

A Working Bibliography Robert Tressell Union History

A novel that touches the deep emotional chords within the reader. The narrative denounces capitalism and relates the struggle of two workers who have set out to defeat their poverty. It is an indictment on religious authority and the elite that enslaves the majority. An engrossing and thought-provoking book that highlights the bright-side of Socialism. A History of Irish Working-Class Writing provides a wide-ranging and authoritative chronicle of the writing of Irish working-class experience. Ground-breaking in scholarship and comprehensive in scope, it is a major intervention in Irish Studies scholarship, charting representations of Irish working-class life from eighteenth-century rhymes and songs to the novels, plays and poetry of working-class experience in contemporary Ireland. There are few narrative accounts of Irish radicalism, and even fewer that engage 'history from below'. This book provides original insights in these relatively untilled fields. Exploring workers' experiences in various literary forms, from early to late capitalism, the twenty-two chapters make this book an authoritative and substantial contribution to Irish studies and English literary studies generally.

Originally published in 1987 Barnaby Rudge is a comprehensive collection of bibliographical resources surrounding Dickens fifth novel Barnaby Rudge. The book addresses what the author terms, a 'prevalent lack of research' surrounding the novel. The collection lists bibliographic references which not only looks at the novel itself, but also covers older resources that interested Dicken's first critics, such as the originality of the settings and characters. The book's core focus is examining the novel's historical subject matter in the context of the social and political context in which it was written. The book acts as a core resource for research on Barnaby Rudge.

A comprehensive introduction to working-class literature over the last 150 years showing how many of these texts have consistently challenged dominant literary, critical and social values. It combines an extensive survey and bibliography with a commitment to working-class writing as a vital area of literary study.

Raymond Williams's work was always concerned with the relation between culture and society. This book focuses on specific texts and authors, exploring the historical and cultural sources of their particular forms of writing. In it, Williams examines dramatic form and language in Racine and Shakespeare; the politics of fiction in the English Jacobin novel; David Hume and Charles Dickens and the changing characteristics of English prose; Robert Tressell, The Ragged-Trousered Philanthropists, and the role of region and class in the English novel. Also included are Williams's reflections on the rise of English studies, on their crisis as the literary traditions of Cambridge University were beset by the 'structuralist controversy', and on the wider implications of this redefinition of the critical field.

The Musical Salvationist frames the Salvation Army's contribution to British musical life through the life story of composer, arranger and musical editor Richard Slater (1854-1939), popularly known as the 'Father of Salvation Army Music', drawing on his detailed hand-written diaries.

First published in 1971. The book examines the presentation of the urban and industrial working classes in Victorian fiction. It considers the different types of working men and women who appear in fiction, the environments they are shown to inhabit, and the use of phonetics to indicate the sound of working class voices. Evidence is drawn from a wide range of major and minor fiction, and new light is cast on Dickens, Mrs Gaskell, Charles Kingsley, George Gissing, Rudyard Kipling and Arthur Morrison. This book would be of interest to students of literature, sociology and history.

Amy Levy has risen to prominence in recent years as one of the most innovative and perplexing writers of her generation. Embraced by feminist scholars for her radical experimentation with queer poetic voice and her witty journalistic pieces on female independence, she remains controversial for her representations of London Jewry that draw unmistakably on contemporary antisemitic discourse. Amy Levy: Critical Essays brings together scholars working in the fields of Victorian cultural history, women's poetry and fiction, and the history of Anglo-Jewry. The essays trace the social, intellectual, and political contexts of Levy's writing and its contemporary reception. Working from close analyses of Levy's texts, the collection aims to rethink her engagement with Jewish identity, to consider her literary and political identifications, to assess her representations of modern consumer society and popular culture, and to place her life and work within late-Victorian cultural debate. This book is essential reading for undergraduate and postgraduate students offering both a comprehensive literature review of scholarship-to-date and a range of new critical perspectives. Contributors: Susan David Bernstein, University of Wisconsin-Madison Gail Cunningham, Kingston University Elizabeth F. Evans, Pennsylvania State University-DuBois Emma Francis, Warwick University Alex Goody, Oxford Brookes University T. D.

Olverson, University of Newcastle upon Tyne Lyssa Randolph, University of Wales, Newport Meri-Jane Rochelson, Florida International University

This award-winning multi-volume series is dedicated to making literature and its creators better understood and more accessible to students and interested readers, while satisfying the standards of librarians, teachers and scholars. Dictionary of Literary Biography provides reliable information in an easily comprehensible format, while placing writers in the larger perspective of literary history. Dictionary of Literary Biography systematically presents career biographies and criticism of writers from all eras and all genres through volumes dedicated to specific types of literature and time periods. For a listing of Dictionary of Literary Biography volumes sorted by genre click here. 01

More than 500 alphabetically arranged entries by more than 200 expert contributors overview the complex relationship between literature and politics.

