Execution Culture in Nineteenth Century Britain

The 19th century laid the foundations of history, both professional and popular. The authors of this collection compare Britain, the Netherlands, and Belgium, unearthing the ways in which history was conceived and then utilized, usually for nationalistic purposes.

Nineteenth-Century Britain: A Very Short Introduction

Much new material has been incorporated in this expanded and restructured second edition, including recently uncovered evidence about the social and economic aspects of the century that has changed perspectives and challenged many earlier assumptions.

Gothic Images of Race in Nineteenth-century Britain

First published in 2004, this book demonstrates that while Britain produced many fewer instrumental virtuosi than its foreign neighbours, there developed a more
serious and widespread interest in the cultivation of music throughout the
nineteenth century. Taking a predominantly historical approach, the book moves
from a discussion of general developments and issues to a detailed examination of
violin pedagogy, method and content, which indicates society’s influence on
cultural trends and informs the discussion of other instruments and institutional
training that follows. In the first study of its kind, it examines in depth the
inextricable links between trends in society, education and levels of achievement.
It also extends beyond profession and ‘art’ music to amateur and ‘popular’
spheres. A useful chronology of developments in nineteenth-century British music
education is also included. This book will be of interest to those studying the
history of instrumental teaching and Victorian music.

Music and Theology in Nineteenth-Century Britain

Looking at science from an interdisciplinary perspective, the essays in this
collection offer a fresh insight into how nineteenth-century science developed in
Great Britain, suggesting the need for further research into this area.

Eighteenth and Nineteenth Century British Drawings and
Watercolours

The interrelationship of music and theology is a burgeoning area of scholarship in
which conceptual issues have been explored by musicologists and theologians
including Jeremy Begbie, Quentin Faulkner and Jon Michael Spencer. Their
important work has opened up opportunities for focussed, critical studies of the
ways in which music and theology can be seen to interact in specific repertoires,
genres, and institutions as well as the work of particular composers, religious
leaders and scholars. This collection of essays explores such areas in relation to
the religious, musical and social history of nineteenth-century Britain. The book
does not simply present a history of sacred music of the period, but examines the
role of music in the diverse religious life of a century that encompassed the Oxford
Movement, Catholic Emancipation, religious revivals involving many different
denominations, the production of several landmark hymnals and greater legal
recognition for religions other than Christianity. The book therefore provides a
valuable guide to the music of this complex historical period.

Nineteenth-Century Britain

Shortlisted for the Apollo Awards 2014 Longlisted for the Art Book Prize 2014
Britain in the nineteenth century saw a series of technological and social changes
which continue to influence and direct us today. Its reactants were human genius,
money and influence, its crucibles the streets and institutions, its catalyst time, its
control the market. In this rich and fascinating book, James Hamilton investigates
the vibrant exchange between culture and business in nineteenth-century Britain,
which became a centre for world commerce following the industrial revolution. He
explores how art was made and paid for, the turns of fashion, and the new
demands of a growing middle-class, prominent among whom were the artists
themselves. While leading figures such as Turner, Constable, Landseer, Coleridge,
Wordsworth and Dickens are players here, so too are the patrons, financiers,
collectors and industrialists; lawyers, publishers, entrepreneurs and journalists; artists' suppliers, engravers, dealers and curators; hostesses, shopkeepers and brothel keepers; quacks, charlatans and auctioneers. Hamilton brings them all vividly to life in this kaleidoscopic portrait of the business of culture in nineteenth-century Britain, and provides thrilling and original insights into the working lives of some of our most celebrated artists.

