

People' as a semi-mystical legitimising force, which would be transmitted to later revolutionary movements. Another common theme of the time was youth. Students were prominent in all the great movements of 1830, exulting in them as the achievement of a new generation. (Why being young, which happens so constantly and inexorably, should at certain moments, as in the 1830s, 1930s, or even the 1960s, be seen as more significant than at other times is something perhaps worth further historical investigation.) The authors tend to see the emphasis of contemporaries on generational change as a way of avoiding more dangerous social questions. Meanwhile, the events themselves created further links. Following the example pioneered in the case of Greece over the preceding decade, bodies of idealistic volunteers set out to help struggling Belgians or Poles throw off foreign domination. As so often, their well-meaning efforts hindered the cause as much as they helped it, and they were often not welcomed. Subsequently, rebels in defeat came together in exile, mostly in France, where a basically conservative July monarchy burnished its liberal credentials by distributing pensions, especially to fugitive Poles. Many subsequently bit the hand that fed them by supporting republican dissidents inside France, manning barricades—which also first appeared across Europe in 1830 as a classic act of revolutionary defiance. Then there were coincidences which, however unconnected in origin, played an integral part in how the crisis evolved. Bad harvests over much of Europe in 1829 brought knock-on economic hardships, first highlighted by Ernest Labrousse in a justly famous conference paper more than sixty years ago: rising bread prices, falls in non-food consumption, the collapse of industrial markets, unemployment. The crisis was also played out against the background of cholera sweeping westwards across the continent.

1830 was unexpected. What all sides had constantly kept a look-out for beforehand was 1789 come again—so they were looking in the wrong places. Hardly anybody was satisfied with the results. Triumphant elites and autocrats simply sighed with relief and anxiously pondered ways of achieving greater security. Everybody else was disappointed with false dawns for their own hopes and expectations. What was now clear, however, was that the post-Napoleonic settlement was not unshakeable, and the next crisis, however long in coming, took nobody by surprise. It was a messy story, as full of contradictions and dead ends as awakened expectations. This collection provides a stimulating and up-to-date guide to the state of the question, in all its complexity.

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*Nationalists who Feared the Nation: Adriatic Multi-Nationalism in Habsburg Dalmatia, Trieste and Venice*, by Dominique Kirchner Reill (Stanford, CA: Stanford U.P., 2012; pp. 313. \$65).

The Venetian Revolution of 1848 began when popular protest forced the Austrian authorities to release two distinguished political prisoners: Daniele Manin and Niccoló Tommaseo. Manin needs no introduction, but not so Tommaseo. At the time he was much the better known of the two, but, after Unification, Tommaseo's brand of multi-national nationalism did not sit

comfortably with prevailing nationalist beliefs and he was simply written out of the heroic scripts of the Risorgimento.

In this splendid book, Dominique Reill not only rescues this strange and often quirky protagonist from the relative neglect of posterity, but also brilliantly sets his ideas and their evolution in context. Born in the Dalmatian town of Šibenik in 1802 to an illiterate Slavic-speaking mother and an Italian-speaking shopkeeper father, Tommaseo's biography is the microcosm of early nineteenth-century nationalism. Trapped in a despairing search for personal salvation and tortured by the mental and physical consequences of the sins of the flesh that he was incapable of resisting, as for so many others of his generation it was Romanticism that led him first to the prospect of collective redemption and then to nationalism. But, although a democrat, Tommaseo quickly rejected Mazzini's brand of 'one-nation' nationalism and found inspiration instead in the openness and diversity of southern Slav cultural nationalism.

Moving with ease and clarity through the complex world of nationalist ideas and realities in the post-1815 Habsburg monarchy, Dr Reill skilfully unlocks the wider meanings of the seemingly arcane treatises on Slavic languages, dialects and peasant customs that brought southern Slav intellectuals into the broader fellowship of early nineteenth-century European Romantic nationalism. But it was Tommaseo's projects for multi-ethnic and multi-national co-operation that gave direction to these ideas and won the enthusiastic attention of a group of Italian, Dalmatian and Istrian publicists and writers that included the Venetian Francesco dell'Ongaro, the Friulian Pacifico Valussi and the southern Slav nationalists Ivan August Kaznačić, Medo Pucić and Stipan Ivičević. But Tommaseo's ideas also aroused interest among the commercial elites of Trieste and senior Habsburg administrators because, as Reill shows, they gave voice to a new sense of optimism and identity that was closely linked to the post-1815 expansion of the commercial fortunes of Trieste. Tommaseo's belief that the region's different cultural, ethnic and religious communities were uniquely equipped by historical experience to create new multi-ethnic and multi-national partnerships was clearly linked to expectations that the Adriatic was poised to become Europe's principal commercial and cultural bridge with the rest of the world.

