novel's end, shows Dickens' awareness of Victorian class and sexual tensions getting in the way of human decency. Sell is not the first critic to see characters surrounding David as projections of his own unacknowledged impulses, but he advances the case in several directions, in arguing, for example, that David's Murdstonian treatment of Dora is a factor in his blockage about Agnes, that in the projection characters of Wakefield and Micawber, the novel itself anticipates twentieth-century criticisms of Agnes, just as Rosa Dartle throws into question any view of David as unequivocally masculine and heterosexual. Yet the "modernistically psychoanalysed" David has blinded us to his "sincerity of purpose, his moments of generosity and tact, of spontaneous trusting loyalty." The erosion of the last great twentieth-century taboo, Sell believes, "the taboo against recognizing human goodness and achievement," will allow a new David, and a new Dickens, to emerge. These words sound as radical, in the context within which we are reading, as anything that came out of the theory wars. Roger Sell's book will be music to the ears of anyone who enjoys reading, who appreciates subtle and attentive critical analysis, and who continues to find value in the teaching of literature.

Jennifer Gribble

***Unknown London: Early Modernist Visions of the Metropolis, 1815-45*, edited by John Marriott (General Editor) and Masaie Matsumura and Judith R. Walkowitz (Consulting Editors). 6 vols. London: Pickering and Chatto, 2000.**

Introduced in 1851 following the Great Exhibition, the "Knowledge of London" is the course of study that must be completed by anyone seeking to obtain a London taxi driver's licence and badge. Today it requires prospective licensees to learn some 400 routes through the city, including all places of interest, museums, hospitals, police stations, cinemas, statues, monuments and so on. Those who seek the "Knowledge" may be seen weaving through the London traffic on bikes, the telltale *A to Z* affixed to their handlebars. While not quite so preoccupied with questions of topography, *Unknown London: Early Modernist Visions of the Metropolis, 1815-1845* displays a similar concern to master the complex totality of London and render it legible. Edited by John Marriott (co-editor of the Pickering and Chatto edition *The Metropolitan Poor, Semi-Factual Accounts, 1795-1910*), this six-volume set is an anthology of literature, graphic illustration and play texts chosen to show the transformation that occurred in perceptions of the metropolis in the early nineteenth century. The collection is a timely one in terms of recent developments in the study of Victorian visuality and its relation to the history of modernity. While the metropolitan writings of Dickens and Mayhew are well known, *Unknown London* includes works by Pierce Egan, George Smeeton, James Grant, W.T. Moncrieff and others that laid the foundations for later urban explorers. The texts reproduced here

in facsimile have mostly been out of print for more than a century and in this sense "unknown"; but the significance of the title refers principally to the focus on metropolitan low-life in these writings, their attempt to grapple with the "unknowability" of the poor and the ineffability of the city more generally. While the lack of scholarly apparatus associated with facsimile reproduction (explanatory notes etc) is regrettable, the wider access opened up to readers of Victorian culture by the reprinting of these lesser known metropolitan accounts is nevertheless invaluable and enriches our understanding of the way in which nineteenth-century writers and readers imagined the city.

Marriott provides a stimulating and wide-ranging introduction to the collection, surveying the early modern "rogue literature," eighteenth-century urban travelogues and criminal biographies that were the precursors for early modernist writing on London. He identifies the operation of a dialectical field between the textual, the visual and the dramatic in the early-nineteenth-century representation of the metropolis – hence the range of popular genres included here – and remarks developments in the collaboration between text and illustration throughout the period, as well as the reciprocity evident in the relationship between the theatre and the city: "metaphorically, the city was a stage, the stage was the city" (xxxvi). He notes the way in which early metropolitan writing demonstrates that fundamental shift in the status of the observing subject analysed by Jonathan Crary (1990), and discusses the literary subculture that provided the milieu for this writing. Brief introductions are supplied for each of the reprinted items and volume six concludes with a very useful cumulative index.

