The Crowd: British Literature And Public Politics

JOHN PLOTZ

"What a pleasure to read a skilled literary critic who has not only studied classic literary representations of crowds with sensitivity but also grounded them firmly in the actual political history that motivated and received those representations! John Plotz has built a bridge where only slippery stepping stones existed." CHARLES TILLY, author of Popular Contention in Great Britain, 1758-1854.
The Crowd: John Plotz 2000-12-03 This text sets out to demonstrate the influence of street crowds and political riots on literature in the period between 1800 and 1850. Notable works from the period are used to highlight the author's argument that crowds became a rival for the representational claims of the texts themselves.

The Crowd: John Plotz 2000-12-03 Between 1800 and 1850, political demonstrations and the tumult of a ballooning street life not only brought novel kinds of crowds onto the streets of London, but also fundamentally changed British ideas about public and private space. The Crowd sets out to demonstrate the influence of these new crowds, riots, and demonstrations on the period's literature. John Plotz offers compelling readings of works by Thomas De Quincey, Thomas Carlyle, William Wordsworth, Maria Edgeworth, and Charlotte Brontë, arguing that new "representative" crowds became a potent rival for the representational claims of literary texts themselves. As rivals in representation, these crowds triggered important changes not simply in how these authors depicted crowds, but in their notions of public life and privacy in general. The Crowd is the first book devoted to an analysis of crowds in British literature. In addition to this being a noteworthy and innovative contribution to literary criticism, it addresses ongoing debates in political theory on the nature of the public-political realm and offers a new reading of the contested public discourses of class, nation, and gender. In the end, it provides a sophisticated and rich analysis of an important facet of the beginning of the modern age.

Portable Property: John Plotz 2008 What fueled the Victorian passion for hair-jewelry and memorial rings? When would an everyday object metamorphose from commodity to precious relic? In Portable Property, John Plotz examines the new role played by portable objects in persuading Victorian Britons that they could travel abroad with religious sentiments, family ties, and national identity intact. In an empire defined as much by the circulation of capital as by force of arms, the challenge of preserving Englishness while living overseas became a central Victorian preoccupation, creating a pressing need for objects that could readily travel abroad as personifications of Britishness. At the same time a radically new relationship between cash value and sentimental associations arose in certain resonant mementoes--in teacups, rings, sprigs of heather, and handkerchiefs, but most of all in books. Portable Property examines how culture-bearing objects came to stand for distant people and places, creating or preserving a sense of self and community despite geographic dislocation. Victorian novels--because they themselves came to be understood as the quintessential portable property--tell the story of this change most clearly. Plotz analyzes a wide range of works, paying particular attention to George Eliot's Daniel Deronda, Anthony Trollope's Eustace Diamonds, and R. D. Blackmore's Lorna Doone. He also discusses Thomas Hardy and William Morris's vehement attack on the very notion of cultural portability. The result is a richer understanding of the role of objects in British culture at home and abroad during the Age of Empire.

Semi-Detached: John Plotz 2017-11-14 When you are half lost in a work of art, what happens to the half left behind? Semi-Detached delves into this state of being: what it means to be within and without our social and physical milieu, at once interacting and drifting away, and how it affects our ideas about aesthetics. The allure of many modern aesthetic experiences, this book argues, is that artworks trigger and provide ways to make sense of this oscillating, in-between place. John Plotz focuses on Victorian and early modernist writers and artists who understood their work as tapping into, amplifying, or giving shape to a suspended duality of experience. The book begins with the decline of the romantic tale, the rise of realism, and John Stuart Mill's ideas about social interaction and subjective perception.
Plotz examines Pre-Raphaelite paintings that take semi-detached states of attention as their subject and novels that treat provincial subjects as simultaneously peripheral and central. He discusses how realist writers such as Charles Dickens, George Eliot, and Henry James show how consciousness can be in more than one place at a time; how the work of William Morris demonstrates the shifting forms of semi-detachment in print and visual media; and how Willa Cather created a form of modernism that connected aesthetic dreaming and reality. Plotz concludes with a look at early cinema and the works of Buster Keaton, who found remarkable ways to portray semi-detachment on screen. In a time of cyberdependency and virtual worlds, when it seems that attention to everyday reality is stretching thin, Semi-Detached takes a historical and critical look at the halfway-thereness that audiences have long comprehended and embraced in their aesthetic encounters.

