

reinvention as an international tourist Mecca. Nelson conceives the geographic area of the Côte d'Azur more liberally than most, as encompassing the span of coastline stretching from the current Italian border all the way to Marseille, and including inland Provence, in the contemporary departments of the Bouches-du-Rhône, Var and Alpes-Maritimes. The author suggests the 'overriding characteristic' of this area's 3000-year history to be its 'cosmopolitanism,' though that is not a conclusion really borne out in the text.

The book's episodic chronological chapters depict the area as a historical crossroads of convergent peoples and competing geopolitical designs—harboured originally by empires, monarchical dynasties and aristocratic houses, and then later by consolidating and aspirant nation states. Outside actors, the book shows, have long made competing claims upon the southernmost reaches of France, with tourists only the most recent to do so. Indeed the famed 'invention' of the Côte d'Azur in the nineteenth century as a node of international tourism is, in the book's broad narrative arc, made expressive of the area's historical character as a place significantly determined by historical currents and agents originating elsewhere.

There is certainly no mistaking the fact, in reading Nelson's account, that the Côte d'Azur/Provence has been a contested and somewhat indeterminate space over much of its history. Beyond relating the seemingly continuous political ferment in Marseille, the book indicates how protracted, negotiated and conflicted was the area's ultimate integration within French territorial sovereignty—with significant eruptions of rebellion during the seventeenth-century *frondes*, the French Revolution and the Second World War. It is for this and other reasons, I would say, that one can question whether 'cosmopolitanism' is the best prism through which to view the region and its history. The book makes only the most token mention of Frédéric Mistral, the Félibrige and Occitan, and provides almost no sense for the regionalist/localist sensibilities that have been integral to the area's modern history right up to the present time. Neither is there any nod towards the abundant conflicts that have arisen from the tourist presence in the area, for example over foreign real estate acquisition or the ongoing environmental damage of the tourist economy. 'Cosmopolitanism' is also made wholly Western in cast, as France's Mediterranean empire enters little and only late into the proceedings, as compared to North–South axes of connection and movement. In these pages, the Côte d'Azur comes off too much perhaps as a place that 'we' have always had.

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Naissance et petite enfance à la cour de France (Moyen Âge-XIX^e siècle).

Edited by Pascale Mormiche and Stanis Perez. Villeneuve d'Ascq: Presses Universitaires du Septentrion. 2016. 232 pp. €23.00. ISBN 978 2 7574 1379 1.

We are well informed on many aspects of the French royal court, but not on the subjects raised by this collection of essays: the birth and infancy of royal children. It comprises twelve essays, plus an editorial introduction and a conclusion from Jacky Gélis. The two research questions posed concern the place of procreation in the political and symbolic system of the monarchy, and the daily life of pregnant queens and young children at the court. They lead inexorably to a focus on the importance for the monarchy

of producing a number of viable children, and above all a male heir, to secure the future of the dynasty and to maintain peace and stability in the kingdom. The authors cover, from various directions, the sequence of pregnancy, childbirth and infant care at court. Where pregnancy is concerned, the nightmare for a royal couple was that they would be unable to produce any heirs. Ghislain Tranie documents the 'doubts, anguish, waiting, and hopes' of Henri III and Louise de Lorraine as they went thirty years without issue; Géraldine Lavieille the desperate measures taken by Louis XIII and Anne d'Autriche during their long wait for the birth of the future Louis XIV. After pregnancy, a royal birth required procedures to minimize the risk of death for mother and child, to ensure the legitimacy of the newborn and to celebrate the event. For example, Laurie Baveye-Kouidrat examines the role of midwives at the Burgundian court during the late Middle Ages; Stanis Perez the allegory and mythology deployed in the representation of princely births, and Steven Thiry the efforts of the Burgundian dynasty during the late-fifteenth and sixteenth centuries to draw the populations of the towns into the celebrations of a birth. Finally, there was the rearing of a Dauphin and other royal children to consider, as in the *maison d'Enfants* established by Henri II and Catherine de Médicis, examined by Caroline zum Kolk; or the military-style education planned by Napoleon I for his son, the Roi de Rome, described by Charles-Eloi Vial. All of the essays in this work are based on diligent archival research and are clearly written, illustrating the significance of childhood matters for affairs of state.

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The Hurdy-Gurdy in Eighteenth-Century France. 2nd edn. By Robert A. Green. Bloomington: Indiana University Press. 2016. xxii + 117 pp. £18.99. ISBN 978 0 2530 2513 5.

In 1995, Green first published his book on the repertoire, technique and history of the eighteenth-century French *vielle-à-roue* (hurdy-gurdy). This slender volume offers a primer for those interested in a fascinating moment of French musical history in which members of the elite cultivated a written repertoire for an instrument that had been associated with the lowest ranks of society. The revised second edition is a welcome update to what remains one of the few resources in the English language on the subject. In contrast to the first edition, it is printed using an improved font on finer-quality paper, and the original cover has been replaced by a beautiful reproduction of a painting. Aside from aesthetic enhancements, Green updates this volume in several important ways. First, the author presents a survey of new scholarship on organology, compositional practice and the social circumstances surrounding the rise in status of the hurdy-gurdy in eighteenth-century France. Green also provides an overview of newly discovered collections of eighteenth-century music, which results in an expansion of chapter 4 and an enhanced discussion of repertory in chapter 2.

The most substantive addition is a new concluding chapter in which Green argues that the hurdy-gurdy served as a vehicle for satire and symbol of social rank in French literature of the period. A broader cultural lens would have enhanced Green's argument and provided context for this phenomenon. The rise of the fairground theatres, which adopted Momus (Greek god of satire and folly) as their allegorical leader, and