The author looks at class-specific writing as a mode of resistance developed within the modern British working-class literary project. She focuses on fictional narratives produced between 1890 and 1945 and analyzes the historical forces that fostered the development of an identifiable class outlook, such as the rise of the Labour party, trade union activism, and the Labour College movement. She discusses the public/private domain of working-class culture, and romance and the politics of resistance in working-class writing. Annotation copyright by Book News, Inc., Portland, OR

Heritage, Labour and the Working Classes is both a celebration and commemoration of working class culture. It contains sometimes inspiring accounts of working class communities and people telling their own stories, and weaves together examples of tangible and intangible heritage, place, history, memory, music and literature. Rather than being framed in a 'social inclusion' framework, which sees working class culture as a deficit, this book addresses the question "What is labour and working class heritage, how does it differ or stand in opposition to dominant ways of understanding heritage and history, and in what ways is it used as a contemporary resource?" It also explores how heritage is used in working class communities and by labour organizations, and considers what meanings and significance this heritage may have, while also identifying how and why communities and their heritage have been excluded. Drawing on new scholarship in heritage studies, social memory, the public history of labour, and

new working class studies, this volume highlights the heritage of working people, communities and organizations. Contributions are drawn from a number of Western countries including the USA, UK, Spain, Sweden, Australia and New Zealand, and from a range of disciplines including heritage and museum studies, history, sociology, politics, archaeology and anthropology. *Heritage, Labour and the Working Classes* represents an innovative and useful resource for heritage and museum practitioners, students and academics concerned with understanding community heritage and the debate on social inclusion/exclusion. It offers new ways of understanding heritage, its values and consequences, and presents a challenge to dominant and traditional frameworks for understanding and identifying heritage and heritage making.

The *Dictionary of Labour Biography* has an outstanding reputation as a reference work for the study of nineteenth and twentieth century British history. Volume XIV maintains this standard of original and thorough scholarship. Each entry is written by a specialist drawing on an array of primary and secondary sources. The biographical essays engage with recent historiographical developments in the field of labour history. The scope of the volume emphasises the ethnic and national diversity of the British labour movement and neglected political traditions.

According to Orwell, the North was 'a strange country.' In an industrial landscape, its inhabitants seem to inhabit a bleak world caught in the gaze of 1930s realism. Such stereotypes have been tenacious. This book challenges these stereotypes, establishing the strategic and mobile nature of 'the North' and the effects of literary realism.

This is a landmark intellectual history of Britain's working classes from the preindustrial era to the twentieth century. Drawing on workers' memoirs, social surveys, library registers, and more, Jonathan Rose uncovers which books people read, how they educated themselves, and what they knew. A new preface addresses the continuing relevance of the book amidst the upheavals of the present day. "An astonishing book."—Ian Sansom, *The Guardian* "A passionate work of history. . . . Rose has written a work of staggering ambition."—Daniel Akst, *Wall Street Journal* Winner of the SHARP Book History Prize, the American Philosophical Society's Jacques Barzun Prize, and the British Council Prize cowinner of the Longman-History Today Book of the Year Prize for 2001; named one of the finest books of 2001 by *The Economist*.

The terms patriarchy, institutional racism, sustainable development and alienation may be familiar but this familiarity is often removed from the analytical contexts in which these ideas emerged. This book provides a series of rich reflections on the interaction between the radical ideas associated with these and other authors, and political action in Ireland. The classic texts that comprise the focal point for each chapter were selected by the contributors, many of whom straddle the boundaries of academia and activism. Each essay provides an account of the contributor's personal encounters with the text, opens up the key mobilising ideas and considers how the text has the potential invigorate the political imagination of contemporary oppositional politics. This book will be of interest to students in the social sciences, especially sociology and Irish studies and will appeal to those interested or involved in political activism of any variety.

This study argues that the Europe which is now being united was originally the product of the French revolution, 1789-95, and then formed by the emergent industrial capitalism. Given the prediction - and fear - that the new working class would launch another revolution which would spread, the author investigates why that did not in fact prove to be the case. Rather, the new working classes were incorporated as part of the dynamics of capitalist development.

This book examines writing which is concerned with the period of the 'poor white problem' and the 'poor white solution' (1870s–1940s) in Southern Africa. It argues that 'poor white' is not a narrow economic category, but describes those who threaten to collapse boundaries—racial, sexual, and class boundaries. It studies four writers who migrate between Britain and Southern Africa, who engage with the 'problem' and the 'solution,' and who foreground ambiguity in their ambiguously genred texts. Olive Schreiner and Doris Leasing highlight the 'problem' as they embrace the threat posed by poor whites, while Robert Tressell and Daphne Anderson foreground the 'solution' as they argue for the incorporation of the poor into imperial myths about white homogeneity and upward mobility. Based on an historical approach, this book explores three premises. The first premise is that poor white is a liminal category, that it encompasses economic failures and social transgressors. The second premise is that Southern African life writing engages with its historical and political moment. The third premise is that philanthropy is central to the articulation of the 'problem' and the 'solution.' The final concluding chapter reflects upon the re-emergence of poor whiteism since the end of Apartheid and the collapse of Zimbabwe, and reflects upon the problem of black poverty.