Describing the difficult decisions involved in selecting works for the collection, Marriott notes that "those of Pierce Egan, George Smeeton, John Badcock and James Grant selected themselves, for they represented methodologically and epistemologically the most imaginative attempts to access London's quotidian plurality"(*xii*). Egan's enormously popular *Life in London* is probably the best known of the texts included. Brought together with Badcock's *The London Guide* (1818) and *A Living Picture of London* (1828), Smeeton's *Doings in London* (1828), Grant's *Sketches in London* (1838) and plays such as Moncrieff's *The Heart of London* (1830) and Jerrold's *Martha Willis* (1831), the extraordinary preoccupation of these writers with the dissembling processes associated with urbanisation and capitalist transformation becomes vividly apparent. While Book II of *Life in London* is devoted by Egan to illustrating the difference between "what is generally termed 'knowing the world' and 'seeing life'" (2: 143-4), it is London "knowledge" that Tom and Jerry pursue throughout. Egan's pervasive use of slang posits a "knowing" reader who participates vicariously in the low-life portrayed: amongst many adventures, he is a secret witness to the meeting of the cadgers in the back slums which forms the "climax" to Jerry's sojourn in the city, surpassing in its "richness" of spectacle both the Grand Carnival and the Masquerade previously visited. Significantly, the success of the cadgers is attributed to the plenitude and

pace of the city: "the Metropolis is so extensive, the population so immense, and the opportunities occur so frequently to impose upon the credulity of the passenger in his hasty walks through the streets of London, who has scarcely time to 'read as he runs,' account, in a great degree, for the Beggars escaping without detection [sic]"(343).

Anxieties about urban dissembling characterise those writings belonging to the eighteenth-century genre of the *vade mecum*, of which *Unknown London* includes several: the two works by Badcock, together with those by Smeeton, Grant and the anonymous *How to Live in London* (1828) are essentially compendiums detailing every conceivable variety of petty crime and fraud. For example, *A Living Picture of London* offers a taxonomy of indoor and outdoor delinquencies, distinguishing, amongst the latter class, between "sharpers," "barkers at sale-shops," "mock auctions," "duffers," "ring-droppers," "gamblers," "swindlers, or general dealers," "false accusers" and "bloodhounds, or entrappers" (4: chapter III). Writing to assist the "Johnny Newcomes" or "Greenhorns" who travel from the country to the city, Badcock ironically notes that safety in walking the streets is to be "effected most securely by affecting an ease or knowingness," "by *appear*[ing] like a thorough-bred cockney in your gait and manner; perhaps by placing the hat a little awry, and with an unconcerned stare, penetrating the wily countenances of the rogues"(56). Thieves and swindlers are not the only ones who play roles in the city: performance is endemic.

Alongside the earnest exposure of fraud in these texts, urban theatre is also a source of comedy in the sheer inventiveness and audacity shown by the street-performers. Smeeton's eclectic, episodic account of the metropolitan wanderings of Peregrine Wilson and his father's former confidential clerk, Mentor, in *Doings in London* contains, amongst its diverse tales of deception and villainy, an account of "Mister Collins, the celebrated 'Soap-eater,' who used to pretend to be in fits, and, by putting a quantity of soap in his mouth and working it into a lather, let it foam out the sides of his mouth"(3: 7-8). There is a sketch of the woman who extracted relief from bystanders by pretending to hang herself in different parts of the town. And a rather Dickensian description of the boy who makes his livelihood by chanting the "cat's last dying speech": "the boy immediately commenced with his right hand to strike his chin with great rapidity, which, aided by his voice, produced the loud, shrill, and discordant yells of a cat, whose body, one would suppose, was jammed under the leg of a chair; and gave other proofs of his powers of imitating the feline species, truly astonishing"(4).

Comedy distinguishes much of the graphic illustration included in the collection, ranging from the sharp satire of Cruikshank's caricatures in *Scraps and Sketches* (1828-32) and *My Sketch Book* (1834-6) to the *Humourous Sketches* (1834) of Seymour. Amongst sketches devoted to various concerns about metropolitan life, both Cruikshank and Seymour use images of incongruity or comic reversal to satirise the "march of intellect" in the artisan and working classes: for example,

Cruikshank ridicules this pursuit of knowledge as precociousness in a sketch depicting a large-headed child teaching her "Gran" with great technical precision how to suck an egg (4: 328). Seymour uses the figures of two dustmen comparing the merits of the parliamentary debates and the scientific notices in the *Times*, as Marriott notes, "to assimilate the threat posed by the intellectual assertion of labour in its lowest and dirtiest form"(4: 405). The sketches by Cruikshank satirising the "building" of fashionable bonnets which virtually "wear" their owners, and those depicting metamorphoses in which inanimate objects are animated, suggest the urban phantasmagoria theorised later by Walter Benjamin.

Marriott notes the anxious preoccupation with ways of knowing and capturing the plurality of London in many of these early modernist visions of the city. They express a tension between the effort to establish some form of ordering and social control, through the division of metropolitan low-life into legible types, and a sense of the ineffability and excess of the city which thwarts these attempts. While concerned to authenticate the knowledge upon which their writing is based by reference to personal experience and observation, writers also relied upon material from newspapers, anecdote and fictional dialogue (xxv). The lengthy fictional dialogues used to illustrate the experience of beggars in *The Dens of London Exposed* (1835) and *Sketches in London* (1838) – the latest prose texts in the collection – suggest a trajectory that is more fully realised in what Lyn Pykett has referred to as the "fictive form of knowledge" of the streets shown by Boz in his *Sketches* (Pykett 34). What is largely missing in these early nineteenth-century metropolitan writings, however, is the kind of narratorial self-awareness – the study of urban perspective – that tends to accompany Boz's gaze. Indeed, while recognising the problems of selection that inevitably attend an anthology, I can't help wishing that *Unknown London* included a sample of the flaneur's narrative. Although these writers "looked vicariously from a safe distance at the performance or the spectacle"(1: xxv), they lack the "amateur vagrancy" or "speculative pedestrianism" of the flaneur. While not focussed upon "unknown" metropolitan low-life, works such as Albert Smith's *The Natural History of the Idler Upon Town* (1843) or John Fisher Murray's *The World of London* (1843) present a narrator who ranges across all levels and regions of the metropolis in an effort to provide a "physiology" of London life that would contrast interestingly with the taxonomic imperatives of the *vade mecum* writings included here – and fall within the scope suggested by the subtitle. Nevertheless, this is a rich and diverse collection that illustrates the complex ways in which London was imagined in a range of early nineteenth-century representations which sought to make its unknowability more familiar and less threatening. Scholars of Victorian culture can only be grateful to have these influential early modernist visions of the metropolis brought together and made more widely available in this handsome reprint.

Catherine Waters

Works Cited

Pykett, Lyn. *Critical Issues: Charles Dickens*. Houndmills, Basingstoke: Palgrave, 2002.

***Pulling the Devil's Kingdom Down: The Salvation Army in Victorian Britain*, by Pamela J. Walker. Berkeley: University of California Press, 2002.**

At the heart of this superb study on the Salvation Army are accounts of three women members. One is Maud Charlesworth, daughter of an Anglican minister, who became known as La Marechale. When she married Booth's son, tickets were sold for the wedding. The second is about Effie Anthon, an illegitimate girl, brought up by Josephine Butler, and then handed over to Constance Maynard, the founder of Westfield College. When these attempts at rescue failed, she was sent to the Salvation Army, was converted, took on the uniform, but then backslid into sexual misdemeanours and petty theft. The final story is about Rebecca Jarrett, a prostitute and brothel-owner, who was imprisoned in the Maiden Tribute case, but returned after release to the work of the Army.

These meticulous stories, told with a searching eye for accuracy and ambiguity, illustrate the very complex role played by the Salvation Army in Victorian society, intruding upon working-class communities, and yet not as do-gooder outsiders but as re-interpreters of working-class life. There is an outstanding chapter on conversion, explaining the importance of the conversion narrative and of the significance of the struggle for holiness in working-class life. The book is particularly sensitive to gender factors in the tradition of Judith Walkowitz, in particular the impact of the Army on working-class femininity, but also identifies the way in which the Army's defiant style of working-class masculinity awakened the opposition of the so-called "skeleton armies."

The book begins with a very interesting analysis of the emergence of the Christian Mission out of the East London branch of the Methodist New Connexion, portraying shrewdly the entrepreneurial activity and style of William and in particular Catherine Booth. Walker portrays the army as a "neighbourhood religion", and in so doing exalts community above class as a sphere of meaning and identity. A few questions like this remain, and there are a few misprints, but generally this is easily the best work available on the Salvation Army, and while it focuses on the Army as a social and religious community, it also significantly contributes to our understanding of how the Army emerged in Victorian society, and makes us wonder why the story has for so long been left to in-house writers.

Peter Lineham