The Oxford Handbook of British Philosophy in the Nineteenth Century

The Oxford History of the British Empire is a major new assessment of the Empire in the light of recent scholarship and the progressive opening of historical records. From the founding of colonies in North America and the West Indies in the seventeenth century to the reversion of Hong Kong to China at the end of the twentieth, British imperialism was a catalyst for far-reaching change. The Oxford History of the British Empire as a comprehensive study helps us to understand the end of Empire in relation to its beginning, the meaning of British imperialism for the ruled as well as for the rulers, and the significance of the British Empire as a theme in world history. Volume III of The Oxford History of the British Empire covers the long nineteenth century, from the achievement of American independence in the 1780s to the eve of world war in 1914. This was the period of Britain's greatest expansion as both empire-builder and dominant world power. The volume is divided into two parts. The first contains thematic chapters, some focusing on Britain, others on areas at the imperial periphery, exploring those fundamental dynamics of British expansion which made imperial influence and rule possible. They also examine the economic, cultural, and institutional frameworks which gave shape to Britain's overseas empire. Part 2 is devoted to the principal areas of imperial activity overseas, including both white settler and tropical colonies. Chapters examine how British interests and imperial rule shaped individual regions' nineteenth-century political and socio-economic history. Themes dealt with include the economics of empire, imperial institutions, defence, technology, imperial and colonial cultures, science and exploration. Attention is given not only to the formal empire, from Australasia and the West Indies to India and the African colonies, but also to China and Latin America, often regarded as central components of a British 'informal empire'.

Eighteenth-Century Britain: A Very Short Introduction

The idea of progress stood at the very center of the intellectual world of eighteenth-century Britain, closely linked to every major facet of the British Enlightenment as well as to the economic revolutions of the period. Drawing on hundreds of eighteenth-century books and pamphlets, David Spadafora here provides the most extensive discussion ever written of this prevailing sense of historical optimism.
Seminar paper from the year 2011 in the subject English Language and Literature Studies - Culture and Applied Geography, grade: 1,3, Martin Luther University (Institut fur Anglistik und Amerikanistik), course: Women in 18th and 19th Century Britain, language: English, abstract: Let your children be brought up together; let their sports and studies be the same; let them enjoy, in the constant presence of those who are set over them, all that freedom which innocence renders harmless, and in which Nature rejoices. (MACAULAY 1790: 32) Eighteenth Century England was a time in which women had little to say in society. They did not have the right to vote, they were not allowed to own properties, when married and as the husband was the chief breadwinner, they were not supposed to work. As they could not leave the house alone without being considered a prostitute, they were confined to the home where they would have to take care of the children and the household, "a subordinate role [] in society" (AUGUSTIN 2005: 2). As a consequence, as girls did not need to go to school to learn their future tasks as housewives, they were educated at home by their mothers who acted as a role model. The entire eighteenth and well into the nineteenth century there was little change in how girls and women were educated. The old system of patriarchy was still well established but it began to crumble little by little. Women began to fight for their rights getting more and more supporters. This work is trying to shed light on this period's progression from girls being educated poorly to girls having the same education as their brothers. The fist chapter is going to show how gender differences were tried to be justified from a psycho-medical point of view, transferring the scientific findings to women's roles in society. The second chapter will show how important women were beginning to challenge the old system, disproving the validity of the scientific findings. Here a subdivision between the"

The Financial System in Nineteenth-century Britain

"Significant characteristics of modern scientific journals, including their role in the certification and registration of scientific knowledge, emerged only toward the end of the nineteenth and into the twentieth century. The nineteenth century was a period of rapid expansion and diversification in scientific periodicals, and this collection sets the historical exploration of those periodicals on a new footing, examining their distinctive purposes and character. Specifically, it shows the important role they played in expanding, developing, and organizing communities of scientific practitioners and devotees during a century that witnessed blanket transformations in the scientific enterprise"--

Liberalism and Empire

Repainting the work of another into one?s own canvas is a deliberate and often highly fraught act of reuse. This book examines the creation, display, and reception of such images. Artists working in nineteenth-century London were in a peculiar position: based in an imperial metropole, yet undervalued by their competitors in continental Europe. Many claimed that Britain had yet to produce a viable national school of art. Using pictures-within-pictures, British painters challenged these claims and asserted their role in an ongoing visual tradition. By transforming pre-existing works of art, they also asserted their own painterly abilities. Recognizing these statements provided viewers with pleasure, in the form of a witty visual puzzle solved, and with prestige, in the form of cultural knowledge
demonstrated. At stake for both artist and audience in such exchanges was status: the status of the painter relative to other artists, and the status of the viewer relative to other audience members. By considering these issues, this book demonstrates a new approach to images of historic displays. Through examinations of works by J.M.W. Turner, John Everett Millais, John Scarlett Davis, Emma Brownlow King, and William Powell Frith, this book reveals how these small passages of paint conveyed both personal and national meanings.

