

Nineteenth Century Britain A Very Short Introduction Very Short Introductions

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.

This is a study of two conflicting trends in nineteenth-century Britain: the promotion of integration and unity, and the commitment to preserve regional diversity. In the last century communications between different parts of Britain improved enormously, through the spread of railways, the penny post, newspapers, and increased affluence which enabled more people to take holidays; but this did not necessarily lead to uniformity. The Scots and the Welsh in particular were concerned to retain their own 'nationality' and culture, yet in ways which would not lead to political separation. Professor Robbins examines the various aspects which served to unite or divide the regions: the role of the church and religious beliefs, patterns of eating and drinking, the political system, commercial development, the educational system, language, literature, and music. He concludes that there was a 'British' nation which was consolidated through the century. Although not uniform in character, it held together during the supreme test of the First World War, under the political guidance of a Welshman whose first language was not English and the spiritual guidance of an Archbishop of Canterbury who was a Scot. The relationship between region and state still lies at the heart of today's concerns with local government, devolution, and the North/South divide, and this stimulation account of the making of the modern nation will appeal to all interested in British history and politics.

In nineteenth-century Britain, learned societies and clubs became contested sites in which a new kind of identity was created: the charisma and persona of the scholar, of the intellectual.

During the mid-nineteenth century a debate arose over the form and functions of the public art museum in Britain. Various occurrences caused new debates in Parliament and in the press about the purposes of the public museum which checked the relative complacency with which London's national collections had hitherto been run. This book examines

these debates and their influence on the development of professionalism within the museum, trends in collecting and tendencies in museum architecture and decoration. In so doing it accounts for the general development of the London museums between 1850 and 1880, with particular reference to the National Gallery. This involves analysis of art display and its relations with art historiography, alongside institutional and architectural developments at the British Museum, the South Kensington Museum and the National Gallery. It is argued that the underpinning factor in all of these developments was a reformulation of the public museum's mission, which was in turn related to the electoral reform movement. In a potential situation of mass enfranchisement, the 'masses' should be well educated; the museum was openly identified as a useful institution in this sense. This consideration also influenced approaches to collecting and arranging artworks and to configuring their architectural setting within the museum, allowing for displays to be instructive in specific ways.

Dissatisfaction with the British Museum and National Gallery buildings and their locations led to proposals to move the national collections, possibly merging and redefining them. Again the socio-political usefulness of the museum was key in determining where the national collections should be housed and in what form of building. This rich debate is analysed with full references to the various forums in and out of Parliament. Part one covers these issues in a thematic structure, examining all of the national collections, their interrelationships and their gradual development of discrete (yet sometimes arbitrary) museological territories. Part two focuses on the individual case of the National Gallery, observing how museological debate was brought to bear on the development of a specific institution. Every architectural development and redisplay is closely analysed in order to gauge the extent to which the products of debate were carried through into practice, and to comprehend the reasons why no museological grand project emerged in London.

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 Britain since 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.

This wide-ranging text provides a thematic account of British history centering on the eventful period of the 19th century. To the traditional, chronological account of historic happenings, the authors add a full range of thematic chapters examining political structures, ideologies, wars and international relations, economic and social history, religion, culture and ethnicity. Britain, as opposed to England, is the focus of the book. The coverage is enhanced with supplementary background information on key personalities and pivotal events, and numerous illustrations.

A fresh new approach to Victorian medievalism, showing it to be far from the preserve of the elite.

First published as part of the best-selling The Oxford Illustrated History of Britain, Kenneth Morgan's Very Short Introduction to Twentieth-Century Britain examines the forces of consensus and of conflict in twentieth-century Britain. The account covers the trauma of the First World War and the social divisions of the twenties; fierce domestic and foreign policy debates in the thirties; the impact of the Second World War for domestic transformation, popular culture and the loss of empire; the transition from the turmoil of the seventies to the aftermath of Thatcherism and the advent of New Labour. Throughout, cultural and artistic themes are woven into the analysis, along with the distinct national experiences of Scotland, Wales, and Ireland. The profound tension that shook the United Kingdom are juxtaposed against equally deep forces for stability, cohesion, and a sense of historic identity. 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.