**Modernism and the Idea of the Crowd:** Judith Paltin 2020-10-31 This book argues that literary modernists engaged creatively with modernity's expanding forms of collective experience and performative identities; their work clarifies how popular subjectivity evolves from a nineteenth-century liberal citizenry to the contemporary sense of a range of political multitudes struggling with conditions of oppression.

**Crowd Control:** Susan Amanda Schuyler 2007

**American Book Publishing Record** 2000

**Victorian Review** 2001

**Technologies of Power in the Victorian Period Print Culture, Human Labor, and New Modes of Critique in Charles Dickens's Hard Times, Charlotte Bront's Shirley, and George Eliot's Felix Holt:** John Condon Murray 2014-05-14 This study examines the ways in which technological changes initiated during the Victorian period have led to the diminution of speech as a mode of critique. Much in the same ways that speech had been used to affirm intersubjectivity, print culture conditioned readers to accept uni-directional exchange of values and interests. It enabled the creation of a community of readers who would be responsive to the expansion of a industry and the emergence of a technical language and culture, a culture that precedes and predicts post-modern society. The purpose of this study is to employ Charlotte Bront's Shirley (1849), Charles Dickens's Hard Times (1854), and George Eliot's Felix Holt (1866) to evidence how the growth of capitalist production and the development of new technologies of industry within the early- to mid-Victorian periods inspired the prioritization of the printed word over oratory and speech as a means for fulfilling the linguistic power exchanges found common in spoken discourse. Inventions such as Friedrich Gottlob Koenig and Andreas Friedrich Bauer's high-speed printing press enabled mass production and low-cost readership among the working class, who experienced literacy on multiple levels: to educate themselves, to experience leisure and diversion, to confirm their religious beliefs, and to improve their labor skills. Much in the same ways that speech had been used to affirm intersubjectivity, print culture conditioned readers to accept uni-directional exchange of values and interests that would create a community of readers who would be responsive to the expansion of a new technical society and would eventually perform the routines of mechanized labor. This book employs Victorian novelists such as Charlotte Bront, Charles Dickens, and George Eliot to address representations of speech in fictional discourse. Critics like Nancy Armstrong and Garrett Stewart have considered these representations without addressing the ways in which print culture engendered and valued new forms of speech, forms which might re-engage critique of the human condition. More recent publications like The Crowd: British Literature and Public Politics, by
John Plotz, do not respond to the ways in which individuals use the collective voice of crowd formations to redefine and resituate their subjective identities. This book serves to fill this gap in Victorian studies. Victorian novels are not, of course, pure representations of Victorian reality. However, many working-class Victorians engaged texts as authentic representations of society. How working-class readers then reconstructed their personal narratives in actuality suggests the affects of social assimilation upon subjective identity and advances the claim that Victorian novels did not provide solutions to the social and economic maladies they reported. Rather, they contextualized social and cultural problems without recognizing the dangers of how the decontextualized imagination of the reader locates placement within the same ontological and epistemological assumptions. Technologies of Power in the Victorian Period is an informative study that will appeal to members of academic groups such as the British Women's Writer's Association and the North American Victorian Association. Although the book bears relevance to scholars and students of Victorian studies, it will also serve as a point of reference for curious readers engaged in studies of the effects of industrial technologies on language acquisition and dissemination during the nineteenth century.

