleanists and why his natural sympathies were republican. Moreover, in Jardin's portrait,