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 era was a time of dramatic change. During this period Britain ruled the largest empire on earth, witnessed the expansion of democracy, and developed universal education and mass print culture. Both its imperial might and the fact that it had industrialised and urbanised decades before any other nation allowed it to dominate world politics and culture in many ways for the better part of the nineteenth century. Understanding the Victorians paints a vivid portrait of the era, combines broad survey with close analysis, and introduces students to the critical debates taking place among historians today. It emphasises class, gender, and racial and imperial positioning as constitutive of human relations, including the social, economic, cultural, political, and legal. Starting with the Queen Caroline Affair in 1820 and coming right up to the start of World War I in 1914, Steinbach's thematic chapters take in, amongst other things, the economy, gender, religion, the history of science and ideas, material culture and sexuality. With a clear introduction outlining the key themes of the period, including the issue of periodization, and with chronologies and suggestions for further reading, this is the ideal companion for all students of the nineteenth century"--

'I Hope I Don't Intrude' takes its title from the catch-phrase of the eponymous hero of the 1825 play Paul Pry, which was an immense success

on the London stage and then rapidly in New York and around the English-speaking world. It tackles the complex, multi-faceted subject of privacy in nineteenth-century Britain by examining the way in which the tropes, language, and imagery of the play entered public discourse about privacy in the rest of the century. The volume is not just an account of a play, or of late Georgian and Victorian theatre. Rather it is a history of privacy, showing how the play resonated through Victorian society and revealed its concerns over personal and state secrecy, celebrity, gossip and scandal, postal espionage, virtual privacy, the idea of intimacy, and the evolution of public and private spheres. After 1825 the overly inquisitive figure of Paul Pry appeared everywhere - in songs, stories, and newspapers, and on everything from buttons and Staffordshire pottery to pubs, ships, and stagecoaches - and 'Paul-Prying' rapidly entered the language. 'I Hope I Don't Intrude' is an innovative kind of social history, using rich archival research to trace this cultural artefact through every aspect of its consumer context, and using its meanings to interrogate the largely hidden history of privacy in a period of major transformations in the role of the home, mass communication (particularly the new letter post, which delivered private messages through a public service), and the state. In vivid and entertaining detail, including many illustrations, David Vincent presents the most thorough account yet attempted of a recreational event in an era which saw a decisive shift in consumer markets. His study casts fresh light on the perennial tensions between curiosity and intrusion that were captured in Paul Pry and his catchphrase. Giving a new account of the communications revolution of the period, it re-evaluates the role of the state and the market in creating a new regime of privacy. And its critique of the concept and practice of surveillance looks forward to twenty-first-century concerns about the invasion of privacy through new technologies.

Nineteenth-Century Britain: A Very Short Introduction OUP Oxford

In the first half of the nineteenth century the main employments open to young women in Britain were in teaching, dressmaking, textile manufacture and domestic service. After 1850, however, young women began to enter previously all-male areas like medicine, pharmacy, librarianship, the civil service, clerical work and hairdressing, or areas previously restricted to older women like nursing, retail work and primary school teaching. This book examines the reasons for this change. The author argues that the way femininity was defined in the first half of the century blinded employers in the new industries to the suitability of young female labour. This definition of femininity was, however, contested by certain women who argued that it not only denied women the full use of their talents but placed many of them in situations of economic insecurity. This was a particular concern of the Womens Movement in its early decades and their first response was a redefinition of feminity and the promotion of academic education for girls. The author demonstrates that as a result of these efforts, employers in the areas targeted began to see the advantages of employing young women, and young women were persuaded that working outside the home would not endanger their femininity.

Newly commissioned essays by leading scholars offer a comprehensive and authoritative overview of the diversity, range and impact of the newspaper and periodical press in nineteenth-century Britain. Essays range from studies of periodical formats in the nineteenth century - reviews, magazines and newspapers - to accounts of individual journalists, many of them eminent writers of the day. The uneasy relationship between the new 'profession' of journalism and the evolving profession of authorship is investigated, as is the impact of technological innovations, such as the telegraph, the typewriter and new processes of illustration. Contributors go on to consider the transnational and global dimensions of the British press and its impact in the rest of the world. As digitisation of historical media opens up new avenues of research, the collection reveals the centrality of the press to our understanding of the nineteenth century.

Examines the phenomenon of human exhibitions in nineteenth-century Britain and considers how this legacy informs understandings of race

and empire today.

This anthology brings together writings ranging from the canonical to the obscure that suggest the scope of responses--from wondrous celebration to apocalyptic horror--elicited by the advent and establishment of the factory system in nineteenth-century Britain. Addressing complex questions about the possible effects of mass production on human life and labor, this collection presents important works by John Ruskin, Thomas Carlyle, and William Morris alongside lesser-known selections from factory tourists' tales and inspectors' reports, Parliamentary testimony, a Luddite pamphlet, and a cotton mill worker's autobiography. These texts reveal the richness and complexity of the debates, contradictions, and conflicts that accompanied the rise of the factory as the most important site of commodity production. The selections are arranged and introduced in a way that helps students make sense of this complicated field. An introduction by the editor and a chronology of the British factory system help place the materials in their historical context. Ideal for courses in Victorian history, literature, and culture, *Factory Production in Nineteenth-Century Britain* will also interest students of industrial development and of the history of economics, urbanization, women's work, and childhood.