Linguistic, ethnic and religious diversities were, in the eyes of Tommaseo and his followers, the region's great and unique resource, hence their wariness of any brand of one-nation nationalism that might threaten those identities and diversities. Those fears were well grounded in the experience of multi-ethnic cohabitation under Habsburg rule, and Tommaseo's advocacy of multi-national solutions well illustrates Reill's contention that, before 1848, Italian nationalism embraced a remarkably wide and varied range of projects.

She acknowledges, too, that the revolutions quickly revealed their fragility. In 1848, the discontents of the Venetians against Austrian rule, for example, were driven in no small part by envy of Trieste's commercial privileges, and, for the same reason, neither Trieste nor the Istrian and Dalmatian towns had any reason to protest, much less rebel, against Austrian governance. But Trieste's refusal to join the revolution inevitably embittered relations with Venice, where revolutionary rhetoric became more overtly anti-German and anti-Slav, while Tommaseo's appeals for solidarity were met with cries of treachery. After 1848, the multi-national project faded. Many of Tommaseo's followers

threw in their lot with Mazzini's 'one-state' national project, while those who kept the multi-national faith withdrew back to their homelands in Habsburg Trieste and Dalmatia, where space for co-operation with the Habsburg rulers had increased considerably.

In reconstructing responses in the Habsburg dominions, Reill's study is among the first to set the revolutions of 1848 firmly in transnational perspective, but that perspective is no less evident in her analysis of the varieties of Italian nationalist thought before 1848. Bridging the two shores of the Adriatic, her study establishes a comparative framework within which she relentlessly questions what the nation meant to nationalist thinkers in these years, how and why those ideas differed, and how and why they evolved. This beautifully written and deeply researched study broadens our understanding of the Risorgimento and offers an essential point of reference for anyone interested in the diversity of European nationalism and nationalist thought in the first half of the nineteenth century.

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*The Historical Imagination in Nineteenth-Century Britain and the Low Countries*, ed. Hugh Dunthorne and Michael Wintle (Leiden: Brill, 2013; pp. xxi + 268. €109).

Ideas about history have sustained processes of nation-building and they continue to underpin national identity in manifold ways. Between 2003 and 2008, a project funded by the European Science Foundation investigated this relationship, resulting in Palgrave's excellent 'Writing the Nations' series. The present volume, edited by Hugh Dunthorne and Michael Wintle, is a separate undertaking, yet with shared authors and thematic concerns. The book investigates the 'historical imagination' in a period that is associated with the emergence of modern nationalism. Accordingly, the authors explore the interplay between representations of the past and the politics of identity. As Wintle observes with regard to the contributions, 'the flags of nations, as it were, are always waving, whether in the foreground or to the side' (p. 7). While clearly an age of nationalism, the nineteenth century was also an age of historicism, as manifested in public discourse and the arts. It is therefore laudable that the editors have adopted an interdisciplinary perspective, with sections on 'the scope and language of national history', 'historical fiction and collective identity', and 'the past imagined in the visual arts'. The result is a book that is also visually attractive, with several authors using illustrations to good effect.

The book's focus on Britain, Belgium and the Netherlands reflects its origins in the Seventeenth Anglo-Dutch Historical Conference. The publication is particularly successful where authors take up opportunities for direct comparison. Hugh Dunthorne's essay is an excellent example. He shows how history painting with 'national' themes developed in the nineteenth century. Unlike in Britain, artists in the Low Countries drew upon a significant tradition of history painting, which had previously centred on ancient history or biblical themes. As Dunthorne points out, subsequent forms of national history painting in Britain and Belgium bore underlying resemblances as