**Instrumental Teaching in Nineteenth-Century Britain**

When nineteenth-century Londoners looked at each other, what did they see, and how did they want to be seen? Sharrona Pearl reveals the way that physiognomy, the study of facial features and their relationship to character, shaped the way that people understood one another and presented themselves. Physiognomy was initially a practice used to get information about others, but soon became a way to self-consciously give information--on stage, in print, in images, in research, and especially on the street. Moving through a wide range of media, Pearl shows how physiognomical notions rested on instinct and honed a kind of shared subjectivity. She looks at the stakes for framing physiognomy--a practice with a long history--as a science in the nineteenth century. By showing how physiognomy gave people permission to judge others, Pearl holds up a mirror both to Victorian times and our own.

**Ribbon Societies in Nineteenth-Century Ireland and Its Diaspora**

**Government and the Railways in Nineteenth-century Britain**

**Science Periodicals in Nineteenth-Century Britain**

A lively account of London's most colorful visitors during the Victorian era sheds light on the English periods of Theodore Gericault, Richard Wagner, Ralph Waldo Emerson, and other foreigners living in the great city during this seminal period in world history. Reprint.

**Nineteenth-Century British Travelers in the New World**

Part of The Oxford Illustrated History of Britain, this book spans from the aftermath of the Revolution of 1688 to Pitt the Younger's defeat at attempted parliamentary reform.

**The Idea of Progress in Eighteenth-century Britain**

This synthesis is a clear assessment of 19th-century British women. It aims to provide students with an in depth understanding of the key historiographical debates and issues, placing particular emphasis upon revisionist research. The
Get Free Nineteenth Century Britain A Very Short Introduction

book highlights not merely the ideologies and economic circumstances which shaped women's lives, but highlights the sheer diversity of women's own experiences and identities. In so doing, it presents a positive but nuanced interpretation of women's roles within their own families and communities, as well as stressing women's enormous contribution to the making of contemporary British culture and society.

Nineteenth-century British Music Studies

In the space of barely fifteen years, the history of masculinity has become an important dimension of social and cultural history. John Tosh has been in the forefront of the field since the beginning, having written A Man's Place: Masculinity and the Middle-Class Home in Victorian England (1999), and co-edited Manful Assertions: Masculinities in Britainsince 1800 (1991). Here he brings together nine key articles which he has written over the past ten years. These pieces document the aspirations of the first contributors to the field, and the development of an agenda of key historical issues which have become central to our conceptualising of gender in history. Later essays take up the issue of periodisation and the relationship of masculinity to other historical identities and structures, particularly in the context of the family. The last two essays, published for the first time, approach British imperial history in a fresh way. They argue that the empire needs to be seen as a specifically male enterprise, answering to masculine aspirations and insecurities. This leads to illuminating insights into the nature of colonial emigration and the popular investment in empire during the era the New Imperialism.

(Re)creating Science in Nineteenth-century Britain

First published as part of the best-selling The Oxford Illustrated History of Britain, Christopher Harvie and Colin Matthew's Very Short Introduction to Nineteenth-Century Britain is a sharp but subtle account of remarkable economic and social change and an even more remarkable political stability. Britain in 1789 was overwhelmingly rural, agrarian, multilingual, and almost half Celtic. By 1914, when it faced its greatest test since the defeat of Napoleon, it was largely urban and English. Christopher Harvie and Colin Matthew show the forces behind Britain's rise to its imperial zenith, and the continuing tensions within the nations and classes of the 'union state'. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

About Faces

In pursuing the sources for late-eighteenth and nineteenth-century demonization of racial and cultural difference, this book moves back and forth between the imagined world of literature and the real world of historical experience, between fictional romance and what has been called the parallel fictions of the human sciences of anthropology and biology. The author argues that the gothic genre and
its various permutations offered a language that could be appropriated, consciously or not, by racists in a powerful and obsessively reiterated evocation of terror, disgust, and alienation. But he shows that the gothic itself also evolved in the context of the brutal progress of European nationalism and imperialism, and absorbed much from them. This book explores both the gothicization of race and the racialization of the gothic as inseparable processes.

