

than simply linking it with poverty and as a result positing development as a panacea. An interesting parallel can also be discerned between the recent Pakistan military intervention in Waziristan and colonial interventions. In both instances success depended on the ability to peel off tribes and their sections and to focus on conflict with the main ringleaders and their supporters. In the contemporary situation, this has involved conflict with those sections of the Mahsud which owe allegiance to the Tehrik-i-Taliban-i-Pakistan.

In sum, this is a well-researched and lucidly written monograph. Inevitably, in the course of covering such a wide time span, it passes lightly over some material. More might have been provided, for example, on the significance of the Frontier Crimes Regulation and its operation. Nonetheless, the work provides much new material for the reader. Despite its nuanced analysis, it is written in a highly accessible style which captures the reader's imagination. This is assisted by the visual material which illustrates the characteristic qualities of the British interaction with the tribes. The writer is to be congratulated on producing such an interesting and informative text, one which is worthy of a wide audience.

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*Touring Beyond the Nation: A Transnational Approach to European Tourism History*, ed. Eric G.E. Zuelow (Farnham: Ashgate, 2011; pp. 250. £65).

Essay collections, when compiled as cogently as this volume by Eric G.E. Zuelow, provide fresh perspectives on well-explored historical narratives. In his excellent introduction surveying the existing literature, Zuelow criticises the 'fairly Anglocentric' historiography in which concerns over 'social class' have dominated discourse (p. 3). Tourism studies over the past twenty years, when the field first emerged as a major focus of analysis, have also remained largely confined to particular nations or 'geographically bounded areas' (p. 4). Zuelow pushes an exciting new agenda which transcends the nation to understand better how the globalising tourism industry reached beyond national borders. He divides the collection into three sections, respectively devoted to transnational spaces such as world fairs, national developments and their close relationship to international trends, and, finally, the politicisation of tourism which occurred under National Socialism and Communism.

Zuelow has chosen to focus the collection on Europe, demonstrating how tourism evolved from the Grand Tour and Romantics' pursuit of the sublime in the early nineteenth century to the rise of mass tourism during the twentieth century. Tourism thus 'occurred amid a complicated matrix of transnational forces' (p. 4). While the authors in this collection tackle the influence of nationalism and the efforts of the promoters of tourism to compete against international rivals, they beg the question about the influence of imperialism and thus the globalisation of nationalism.

The first section, on transnational spaces, neatly lays the groundwork for the volume. John Walton describes the 'international phenomenon' of the coastal resort. Places such as the Lido at Venice and Monte Carlo attracted political, business and cultural elites. As Walton convincingly argues, these sites 'became

centers for the diffusion of new fashions and ideas within their own countries, and between the different parts of the world that came into contact with each other in what became, from at least the late nineteenth century, melting pots whose catchment (especially in Europe) were often intercontinental as well as transcontinental' (p. 22). Seaside resorts blended leisure with political intrigue, diplomatic wrangling, and economic deal-making. Stephen Harp then shows how, after the Second World War, French entrepreneurs at Cap d'Agde catered to an international market of nude bathers—though with a significant German cohort—to boost their local economy. Dependence upon these guests changed local opinion into accepting the bathers' increasingly sexualised conduct by the 1980s. Laurent Tissot skilfully explores the rise of mountaineering in the mid-nineteenth century. Romanticism's celebration of natural wonders and nationalist desires to conquer—in this case figuratively—particular peaks brought transnational tourists to the Swiss Alps. On a continent rife with wars, Switzerland's republic, established in 1848, and policy of neutrality allowed the country to emerge as a 'carrier of authentic and eternal values such as freedom, democracy, peace, harmony, happiness, and simplicity' (pp. 60–61). Possession of the Alps' highest crests also contributed to a fixation on Switzerland. Alpine architecture, comparisons with the Alps in promotional literature, and even the hiring of Swiss guides to assist guests, became standard around the globe. Whereas the popularity of the Swiss Alps encouraged the spread of Alpine culture, world fairs from the Great Exhibition in London in 1851 onwards provided an opportunity for international visitors to tour the world in one location. Here, as analysed by Angela Schwarz, ticket-buyers 'were not only willing to find their national stereotypes corroborated, but very often expected it' (p. 98). Tourists exposed to new cuisines or forms of entertainment led to popular attractions being 'transplanted from the fair grounds into the capitals or big cities all over Europe' (p. 100).