**Representations** - 2000


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Crowds - Jeffrey Thompson Schnapp 2006 Crowds presents several layers of meditation on the phenomenon of collectivities, from the scholarly to the personal; it is the most comprehensive cross-disciplinary publication on crowds in modernity. For more information, visit http://shl.stanford.edu/Crowds

Fashionable People, Fashionable Society: Fashion, Gender, and Print Culture in England 1821-1861 - Sumiao Li 2008

Nineteenth-century Literature - 2005

Novel Professions - Jennifer Ruth 2006

Riots in Literature - David Bell 2008 Riots in Literature addresses representations of crowd disorder as manifestations of popular politics, including colonial and postcolonial contexts. The terms used to describe disorder are themselves, of course, contested. Words like a riot, a demonstration and a protest, not to mention ariot (TM) itself, denote a particular perspective based on an elitist taxonomy for dealing with social and cultural phenomena in society. Of primary concern is the way in which the text describes and designates crowd behaviour using the language of denigration, metaphors of the primitive and animalistic, brutal images, and silences, and where the mediation of the event is expressed in terms of the binary order/disorder. The contributors to this volume are interested in the analysis of the interaction of official political culture and crowd politics as represented in literature and orature, and how such representations contribute to the discourses of authority and subversion of their period. The essays are wide-ranging and explore the phenomenon of riots in literature through studies of popular risings in Shakespeare; Carlyle and the French Revolution; the Rebecca Riots in Wales; popular ballads and the Indian War of Independence in 1857, post-partition riots in India and Pakistan in the 1960s, township violence in South African fiction post-1948, the 1965 Watts riots in Los Angeles in detective fiction and avant garde disturbances in France of the 1920s and 1930s. Throughout the book, these essays focus attention on the tension-filled relationship that is perceived between literature and discourses of power and popular resistance.

Quarterly Index of Additions to the Milwaukee Public Library - Milwaukee Public Library 1896

Studies in English Literature - William Swinton 1893

Masters of British Literature - Robert A. Pratt 1958

British Books - 1907

The Musical Crowd in English Fiction, 1840-1910 - P. Weliver 2006-09-05 This book provides insight into how musical performances contributed to emerging ideas about class and national identity. Offering a fresh reading of bestselling fictional works, drawing upon crowd theory, climate theory, ethnology, science, music reviews and books by musicians to demonstrate how these discourses were mutually constitutive.

Forthcoming Books - Rose Arny 2000

The British National Bibliography - Arthur James Wells 2001

Cyclopædia of English Literature - Robert Chambers 1864

Imagining Inclusive Society in Nineteenth-Century Novels - Pam Morris 2004-06-08 In Imagining Inclusive Society in Nineteenth-Century Novels, Pam Morris traces a dramatic transformation of British public consciousness that occurred between the Reform Acts of 1832 and 1867. This brief period saw a shift from a naturalized acceptance of social hierarchy to a general imagining of a modern mass culture. Central to this collective revisioning of social relations was the pressure to restyle political leadership in terms of popular legitimacy, to develop a more inclusive mode of discourse within an increasingly heterogeneous public sphere and to find new ways of inscribing social distinctions and exclusions. Morris argues that in the transformed public sphere of mid-nineteenth-century Britain, the urbane code of civility collapsed under the strain of the conflicting interests that constitute mass society. It was replaced by a "code of sincerity," often manipulative and always ideological in that its inclusiveness was based upon a formally egalitarian assumption of mutual interiorities. The irresistible movement toward mass politics shifted the location of power into the public domain. Increasingly, national leaders sought to gain legitimacy by projecting a performance of charismatic "sincerity" as a flattering and insinuating mode of address to mass audiences. Yet, by the latter decades of the century, while the code of sincerity continued to dominate popular and political culture, traditional political and intellectual elites were reinscribing social distinctions and exclusions. They did so both culturally—by
articulating sensibility as skepticism, irony, and aestheticism—and scientifically—by introducing evolutionist notions of sensibility and attaching these to a rigorous disciplinary code of bodily visuality. Through an intensive, intertextual reading of six key novels (Bronte's Shirley, Thackeray's Henry Esmond, Dickens's Bleak House and Our Mutual Friend, Gaskell's North and South, and Eliot's Romola) and an array of Victorian periodicals and political essays, Morris analyzes just how actively novelists engaged in these social transformations. Drawing on a wide range of literary, cultural, and historical thinkers—Jürgen Habermas, Michel Foucault, Benedict Anderson, Mary Poovey, and Charles Tilly—Morris makes an original and highly sophisticated contribution to our understanding of the complex and always contested processes of imagining social inclusiveness.