Genres of the Credit Economy

A Companion to Nineteenth-Century Britain

The nineteenth century was a period of striking developments, and subject to a great pressure of change. This process of change is the primary focus of the book. Organised into a series of thematic chapters, Black and MacRaild's wide-ranging text offers the reader an analysis of numerous spheres of human history: politics, empire and warfare; economy, society and population; religion and culture. The book also offers considered treatment of Scotland, Wales and Ireland, with a truly British (as opposed to English) perspective maintained throughout. With numerous illustrations, helpful explanatory tables, boxes and textual inserts, as well as a list of further reading with each chapter, Nineteenth Century Britain is an excellent introductory text book for students of this most vital period in British history.

Pictures-within-Pictures in Nineteenth-Century Britain

Challenging History encourages your students to take responsibility for their own learning through individual research. It motivates your students with accessible and attractive layouts, clear vocabulary and text which engages their interest, providing them with intellectual and analytical challenges. Evidence sections, talking points and well structured activities encourage students to think deeply about the issues presented to them. Covering all key aspects of European history, the Challenging History series provides a wealth of information from the fifteenth to the twentieth century.

Britain in the Nineteenth Century

This volume illuminates musical connections between Britain and the continent of Europe, and Britain and its Empire. The seldom-recognized vitality of musical theatre and other kinds of spectacle in Britain itself, and also the flourishing concert life of the period, indicates a means of defining tradition and identity within nineteenth-century British musical culture. The objective of the volume has been to add significantly to the growing literature on these topics. It benefits not only from new archival research, but also from fresh musicological approaches and interdisciplinary methods that recognize the integral role of music within a wider culture, including religious, political and social life. The essays are by scholars from the USA, Britain, and Europe, covering a wide range of experience. Topics range from the reception of Bach, Mozart, and Liszt in England, a musical response to Shakespeare, Italian opera in Dublin, exoticism, gender, black musical identities, British musicians in Canada, and uses of music in various theatrical genres and
state ceremony, and in articulating the politics of the Union and Empire.

**Seventeenth, Eighteenth and Nineteenth Century British Paintings**

The 'bonds of matrimony' describes with cruel precision the social and political status of married women in the nineteenth century. Women of all classes had only the most limited rights of possession in their own bodies and property yet, as this remarkable book shows, women of all classes found room to manoeuvre within the narrow limits imposed on them. Upper-class women frequently circumvented the onerous limitations of the law, while middle-class women sought through reform to change their legal status. For working-class women, such legal changes were irrelevant, but they too found ways to ameliorate their position. Joan Perkin demonstrates clearly in this outstanding book, full of human insights, that women were not content to remain inferior or subservient to men.

**Women and Marriage in Nineteenth-Century England**

The publication of The London Pianoforte School (ed. Nicholas Temperley) twenty years ago, launched a proliferation of research on music for the piano during the late eighteenth and nineteenth centuries. It also expanded research into the developments of musical life in London--for a time the centre of piano manufacturing, publishing and performance. However, nothing has focused on the piano exclusively within Britain. The eleven chapters in this volume explore major issues surrounding the instrument, its performers and music within an expanded geographical context created by the spread of the instrument and the growth of concert touring.

**The Piano in Nineteenth-century British Culture**

Early in the nineteenth century French art was largely rejected by British artists, critics and patrons. This rejection reflected both constant political opposition to France over the preceding 130 years and the growth of cultural nationalism in Britain. During the nineteenth century this hostility was gradually replaced by an acceptance and even enthusiasm for French culture, which transformed British art. This book charts the impact of French culture on British art and, to a lesser extent, the influence of British art in France during the nineteenth century. Thoroughly original, it is the first full overview of artistic and cultural relations between the two most important nations for the visual arts of the period. Political conflict between the two countries was replaced during the course of the century by a new internationalism and by a general acceptance of free trade. Romanticism was a common ideal. Cosmopolitan Whig collectors began to collect contemporary French art. The British and French royal families became interested in the art of the other country. French artists travelled to England often as refugees or as economic migrants. widely exhibited in England by enterprising dealers. French artistic training was greatly admired in Britain. French classicist idealism inspired English history painters, and French tonal naturalism was studied by British genre and landscape painters. British artists travelling in France admired many aspects of culture, life and landscape there. The Gothic Revival in England had important
French connections. French naturalism in anatomy and technical expertise in bronze revived British sculpture. New serious English art periodicals devoted much space to French art. British moral objections to French art weakened. The new role of women in cultural life proved to be another link between the two nations. Previous studies of this subject have been largely confined to the importance of Romanticism and Impressionism; this book covers the entire field and offers an encyclopaedic account of all aspects of the British reception of French art in the nineteenth century. It will be a vital resource for all those working in the area for the foreseeable future.

