That less emphasis is given to participants' more spontaneous understandings of the tea ceremony seems especially unfortunate given that the basis of this work is the author's ethnographic experience. (It's curious that most of the ethnographic details, such as exchanges with participants, are shunted off to the footnotes.) In the end, the reader is somewhat uncertain about how tea ceremony fits into contemporary nationalism, even for the fairly delimited population who is most likely to participate (women in their fifties and sixties). Overall, however, the book offers a useful account of how tea culture permeates Japanese history and contemporary society.

The Nation Made Real: Art and National Identity in Western Europe, 1600–1850. By Anthony D. Smith. New York: Oxford University Press, 2013. Pp. xiv+213. $55.00.

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Anthony Smith's bottomless knowledge of national and prenational histories will come as no surprise. Who else but the author of *The Ethnic Origins of Nations* and dozens of other books on nationalism could roll out a sentence like "other tribal confederations included the Nabataean Arabs and the Hurrians" and have the reader nodding her head, confident that this is absolutely accurate without having the slightest idea who the Nabataean Arabs or Hurrians actually were? This, dear reader, is intellectual authority, and Smith has it in spades. What might be more of a surprise is the depth of his knowledge of art history, although such expertise is certainly in keeping with his approach to nationalism. Throughout his career Smith has maintained that modern nationalism has its premodern roots in culturally supported ethnic communities; he has steadily asserted this approach, called "ethnosymbolism," against more modernist and materialist approaches (including that of his teacher, Ernest Gellner; in the famous Warwick Debate of 1995, which occurred less than a month before Gellner's death, Smith and Gellner succinctly contrasted their approaches). So for him to scrutinize the visual arts of what we might call Europe's *late* early modern period is to lay another brick in the wall.

The argument is elegant. Smith is identifying and explicating painted and sculpted images of national identity, by which he means "images and symbols that are widely perceived to embody ideas of the nation and kindle national sentiments, whatever the original motivation of the artist" (p. 2). Such imagery is part and parcel of his definition of a nation—"a named and self-defined human community whose members cultivate shared myths, memories, symbols, values, and traditions, reside in and identify with an historic homeland, create and disseminate a distinctive public culture, and observe shared customs and common laws" (p. 7). It works by being explic-

itly didactic (offering lessons in virtue and the national essence), evocative (creating an emotional link between a certain type of landscape and the people), or commemorative (celebrating sacrifice on the battlefield and national regeneration). National imagery operates along four dimensions, those of community, territory, history, and destiny. After an initial chapter locating roots of later national imagery in 17th-century Dutch landscape painting, the chapters pursue each dimension in European art of the 18th and early 19th centuries, the ages of Enlightenment, revolution, and early industrialism. Along the way he offers comparisons, such as that between the French emphasis on their nation defined by classical and allegorical images (Delacroix's *Liberty Guiding the People* [1830]) versus the English vision of the homeland as an essential merger of people and landscape (Constable's *The Hay Wain* [1821]).

Smith modestly claims that "as far as the relationship between the novel kinds of visual art and the emergence of modern nations is concerned, the evidence presented here suggests some degree of correlation" (p. 173), but though he does not press hard on the pencil, the lines of causality are clear. In forging a modern state, 18th-century political and commercial elites sought authenticity based on ethnic character, classical models, sacrifices made, or the land itself. Through scholarship and archeology, these elites developed a national narrative, which many artists took up and perpetuated, "helping to fix memorable images of the nation in the minds of members of the public, particularly when they were exhibited prominently in the Salon or Royal Academy exhibitions and were reproduced and widely disseminated through prints and engravings" (p. 172). Such art offered a sentimental education in patriotism. The artists themselves did not necessarily intend such; often they were simply caught up in cultural and intellectual currents of the era, and in any case the cultivation of popular nationalism was a long-term process. In a few individual instances, however, an artist explicitly aimed to create a didactic work; David's *The Death of Marat* (1793), shocking in its realism, paid homage to the martyrdom of a fellow radical in order to inspire comparable self-sacrifice in service to the revolution.

Smith gives a learned, compelling account of intertwining political and cultural changes that formed the nation-state as we know and experience it—intellectually and emotionally—still today. With its handful of small color plates and black-and-white figures, however, Oxford University Press has not done readers any favors. The problem is that it is hard to make arguments about art without actually showing the art. A larger format and more illustrations would have been a good though costly solution, but others were possible. Given that all of the several hundred works Smith discusses would be in the public domain, it would have been easy for Oxford University Press to have set up an accompanying web site with high-quality images. As it is, the reader will need to have his iPad handy in order to assess whether Vermeer's *A Girl Asleep at a Table* really "carries a subtle comment on the evils of drink" (p. 46) or, more to the point, whether Westall's *Judith Reciting to Alfred the Great, When a Child, the Songs of the Bards,*

Describing the Heroic Deeds of His Ancestors would inspire "the patriotic British spirit during the Napoleonic Wars" (p. 123). So, dear reader, do it. In addition to being great fun, this will pile up the evidence in favor of Smith's new brick.

Mind, Modernity, and Madness: The Impact of Culture on Human Experience. By Liah Greenfeld. Cambridge, Mass.: Harvard University Press, 2013. Pp. xii+670. $45.00.

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Mind, Modernity, and Madness is the final installment in a trilogy of books penned by sociologist Liah Greenfeld. The projects were conceived as vehicles to help us better understand the political, economic, and psychological aspects of modern culture. Like her earlier books, *Nationalism: Five Roads to Modernity* (Harvard University Press, 1992) and *The Spirit of Capitalism: Nationalism and Economic Growth* (Harvard University Press, 2001), this is a substantial piece of writing, impeccably researched, ambitious in its execution, provocative and fresh in its approach.

Nearly all of Greenfeld's works emanate from an interest in the culture of nationalism. In *Mind, Modernity, and Madness*, she links those concerns to the emergence of psychiatric disorders, particularly schizophrenia, manic depression, and bipolar disease. Unlike other recent books that suggest we must choose between biological and cultural etiologies of mental illness, Greenfeld argues that the two are intricately entwined and situated in the creation of nations. "It is obvious that the dramatic transformation in the image of reality," she writes, stems from a consciousness imposed by nationalism's three core characteristics: popular sovereignty, equality, and secularism; these elements "significantly affect the nature of the existential experience—the very way life is felt" (p. 3). And here lies the crux of Greenfeld's thesis. From the days of its origins, nationalism has remade the notion of individual identity, putting the individual in the proverbial driver's seat. In the world of nationalism, individuals are the ultimate decision makers, the architects of their destiny. This way of "feeling life" is, at once, empowering and overwhelming. Thus as biological predispositions to mental disease meet the pressure of self-authorship, the perfect storm ensues. In a very real and documentable way, the culture of nationalism drives some to the throes of madness.

Greenfeld builds her argument on a theoretical foundation that challenges long-standing conceptions of mind. She suggests that we replace dominant dualistic approaches in this realm—those that partition the material and the spiritual—and instead treat reality as a tripartite structure "consisting of three autonomous but related layers, with the two upper ones being emergent phenomena—the layer of matter, the layer of life, and the layer