The British empire was a huge enterprise. To foreigners it more or less defined Britain in the nineteenth and early twentieth centuries. Its repercussions in the wider world are still with us today. It also had a great impact on Britain herself: for example, on her economy, security, population, and eating habits. One might expect this to have been reflected in her society and culture. Indeed, this has now become the conventional wisdom: that Britain was steeped in imperialism domestically, which affected (or infected) almost everything Britons thought, felt, and did. This is the first book to examine this assumption critically against the broader background of contemporary British society. Bernard Porter, a leading imperial historian, argues that the empire had a far lower profile in Britain than it did abroad. Many Britons could hardly have been aware of it for most of the nineteenth century and only a small number was in any way committed to it. Between these extremes opinions differed widely over what was even meant by the empire. This depended largely on class, and even when people were aware of the empire, it had no appreciable impact on their thinking about anything else. Indeed, the influence far more often went the other way, with perceptions of the empire being affected (or distorted) by more powerful domestic discourses. Although Britain was an imperial nation in this period, she was never a genuine imperial society. As well as showing how this was possible, Porter also discusses the implications of this attitude for Britain and her empire, and for the relationship between culture and imperialism more generally, bringing his study up to date by including the case of the present-day USA.

A pioneering study of Victorian and Edwardian fatherhood, investigating what being, and having, a father meant to working-class people. Based on working-class autobiography, the book challenges dominant assumptions about absent or 'feckless' fathers, and reintegrates the paternal figure within the emotional life of families. Locating autobiography within broader social and cultural commentary, Julie-Marie Strange considers material culture, everyday practice, obligation, duty and comedy as sites for the development and expression of complex emotional lives. Emphasising the importance of separating men as husbands from men as fathers, Strange explores how emotional ties were formed between fathers and their children, the models of fatherhood available to working-class men, and the ways in which fathers interacted with children inside and outside the home. She explodes the myth that working-class interiorities are inaccessible or unrecoverable, and locates life stories in the context of other sources, including social surveys, visual culture and popular fiction.

"Tressell: The Real Story of 'The Ragged Trousered Philanthropists' describes the author's life, puts the book in its historical context and traces its success over the past ninety-odd years. It shows that The Ragged Trousered Philanthropists is about socialist values and their continued relevance at a time when we are being told that capitalism is here for ever; that greed is good; that war, famine, poverty, racism and oppression are natural, normal and permanent features of life on Planet Earth. Crucially, Tressell's passionate, compassionate denunciation of the capitalist 'system' is about hope, so little wonder The Ragged Trousered Philanthropists is selling very well indeed in these anti-capitalist days."--BOOK JACKET.

Millions of men volunteered to leave home, hearth and family to go to a foreign land to fight in 1914, the start of the biggest war in British history. It was a war fought by soldier-citizens, millions strong, most of whom had volunteered willingly to go. They made up the army that first held, and then, in 1918, thrust back the German Army to win the Great War. The British 'Tommy' has been lionized in the decades since the war, but little attention has been made in the literature to what motivated the ordinary British man to go to France, especially in the early years when Britain relied on the voluntary system to fill the ranks. Why would a regular working-class man leave behind his job, family and friends to go to fight a war that defended not British soil, but French? Why would a British man risk his life to defend places whose names he could pronounce only barely, if at all? This book answers why, in the words of the men who were there. Young and old, from cities and country, single and married, they went to war willingly and then carried their experiences of being a part of the Great War, and why they chose such a difficult and dangerous path.

Revisiting Robert Tressell's Mugsborough Cambria Press The Ragged Trousered Philanthropists Easyread Comfort Edition ReadHowYouWant.com

Idle Hands is the first major social history of unemployment in Britain covering the last 200 years. It focuses on the experiences of working people in becoming unemployed, coping with unemployment and searching for work, and their reactions and responses to their problems. Direct evidence of the impact of unemployment drawn from extensive personal biographies complements economic and statistical analysis.