The second section explores the conflict between nationalist agendas and the transnational tourism market. Alexander Vari dissects promotional schemes in Budapest as the city changed its status from the 'Paris of the East' (complete with a night-life district modelled on Montmartre) in the nineteenth century to becoming the 'Queen of the Danube' in the early twentieth century. For nationalists, Budapest was not a 'cosmopolitan regional capital (modeled after Western cities) whose sphere of attraction ... transcended ethnic and state borders' but, rather, 'a national capital offering a model for the celebration of national culture and traditions for provincial cities' (p. 104). Patrick Young examines the cultivation of international tourism to France in the twentieth century, with a particularly striking account of how hotel standards were raised to meet travellers' expectations. Zuelow himself further argues for the impact of foreign vacationers as a modernising force. After the Irish Civil War, developers, eager to recover from the conflict, promoted tourism in 'patriotic terms' while adapting ideas and advice from abroad (p. 155). The Irish drew heavily, for instance, on American promotional campaigns, American standards for hotels, and French efforts to improve the picturesque aspect of rural villages.

The final section is the most adventurous, in that it breaks away from capitalist-oriented tourism. Christian Noack analyses controversial 'proletarian tourism' in the inter-war Soviet Union (p. 186). Kristin Semmens explores international tourism in Nazi Germany. Believing that 'all forms of travel

could be harnessed to their ideological goals', the Nazi leadership promoted a state-run programme, 'Strength through Joy', to organise German travel from day-trips to purpose-built ocean liners (p. 199). Some 43 million Germans participated by in this 1939. Entrepreneurs from other nations admired the state support and efficiency enforced by the Nazi regime even while some Germans in the industry fretted over becoming too isolated from the transnational tourism market. Michelle Standley examines the construction of East Berlin's T.V. Tower Information Center. Though eager to demonstrate the superiority of East German socialism, designers mimicked Western, capitalist models.

Clearly the greatest difficulty in breaching the current borders of tourism studies is the language barrier. Zuelow's call for greater attention to transnational trends is ambitious and promising. Yet navigating the shoals of different languages, national histories, and cultural attitudes is no easy task. Thankfully this fine gathering of impressive research manifests the dividends of transnational studies of tourism.

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*The Dreadnought and the Edwardian Age*, ed. Robert J. Blyth, Andrew Lambert and Jan Rüger (Farnham: Ashgate, 2011; pp. 244. £65).

This book focuses on HMS *Dreadnought*, the iconic British battleship of the Edwardian age. Launched in 1906, *Dreadnought* was the first major warship to be equipped with an all-big-gun armament and to be powered by steam turbines. When it was built it was bigger, faster and more heavily armed than any other battleship and once commissioned it made all rival vessels obsolete. *Dreadnought* redefined the rules for battleship design, giving its name to all subsequent ships of its type and relegating existing vessels to the new and distinctly second-rate category of pre-dreadnoughts. There are, of course, many scholarly works which examine the ship and its impact on naval strategy and policy before the First World War, and many others scrutinising the role of dreadnought battleships during that conflict. The subject continues to excite interest and to generate lively and fruitful debate among naval historians. While engaging with, and contributing to, such debate, this book offers something slightly different.

The book is based on a conference which was held at the National Maritime Museum at Greenwich in February 2006, timed to coincide with the centenary of HMS *Dreadnought*. The conference brought together historians of culture, gender, technology, tactics, economics, politics and diplomacy to re-examine aspects of the Edwardian age through the central theme of the ship. The book embraces approaches and perspectives not normally associated with the subject area. As the editors explain, the aim was to take *Dreadnought* as a 'historiographical site for a productive clash between different types of history' (p. xiii).

The book comprises eleven chapters organised into four parts which focus on: symbolism and significance; political and diplomatic contexts; social and cultural contexts; and technological and operational contexts. In the first section, Jan Rüger contributes a chapter that examines the symbolic value of the *Dreadnought*, demonstrating that the ship became a cultural icon used by