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.

This original collection of essays examines for the first time the place of 'saints' and sanctity in nineteenth-century Britain. Victorian England was swamped in numerous of horrific headlines of baby farming and murder. Not all were dark shadowy figures stalking behind cobbled streets, many were trusted faces with inviting adverts in the local gazettes, while at the end of the 19th century, most people were shaken by the crimes of Jack the Ripper, often just as gory murders were happening. Amelia Dyer, the infamous baby killer known as the 'angel maker', spent three decades on a secret dark world and murdered 200 infants, possibly more. Many more killers were whose lives had taken a turn for the worst, known as unfortunates, had taken to crime to survive one of the most difficult times in the city's history. These few stories alone show how dangerous London was in the Victorian era.

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 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.

"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"--

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.

This collection of essays recovers the names and careers of nineteenth-century women playwrights.

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.

In nineteenth-century British society music and musicians were organized as they had never been before. This organization was manifested, in part, by the introduction of music into powerful institutions, both out of belief in music's inherently beneficial properties, and also to promote music occupations and professions in society at large. This book provides a representative and varied sample of the interactions between music and organizations in various locations in the nineteenth-century British Empire, exploring not only how and why music was institutionalized, but also how and why institutions became 'musicalized'. Individual essays explore amateur societies that promoted music-making; institutions

that played host to music-making groups, both amateur and professional; music in diverse educational institutions; and the relationships between music and what might be referred to as the 'institutions of state'. Through all of the essays runs the theme of the various ways in which institutions of varying formality and rigidity interacted with music and musicians, and the mutual benefit and exploitation that resulted from that interaction.

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.

This study, first published in 1982, is concerned with the nature of crime in nineteenth-century Britain, and explores the response of the community and the police authorities. Each chapter is linked by common themes and questions, and the topics described in detail range from popular forms of rural crime and protest, through crime in industrial and urban communities, to a study of the vagrant. The author pays special attention to the relationship between illegal activities and protest, and emphasizes the context and complexity of official crime rates and of many forms of criminal behaviour. This title will be of interest to students of history and criminology.

First published in 1998. This collection of original essays identifies and analyzes 19th-century women's theological thought in all its diversity, demonstrating the ways that women revised, subverted, or rejected elements of masculine theology in creating theologies of their own. While women's religion has been widely studied, this is the only collection of essays that examines 19th-century women's theology as such. A substantial introduction clarifies the relationships between religion and theology and discusses the barriers to women's participation in theological discourse as well as the ways women overcame or avoided these barriers. The essays analyze theological ideas in a variety of genres. The first group of essays discusses women's nonfiction prose, including women's devotional writings on the Apocalypse; devotional prose by Christina Rossetti and its similarities to the work of Hildegard von Bingen; periodical prose by Anna Jameson and Julia Wedgwood; and the letters of Harriet and Jemima Newman, sisters of John Henry Newman. Other essays examine the novel, presenting analysis of the theologies of novelists Emma Jane Worboise, Charlotte M. Yonge, and Mary Arnold Ward. Further essays discuss the theological ideas of two purity reformers, Josephine Butler and Ellice Hopkins, while the final essays move beyond Victorian Christianity to examine spiritualist and Buddhist theology by women. This collection will be important to students and scholars interested in Victorian culture and ideas-literary critics, historians, and theologians-and particularly to those in women's studies and religious studies.

The present volume of the Handbook of the History of Logic is designed to establish 19th century Britain as a substantial force in logic, developing new ideas, some of which would be overtaken by, and other that would anticipate, the century's

later capitulation to the mathematization of logic. British Logic in the Nineteenth Century is indispensable reading and a definitive research resource for anyone with an interest in the history of logic. - Detailed and comprehensive chapters covering the entire range of modal logic - Contains the latest scholarly discoveries and interpretative insights that answer many questions in the field of logic

Written over several decades and collected together for the first time, these richly detailed contextual studies by a leading historian of science examine the diverse ways in which cultural values and political and professional considerations impinged upon the construction, acceptance and applications of nineteenth century evolutionary theory. They include a number of interrelated analyses of the highly politicised roles of embryos and monsters in pre- and post- Darwinian evolutionary theorizing, including Darwin's; several studies of the intersection of Darwinian science and its practitioners with issues of gender, race and sexuality, featuring a pioneering contextual analysis of Darwin's theory of sexual selection; and explorations of responses to Darwinian science by notable Victorian women intellectuals, including the crusading anti-feminist and ardent Darwinian, Eliza Lynn Linton, the feminist and leading anti-vivisectionist Frances Power Cobbe, and Annie Besant, the bible-bashing, birth-control advocate who confronted Darwin's opposition to contraception at the notorious Knowlton Trial.

'This is stupendous. The British nineteenth century, in all its complexity, all its horror, all its energy, all its hopes is laid bare. This is the definitive history, and will remain so for generations' A.N. Wilson To live in Victorian Britain was to experience an astonishing series of changes, of a kind for which there was simply no precedent in the human experience. There were revolutions in transport, communication, work; cities grew vast; scientific ideas made the intellectual landscape unrecognizable. This was an exhilarating time, but also a horrifying one. In his major new book David Cannadine has created a bold, fascinating new interpretation of Victorian Britain. This was a country which saw itself at the summit of the world and by some measures this was indeed true. And yet it was a society also convulsed by doubt, fear and introspection. Repeatedly, politicians and writers felt themselves to be staring into the abyss and what is seen as an era of irritating self-belief was in practice obsessed by a sense of its own fragility, whether as a great power or as a moral force. Victorious Century is an extraordinarily enjoyable and stimulating book - its author catches the relish, humour and staginess of the age, but also the dilemmas of a kind with which we remain familiar today.

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.

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.

In the years between 1750 and 1868, English criminal justice underwent significant changes. The two most crucial developments were the gradual establishment of an organised, regular police, and the emergence of new secondary punishments, following the restriction in the scope of the death penalty. In place of an ill-paid parish constabulary, functioning largely through a system of rewards and common informers, professional police institutions were given the task of executing a speedy and systematic enforcement of the criminal law. In lieu of the severe and capriciously-administered capital laws, a penalty structure based on a proportionality between the gravity of crimes and the severity of punishments was erected as arguably a more effective deterrent of crime. This book, first published in 1981, examines the impact of these two important developments and casts new light on the way in which law enforcement evolved during the nineteenth century. This title will be of interest to students of history and criminology.

Much like the Information Age of the twenty-first century, the Industrial Age was a period of great social changes brought about by rapid industrialization and urbanization, speed of travel, and global communications. The literature, medicine, science, and popular journalism of the nineteenth century attempted to diagnose problems of the mind and body that such drastic transformations were thought to generate: a range of conditions or "diseases of modernity" resulting from specific changes in the social and physical environment. The alarmist rhetoric of newspapers and popular periodicals, advertising various "neurotic remedies," in turn inspired a new class of physicians and quack medical practices devoted to the treatment and perpetuation of such conditions. *Anxious Times* examines perceptions of the pressures of modern life and their impact on bodily and mental health in nineteenth-century Britain. The authors explore anxieties stemming from the potentially harmful impact of new technologies, changing work and leisure practices, and evolving cultural pressures and expectations within rapidly

changing external environments. Their work reveals how an earlier age confronted the challenges of seemingly unprecedented change, and diagnosed transformations in both the culture of the era and the life of the mind.

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

This book offers an innovative reassessment of the way Victorians thought and wrote about visual experience. It argues that new visual technologies gave expression to new ways of seeing, using these to uncover the visual discourses that facilitated, informed and shaped the way people conceptualised and articulated visual experience. In doing so, the book reconsiders literary and non-fiction works by well-known authors including George Eliot, Charles Dickens, G.H. Lewes, Max Nordau, Herbert Spencer, and Joseph Conrad, as well as shedding light on less-known works drawn from the periodical press. By revealing the discourses that formed around visual technologies, the book challenges and builds upon existing scholarship to provide a powerful new model by which to understand how the Victorians experienced, conceptualised, and wrote about vision.

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.

In nineteenth-century Britain, ahead of the rest of the world in economic development, many towns and cities grew to a size that only London had attained before. This volume focuses on the intellectual and controversial response of the period's leading men and women to the key issues of urbanization and its surrounding social problems. The extracts selected date from 1785 to 1909, and are drawn from the writings, reports and speeches of admirers of city life and its most passionate critics, optimists and alarmists, advocates of back-to-the-land panaceas, and reformers who aspired to control and reform cities. Contemporaries quoted include Dickens, Cobbett, Carlyle, Disraeli, Engels, Mrs Gaskell, Ruskin, Joseph Chamberlain, William Morris, Charles Booth, H.G. Wells and Seebohm Rowntree. In a valuable introduction the editor indicates the main preoccupations of the debate about the city, proposes a periodization for it, and shows its connections with other controversies and issues, as Victorian Britain found itself entering an 'age of great cities'. This book was first published in 1973.

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