

Urban History Review Revue d'histoire urbaine

URBAN HISTORY REVIEW
REVUE D'HISTOIRE URBAINE

Peter Borsay. *The Image of Georgian Bath, 1700–2000: Towns, Heritage, and History*. Cambridge: Cambridge University Press, 2000. Pp. viii, 434. Illustrations, maps, tables, bibliography, index

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Volume 30, numéro 1, octobre 2001

URI : <https://id.erudit.org/iderudit/1015950ar>

DOI : <https://doi.org/10.7202/1015950ar>

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Éditeur(s)

Urban History Review / Revue d'histoire urbaine

ISSN

0703-0428 (imprimé)

1918-5138 (numérique)

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Citer ce compte rendu

MacKay, L. (2001). Compte rendu de [Peter Borsay. *The Image of Georgian Bath, 1700–2000: Towns, Heritage, and History*. Cambridge: Cambridge University Press, 2000. Pp. viii, 434. Illustrations, maps, tables, bibliography, index]. *Urban History Review / Revue d'histoire urbaine*, 30(1), 73–74.
<https://doi.org/10.7202/1015950ar>

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view, he continues, as “in fact, Ottoman Cairo represented the pinnacle of an 800-year history” (p. 190). Part Four: Contemporary Cairo (1798–1992) begins with the arrival of the French and carries the history up to 1992. It includes the period of the colonial occupation by the British (until 1936) (given surprisingly short shrift) and a long chapter (16) entitled “The Nightmares of Growth (1936–1992).” The latter is a cautionary note about the pain and disaster of modernization, western-style, of an old city. Between 642 and 1850 that old city occupied roughly only 400 of the 30,000 hectares that make up present-day Cairo (p. 375). It is also a split city, between traditional and colonial, oriental and modern, typical, as the author often notes, of North African cities. (Raymond uses all such descriptors with great care, sometimes with quotation marks, implicit acknowledgment of recent vociferous debates about Orientalism.)

The core of the book lies in Part Two and Three. The delightful part of the narrative of Mamluk and Ottoman history here represented is its insistence on using and evoking the voices of contemporary sources. It reflects the explosion of research in the last two decades, on the Mamluks in particular, but also on the Ottoman period. Raymond makes very effective use of Ahmad al-Maqrizi, 1364–1442, primary historian of the Mamluk rulers who left such a monumental and indelible mark on the old city. Between 1293 and 1340, Raymond estimates that fifty-four mosques and madrasas (schools) were built, representing just a quarter of the 198 monuments credited to the Mamluks (p. 120).

For the eighteenth century, he relies on Abd al-Rahman al-Jabarti and *Description de l’Égypte*, the famous record of the expedition and explorations of the brief French occupation (1798–1801). Chapters 12 and 13 in Part Three are particularly rich on the inner life of Ottoman Cairo, its administration and social welfare system as well as its commercial vitality. The sources dictate in some respect Raymond’s focus on the architectural achievements of its various rulers, and the intricacies of its trading system. They also allow the reader to see the scale of human disaster, such as Maqrizi’s description of the 1348 plague that probably killed 100,000 inhabitants (p. 140).

The section on the modern city is a litany of unequal development, uncontrollable population growth and gradual neglect and destruction of the ancient core. Since the 1940s, the city’s human growth has been phenomenal, “...presaging a doubling of the population every eighteen years” (p. 348). The city that the pages of Raymond’s work evokes has all but disappeared, making his careful reconstruction of trades, residential quarters, regulations, ethnic distribution, and elaborate web of entrepreneurial and patronage alliances so valuable to urban historians.

Cairo as a trading city, integral to medieval and early modern world markets, is one of the main themes of much of the work, linking Raymond’s work to that of Braudel and the more recent world-history movement, sometimes overtly (p. 11 and following on the Geniza archives, for example). The Nile and its ecological implications for city growth and management, however, are more assumed than woven into this history of the city, except where the river impeded its expansion, or the desert environ-

ment required extraordinary measures. (The description of Baron Empain and the Heliopolis Oasis Company, builders of a suburb of Cairo after 1906, ten kilometers from the center of the city, on territory without water, is a fascinating example.) In an age of satellite imaging and GIS systems, some sense of the enormity of the riverine ecology of Egypt would not have come amiss. That minor objection aside, this book, the labor of a lifetime, joins an increasingly rich bookshelf of works on the urban Middle East.

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Peter Borsay. *The Image of Georgian Bath, 1700–2000: Towns, Heritage, and History*. Cambridge: Cambridge University Press, 2000. Pp. viii, 434. Illustrations, maps, tables, bibliography, index.

In this book, Peter Borsay sets out to examine the history of the image of Georgian Bath. Covering the period from 1700 to 2000, Borsay looks at the genesis of the image, at its characteristics, and how they have changed over time, and finally, at the uses to which the image has been put during the last three hundred years. Obviously, this is not a standard local history of a particular English town. Borsay charts the rise, fall, and resurrection of Bath’s image as a primarily Georgian city. Clearly influenced by post-modernism, Borsay argues that

sources were not (more or less) transparent windows on a real world, but images, and that if there was any reality to be discovered, it was in the images themselves rather than in what purportedly lay behind them. (p. 5)

The questions Borsay explores are interesting ones: Why and how has Bath come to be known as the Georgian city *par excellence*? And why has this period become so crucial in the city’s reputation and identity? In answer, Borsay begins by discussing contemporary Georgian perceptions of Bath as a desirable place for the fashionable elite to live, visit, and restore its health. Bath’s Roman past was celebrated during the eighteenth century, but did not diminish the contemporary image since the Georgians saw themselves as the heirs to the Romans, carrying on the great classical tradition. In the nineteenth century this “classical duopoly” (p. 66) constituting the image of Georgian Bath suffered an eclipse, however. The Victorian fascination with the Gothic and the Medieval, their disapproval of Georgian morals, their faith in progress, and their sheer proximity to the Georgian period all contributed to the decline of Bath’s image as a Georgian city. In the twentieth century, in turn, as Victorianism fell out of fashion, the idea of Georgian Bath again grew popular, especially after World War I. After the Second World War, “an enthusiasm for the present and future and their cultural manifestation, modernism, temporarily reduced the spa’s deference” to its classical past (p. 96). Britain’s relative decline in the 1970s called this optimism into question, however, and with the conservative resurgence classicism re-emerged triumphant,

dominating the city's notion of itself and its past and providing the basis for an extremely profitable tourist industry.