The Oxford History of the British Empire: Volume III: The Nineteenth Century

We take liberalism to be a set of ideas committed to political rights and self-determination, yet it also served to justify an empire built on political domination. Uday Mehta argues that imperialism, far from contradicting liberal tenets, in fact stemmed from liberal assumptions about reason and historical progress.

Confronted with unfamiliar cultures such as India, British liberals could only see them as backward or infantile. In this, liberals manifested a narrow conception of human experience and ways of being in the world. Ironically, it is in the conservative Edmund Burke—a severe critic of Britain's arrogant, paternalistic colonial expansion—that Mehta finds an alternative and more capacious liberal vision. Shedding light on a fundamental tension in liberal theory, Liberalism and Empire reaches beyond post-colonial studies to revise our conception of the grand liberal tradition and the conception of experience with which it is associated.

The Historical Imagination in Nineteenth-Century Britain and the Low Countries

This edited collection offers multi-disciplinary reflections and analysis on a variety of themes centred on nineteenth century executions in the UK, many specifically related to the fundamental change in capital punishment culture as the execution moved from the public arena to behind the prison wall. By examining a period of dramatic change in punishment practice, this collection of essays provides a fresh historical perspective on nineteenth century execution culture, with a focus on Scotland, Wales and the regions of England. From Public Spectacle to Hidden Ritual has two parts. Part 1 addresses the criminal body and the witnessing of executions in the nineteenth century, including studies of the execution crowd and executioners' memoirs, as well as reflections on the experience of narratives around capital punishment in museums in the present day. Part 2 explores the treatment of the execution experience in the print media, from the nineteenth and into the twentieth century. The collection draws together contributions from the fields of Heritage and Museum Studies, History, Law, Legal History and Literary Studies, to shed new light on execution culture in nineteenth century Britain. This volume will be of interest to students and academics in the fields of criminology, heritage and museum studies, history, law, legal history, medical humanities and socio-legal studies.

Manliness and Masculinities in Nineteenth-Century Britain
Banking, borrowing, investing, and even losing money - in other words, participating in the modern financial system - seem like routine activities of everyday life. This book looks at how this came to be the case by examining the history of financial instruments and representations of finance in 18th and 19th century Britain.

**Nineteenth-century British Novelists on the Novel**

This is the first full-length study of Irish Ribbonism, tracing the development of the movement from its origins in the Defender movement of the 1790s to the latter part of the century when the remnants of the Ribbon tradition found solace in a new movement: the quasi-constitutional affinities of the Ancient Order of Hibernians. Placing Ribbonism firmly within Ireland's long tradition of collective action and protest, this book shows that, owing to its diversity and adaptability, it shared similarities, but also stood apart from, the many rural redresser groups of the period and showed remarkable longevity not matched by its contemporaries. The book describes the wider context of Catholic struggles for improved standing, explores traditions and networks for association, and it describes external impressions. Drawing on rich archives in the form of state surveillance records, 'show trial' proceedings and press reportage, the book shows that Ribbonism was a sophisticated and durable underground network drawing together various strands of the rural and urban Catholic populace in Ireland and Britain. Ribbon Societies in Nineteenth-Century Ireland and its Diaspora is a fascinating study that demonstrates Ribbonism operated more widely than previous studies have revealed.

**The Working-Class Intellectual in Eighteenth- and Nineteenth-Century Britain**

The Industrial Revolution was a pivotal point in British history that occurred between the mid-eighteenth and mid-nineteenth centuries and led to far reaching transformations of society. With the advent of revolutionary manufacturing technology productivity boomed. Machines were used to spin and weave cloth, steam engines were used to provide reliable power, and industry was fed by the construction of the first railways, a great network of arteries feeding the factories. Cities grew as people shifted from agriculture to industry and commerce. Hand in hand with the growth of cities came rising levels of pollution and disease. Many people lost their jobs to the new machinery, whilst working conditions in the factories were grim and pay was low. As the middle classes prospered, social unrest ran through the working classes, and the exploitation of workers led to the growth of trade unions and protest movements. In this Very Short Introduction, Robert C. Allen analyzes the key features of the Industrial Revolution in Britain, and the spread of industrialization to other countries. He considers the factors that combined to enable industrialization at this time, including Britain's position as a global commercial empire, and discusses the changes in technology and business organization, and their impact on different social classes and groups. Introducing the "winners" and the "losers" of the Industrial Revolution, he looks at how the changes were reflected in evolving government policies, and what contribution these made to the economic transformation. ABOUT THE SERIES: The Very Short
Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

**Europe, Empire, and Spectacle in Nineteenth-Century British Music**

Railways presented nineteenth century governments with political as well as economic problems. The book traces government regulation of British railways from its beginnings in 1840.