**British Books- 1923**

**Pictures from an Institution**-Randall Jarrell 2010-03-25 Beneath the unassuming surface of a progressive women’s college lurks a world of intellectual pride and pomposity awaiting devastation by the pens of two brilliant and appalling wits. Randall Jarrell’s classic novel was originally published to overwhelming critical acclaim in 1954, forging a new standard for campus satire—and instantly yielding comparisons to Dorothy Parker’s razor-sharp barbs. Like his fictional nemesis, Jarrell cuts through the earnest conversations at Benton College—mischievously, but with mischief nowhere more wicked than when crusading against the vitriolic heroine herself. “A most literate account of a group of most literate people by a writer of power. . . . A delight of true understanding.”—Wallace Stevens “I’m greatly impressed by the real fun, the incisive satire, the closeness of observation, and in the end by a kind of sympathy and human warmth. It’s a remarkable book.”—Robert Penn Warren “Move over Dorothy Parker. Pictures . . . is less a novel than a series of poisonous portraits, set pieces, and endlessly quotable put-downs. Read it less for plot than sharp satire, Jarrell’s forte.”—Mary Welp “One of the Wittiest books of modern times.”—New York Times “[T]he father of the modern campus novel, and the Wittiest of them all. Extraordinary to think that ‘political correctness’ was so deliciously dissected 50 years ago.”—Noel Malcolm, Sunday Telegraph “A sustained exhibition of wit in the great tradition. . . . Immensely and very devastatingly shrewd.”—Edmund Fuller, Saturday Review “[A] work of fiction, and a dizzying and brilliant work of social and literary criticism. Not only ‘a unique and serious joke-book,’ as Lowell called it, but also a meditation made up of epigrams.”—Michael Wood

**The Publishers' Circular and Booksellers' Record of British and Foreign Literature- 1896**

A Critical Dictionary of English Literature, and British and American Authors, Living and Deceased, from the Earliest Accounts to the Middle of the Nineteenth Century-Samuel Austin Allibone 1859

A Critical Dictionary of English Literature and British and American Authors, Living and Deceased, from the Earliest Accounts to the Latter Half of the Nineteenth Century-Samuel Austin Allibone 1871

A Critical Dictionary of English Literature and British and American Authors-S. Austin Allibone 1874
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Catalogue of Literature, Drama, and Shakespeariana in the Kansas City Public Library-Kansas City Public Library (Kansas City, Mo.) 1900

Chamber's Cyclopaedia of English Literature-Robert Chambers 1923

Chambers's Cyclopaedia of English Literature-Robert Chambers 1903

Public Opinion- 1887

The Academy and Literature- 1877 The Poetical gazette; the official organ of the Poetry society and a review of poetical affairs, nos. 4-7 issued as supplements to the Academy, v. 79, Oct. 15, Nov. 5, Dec. 3 and 31, 1910

The Wisdom of Crowds-James Surowiecki 2005-08-16 In this fascinating book, New Yorker business columnist James Surowiecki explores a deceptively simple idea: Large groups of people are smarter than an elite few, no matter how brilliant—better at solving problems, fostering innovation, coming to wise decisions, even predicting the future. With boundless erudition and in delightfully clear prose, Surowiecki ranges across fields as diverse as popular culture, psychology, ant biology, behavioral economics, artificial intelligence, military history, and politics to show how this simple idea offers important lessons for how we live our lives, select our leaders, run our companies, and think about our world.

A Critical Dictionary of English Literature and British and American Authors-Samuel Austin Allibone 1899

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