In the second section of the book, "Forms and Media", Borsay outlines characteristics of Bath's classical image and the means by which it was developed, maintained, and transmitted. He identifies two key constituents of Bath's Georgian image: biography (accounts of Bath's Georgian celebrities) and architecture (the classical buildings inherited from the eighteenth century).

The book becomes more interesting when Borsay turns to the uses the Georgian image has served, that is, to the commercial, social and political, and psychological contexts in which Bath's Georgian image operated. The image has been used to sell the city, especially to tourists, and as justification for intervening in and attempting to control the city's political processes—the twentieth-century conservation battles being a prime example here. Bath's image as a Georgian city has also been used to confer social status on middle-class aspirants, and psychologically

It provided an opportunity to escape from the pressures of the present, to establish a sense of continuity and therefore of personal and collective identity, and to celebrate several of the defining myths of western culture. (p. 348)

In his conclusion Borsay focuses on the wider significance of his study. He sees late twentieth-century Bath as an exemplar of a number of trends. Aside from meeting the needs just identified, it has also been part of a "heritage boom" (p. 369) and has provided ammunition in the debates surrounding the relationship of heritage with conservatism and class. Finally, Borsay says the study of Bath's image has implications for the understanding of history. It is a case study both for the complex and dynamic relationship between past and present and for the way in which meaning and identity are constructed not only through what is said but also through what is left unsaid.

In the last two sections of the book—on the uses of the Georgian image and in his conclusion—Borsay makes many thoughtful points and intriguing arguments that one wishes were more thoroughly discussed. For all his cavils against the orthodox historical pursuit of the objective and the real, the book is weighed down by the masses of empirical evidence Borsay feels compelled to supply throughout. Consigning some of the detailed accounts of the historiographical literature to footnotes, for instance, would have been a kindness to readers. It is a pity the editing could not have been tightened throughout to allow for a fuller exploration of the fascinating uses of Bath's image and its wider significance. It is ironic, surely, that a book firmly espousing a post-modernist stance with respect to reality should be criticised for evidential over-kill.

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Brigitte Hamann. *Hitler's Vienna: A Dictator's Apprenticeship*. Trans T. Thornton. Oxford: Oxford University Press, 1999. Pp. viii, 482. Black and white illustrations, bibliography, index.

The specialist receives another book about Adolf Hitler with suspicion that the human resources invested in it could have been better applied to a topic less exhaustively mined. Narrowing of the vital context to fin-de-siècle Vienna only partially allays suspicion: though no competition for the German dictator, pre-war Vienna has drawn considerable historical attention of its own. That this translation from the original German edition appeared after the first volume of the massive biography by Ian Kershaw, which draws from it, creates further scepticism. Against all these odds, however, Brigitte Hamann's book is a pleasant surprise. Whether viewed as a study of an important phase in Hitler's life or as an account of the political culture of the Habsburg capital, it is both engaging and insightful. It manages, crucially, while revisiting broadly familiar terrain, to establish wide-ranging, plausible links between the dreamy indolent who moved from Linz to Vienna in early 1908 and the rabble-rousing German politician of the 1920s and 1930s.

Since the sources for Hitler's early life remain scanty and often problematic, there are no great biographical revelations here. The only minimal addition comes from the author's contact with the daughter of Rudolf Häusler, a previously neglected roommate of Hitler's in Munich. Painstaking cross-checking of eyewitness accounts and the few official documents does allow Hamann to correct a number of errors in traditional accounts. However, her real achievement is to balance careful use of the traditional sources with statements gleaned from *Mein Kampf* and later speeches or conversations to show the formation of Hitler's mental world and political vision. While acknowledging that virtually everything Hitler later said was for political effect—above all, his so-called political testament, *Mein Kampf*—and that he stylized or deliberately obscured much of his pre-war biography, Hamann is still able to draw persuasive connections between the German public figure and the Austrian drifter and post-card painter. That these occasionally become speculative is no strike against her scholarship. For her achievement is to make sense of the impressionable, self-educated loner by immersing him, and the reader, in the socio-economic and ethnic struggles of pre-war Vienna.

Hamann manages to integrate Hitler's experience—concrete and imaginary—into this world without normalizing or making him a mere distillation of banalities. He emerges as no less idiosyncratic, no less an outsider and loser. Yet his very banality acquires substance through the world from which he drew prejudices, shreds of ideological comfort, and lessons in political gamesmanship. He remains a caricature, yet one identifiable and capable of being situated within the matrix of the fantastic ideologies, bitter nationality conflicts, and political peculiarities of pre-war Vienna. This matrix knew blacks and whites, not shades of gray, as Germans were pitted against Slavs in a struggle for ethnic survival and as democratic politics became characterized by demagoguery and violent confrontation. While Hamann does not prophesy doom for the Austro-Hungarian empire, one way to read this book is as an account of the circum-