Home in British Working-Class Fiction offers a fresh take on British working-class writing that turns away from a masculinist, work-based understanding of class in favour of home, gender, domestic labour and the family kitchen. As Nicola Wilson shows, the history of the British working classes has often been written from the outside, with observers looking into the world of the inhabitants. Here Wilson engages with the long cultural history of this gaze and asks how 'home' is represented in the writing of authors who come from a working-class background. Her book explores the depiction of home as a key emotional and material site in working-class writing from the Edwardian period through to the early 1990s. Wilson presents new readings of classic texts, including The Ragged Trousered Philanthropists, Love on the Dole and Saturday Night and Sunday Morning, analyzing them alongside works by authors including James Hanley, Walter Brierley, Lewis Grassic Gibbon, Buchi Emecheta, Pat Barker, James Kelman and the rediscovered 'ex-mill girl novelist' Ethel Carnie Holdsworth. Wilson's broad understanding of working-class writing allows her to incorporate figures typically ignored in this context, as she demonstrates the importance of home's role in the making and expression of class feeling and identity.

The Ragged-Trousered Philanthropists is a novel by Robert Tressell first published in 1914 after his death in 1911. An explicitly political work, it is widely regarded as a classic of working-class literature.

Robert Noonan, whose pseudonym was Robert Tressell, was born in Dublin, Ireland, in 1870, and died in Liverpool, England, in 1911. During his short life, he lived in three countries, Ireland, South Africa, and England, and was involved in and exposed to a range of progressive issues such as Irish nationalism, Boer nationalism, socialism, anti-imperialism, the co-operative movement, and the women's suffrage campaign. He endured the poverty of a painter and sign-writer's wages, struggled to convert his fellow workers to socialism, experienced an acrimonious and ultimately secret divorce in South Africa, raised a daughter on his own, dreamed of a better life in Canada, and wrote a novel. The Ragged Trousered Philanthropists was first published posthumously in 1914. The narrative provided a focus for his view of society and its imperial and capitalist structures; it was a "map" that he hoped would guide a future working class to consciousness. It was desperately hard to write, particularly since he was labouring for fifty-six hours a week at times and suffering from a serious illness, likely tuberculosis. The text covers some sixteen hundred handwritten folio pages. Before he left for Liverpool in 1910, ostensibly to secure passages for him and his daughter to emigrate to Canada, he left the manuscript with his daughter, Kathleen. She eventually sold it to the maverick publisher, Grant Richards, for twenty-five pounds. Once published, it proved to be a best seller, both in its heavily abridged editions (1914, 1918) and, since 1955, in its full edition. Much of this biography--particularly Tressell's Irish, South African, and gendered experiences--has been omitted or treated as incidental. Readings of Tressell's life and text have centered on their English, working-class, and socialist elements. The late Fred Ball researched the first biography more than thirty years after Tressell's death, using the only editions of the text available. These were seriously edited and abridged by Jessie Pope for Grant Richards; her preface maintained that the writer was a "genuine working-class man." The Ragged Trousered Philanthropists was mostly seen as the work of a working-class writer; there was no reason to think otherwise. Some recent scholarship disturbs the text's perceived neatness, pointing out its elitism and middle-class proclivities; and some work re-contextualizes Tressell's book, placing it within modernist, Irish, South African, and gendered frameworks. The narrative the authors present is not out of step with the so-called "real" world, in fact, it engages with popular reception and debates. This revolutionary book is an edited collection of essays on Robert Tressell's, The Ragged Trousered Philanthropists. While two such books were published in the 1980s, The Robert Tressell Papers (1982) and The Robert Tressell Lectures, 1981-1988 (1988), both largely (with only a few brief exceptions) rehearsed the dominant narrative of the text and author as vigorously and unproblematically working class, masculine, and English. This volume will introduce readers to an array of voices and perspectives, specifically those of women and international readers. The book comprises work by academics, a librarian, and the widow of Tressell's biographer, Fred Ball. The focus is on continuity and change in terms of how Tressell's text is read. Revisiting Robert Tressell's Mugsborough will be an important book for all literature collections.

Accusations of betrayal played a significant role in the shaping and maintenance of solidarity in socialist and other modern radical political organisations in Australia and Britain. This fascinating study of trust and betrayal focuses on case studies of 6 'rats' or renegades: H.H. Champion; William Trenwith; John Burns; Albert Victor Grayson; Adela Pankhurst Walsh; and Ada Holman. Renegades and Rats will appeal to scholars of history and sociology alike, and to anyone interested in the subject of trust: what it is, and how it is lost.

Richard Hoggart is regarded as one of the 'inventors' of Cultural Studies. His work traversed academic and social boundaries. With the resurgent interest in his work today, this is a timely reevaluation of this foundational figure in Cultural Studies, a critical but friendly review of both Hoggart's work and reputation. The authors use new archival sources to reevaluate Hoggart's intellectual and ethical influence, arguing that most attacks on his positions have been misplaced and even malevolent, and urging his importance for today's world. Chapters address Hoggart's contradictory and restless relationship with academic history; his uneasy but fruitful relationship with the idea of the 'working-class intellectual'; his engagement with policy related work inside and outside the academy; his adaptation of methods of literary analysis and the political implications of his own style; and the politics of autobiography.

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