**British Women in the Nineteenth Century**

This is the first book to provide comprehensive coverage of the full range of philosophical writing in Britain in the nineteenth century. A team of experts provide new accounts of both major and lesser-known thinkers, and explores the diverse approaches in the period to logic and metaphysics, the passions, morality, criticism, and politics.--

**Nineteenth Century Britain, 1815-1914**

**Jews in Nineteenth-Century Britain**

This book examines Jewish communities in Britain in an era of immense social, economic and religious change: from the acceleration of industrialisation to the end of the first phase of large-scale Jewish immigration from Europe. Using the 1851 census alongside extensive charity and community records, Jews in Nineteenth-Century Britain tests the impact of migration, new types of working and changes in patterns of worship on the family and community life of seven of the fastest-growing industrial towns in Britain. Communal life for the Jews living there (over a third of whom had been born overseas) was a constantly shifting balance between the generation of wealth and respectability, and the risks of inundation by poor newcomers. But while earlier studies have used this balance as a backdrop for the story of individual Jewish communities, this book highlights the interactions between the people who made them up. At the core of the book is the question of what membership of the 'imagined community' of global Jewry meant: how it helped those who belonged to it, how it affected where they lived and who they lived with, the jobs that they did and the wealth or charity that they had access to. By stitching together patterns of residence, charity and worship, Alysa Levene is here able to reveal that religious and cultural bonds had vital functions both for making ends meet and for the formation of identity in a period of rapid demographic, religious and cultural change.

**French Art in Nineteenth-century Britain**

With cheaper publishing costs and the explosion of periodical publishing, the
influence of New World travel narratives was greater during the nineteenth century than ever before, as they offered an understanding not only of America through British eyes, but also a lens through which nineteenth-century Britain could view itself. Despite the differences in purpose and method, the writers and artists discussed in Nineteenth-Century British Travelers in the New World—from Fanny Wright arriving in America in 1818 to the return of Henry James in 1904, and including Charles Dickens, Frances Trollope, Isabella Bird, Fanny Kemble, Harriet Martineau, and Robert Louis Stevenson among others, as well as artists such as Eyre Crowe—all contributed to the continued building of America as a construct for audiences at home. These travelers' stories and images thus presented an idea of America over which Britons could crow about their own supposed sophistication, and a democratic model through which to posit their own future, all of which suggests the importance of transatlantic travel writing and the ‘idea of America’ to nineteenth-century Britain.

**A Strange Business**

A Companion to Nineteenth-Century Britain presents 33 essays by expert scholars on all the major aspects of the political, social, economic and cultural history of Britain during the late-Georgian and Victorian eras. Truly British, rather than English, in scope. Pays attention to the experiences of women as well as of men. Illustrated with maps and charts. Includes guides to further reading.

**The Victorian Visitors**

In Britain, the period that stretches from the middle of the eighteenth century to the mid-nineteenth century marks the emergence of the working classes, alongside and in response to the development of the middle-class public sphere. This collection contributes to that scholarship by exploring the figure of the "working-class intellectual," who both assimilates the anti-authoritarian lexicon of the middle classes to create a new political and cultural identity, and revolutionizes it with the subversive energy of class hostility. Through considering a broad range of writings across key moments of working-class self-expression, the essays reevaluate a host of familiar writers such as Robert Burns, John Thelwall, Charles Dickens, Charles Kingsley, Ann Yearsley, and even Shakespeare, in terms of their role within a working-class constituency. The collection also breaks fresh ground in eighteenth- and nineteenth-century scholarship by shedding light on a number of unfamiliar and underrepresented figures, such as Alexander Somerville, Michael Faraday, and the singer Ned Corvan.

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