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which he has carried out on crime, the courts and the police in Scottish cities in the later nineteenth century. The research project on the history of the police, which is starting under the direction of W. G. Carson, should also contribute to our understanding of nineteenth-century urban society in Scotland. At the moment, however, the reasons for the distinctive patterns of urban social life since the industrial revolution are not clear. Though G.F.A. Best's name is missing from the index, Dr. Adams refers to his suggestive generalizations to explain the differences between Scotland and the rest of Britain in terms largely of its separate legal system, and its tradition of firm and even authoritarian civic government, and, less certainly, a weaker network of voluntary agencies. Even after reading Dr. Adams, one must still return on these generalizations the verdict, available in Scots Law, of not proven.

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When Sir John Summerson's Georgian London appeared in 1945 it was intended to serve as an outline of the history of London building between 1660 and 1830. Although a number of book-length studies on particular aspects of London's building history have appeared since then --notably the publication four years ago of Dan Cruickshank's and Peter Wyld's, London: The Art of Georgian Building--Summerson's study remains, more than thirty years later, the best single source on this topic. For this reason alone this new revised third edition is most welcome.

In a series of stimulating chapters dealing with the major buildings and their builders the author distinguishes four major phases of development. These he explains not in terms of population increase or the dictates of rulers and administrators, but as the product of the trade cycle and of periods of peace and war. Hence, Restoration building reflected closely the consolidation of aristocrats in the west end; the building boom following the Peace of Utrecht (1713) represented the country lord establishing a town house which in turn attracted a professional group; the third phase (which did not peak for 10-15 years after the Seven Year's War) was occasioned by the country gentleman and changing internal urban migration patterns; the final burst closely followed the Napoleonic Wars and was the product of those forces that made up the two previous phases. Within this framework the author combines a wealth of detailed information that weaves together biography,

topography and politics. Often the career of a single individual (such as Nicholas Barbon) provides the focus for him to detail the intricacies of the building enterprises of these years. The end product demonstrates well the central point of London's building history during these years: London was never a "planned" city, but was primarily the product of private not public wealth. His chapters on the London House with its "insistent verticality" (explained as the product of legislative controls, demands of space and economy of road building) and those on the two great waves of Church building have become accepted starting points for further work on these topics. Throughout the entire volume he has kept eye to the shaping role played by politics, the amateur versus the gentleman-artist-architect, and the role played by patronage.

While Sir John Summerson's primary concern is with the architectural growth of London, Richard D. Altick is preoccupied with yet another aspect of urban history--the growth of the "entertainment" business. It is the wide range of non-theatrical events--waxworks, museums, menageries, peepshows, art galleries, freak shows, moving pictures--that Londoners paid to see in the years 1500-1862 that forms the central theme of his book, The Shows of London. In the course of examining these entertainments he attempts three basic tasks--to write a narrative of what constituted "popular taste" in these years; to examine the "cultural interplay" between classes; and to attempt to explain these exhibitions in terms of the two competing claims of "amusement" and "earnest instruction."

As a contribution to the existing literature on the history of popular culture Altick has made an impressive and significant contribution. His account of the taste of Londoners during these years runs the gamut from London's first museum, that of Don Saltero's Coffee House (1695) with its 293 rarities including a "whale's pizzle, a petrified oyster, and a pair of garter snakes from South Carolina," to the huge museum complex of South Kensington. Throughout the period museum-like exhibitions remained the main staple of the public's diet. So, too, did exhibits of clockwork and waxwork shows, both of which catered to the demand for what the author calls "the illusion of reality." In this latter area the author takes us from Mrs. Goldsmith's and Mrs. Salmon's waxworks (the latter with its highly mechanized waxwork figure of Mother Shipton that kicked you as you left the show) to the enormously successful Madame Tussaud's that flourishes to this day. Yet another side of the London audience's taste--its gullibility and its desire for "amusement with blunt, immediate impact"--was evidenced in the vast number of freak and street side shows. There was a seemingly insatiable thirst to see human and animal freaks and the two and one half centuries teem with examples--Shakespeare's calculating and climbing horse; Dr. Johnson's learned pig; fire eaters like Ivan Ivanitz Chabert; Daniel Wildman's troupe of trained bees; Vaucanson's gilded-copper duck; Richardson's Original Rock Band. And, in addition, hundreds of giants, dwarfs and midgets populate the entertainment business of these years.

In the midst of these sights (most of them shortlived) certain staples remained the standard part of any sightseeing tour of London and

Altick carefully documents those three that are still considered as basics: Westminster Abbey with its royal effigies and tombs as its main attractions; St. Paul's Cathedral with its magnificent dome for a commanding view of the city; the Tower with its menagerie, armoury, and crown jewels.

The history of the moving picture, especially the panorama, is treated at length in what is easily the most fascinating part of Altick's story. Not only is the reader treated to a fullsome account of the variety of such shows beginning with Thomas Horner's panorama and the building of the Colosseum to house it, but it is here that one gains the first detailed insights into the nature of the competition faced in the entertainment business for the entrepreneur competed not only with like exhibits, but from other exhibitions such as picture gallery and scientific shows. The fickleness of the public, the importance of good management, the need to anticipate demand--all of these had to be kept firmly in mind were he to succeed in the exhibition world. The success of this part of his book rests on yet another factor. In addition to its being the best history of the panorama to date he is able to show the impact of this exhibition on other parts of the entertainment world, notably art and theatre.

By the beginning of the nineteenth century the exhibition had become as central as institution as the theatre and increasingly the major exhibits reflected the basic conflict between what was felt to be "useful" and "improving" and what was called "frivolous" and "carefree." In the mind of most exhibition-goers in these years instruction seems to take precedence increasingly over mere enjoyment. The first decades of the nineteenth century witnessed a host of "educational" enterprises: William Bullock's Egyptian Hall (1812); Regent's Park Zoo (1828); the National Repository at the King's Mews (1831); the Polytechnic Institute; the Crystal Palace Exhibition (1851).

Altick's study is one that the social, cultural and urban historian will find most useful and the subject itself should open up a wide range of possibilities for similar studies for other cities.

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Philips, David. Crime and Authority in Victorian England: The Black Country. London: Croom Helm, 1977. Pp. 321. £ 8.50.

David Philips has made a valuable contribution to a field that has recently become of great interest to social historians. His aim is to place crime and law enforcement in as rich a social context as possible and this leads him to deal of necessity with a limited area: