

## Country Cottages A Cultural History

EcoGothic gardens in the long nineteenth century provides fresh approaches to contemporary ecocritical and environmental debates, providing new, compelling insights into material relationships between vegetal and human beings. Through twelve exciting essays, the collection demonstrates how unseen but vital relationships among plants and their life systems can reflect and inform human behaviours and actions. In these entertaining essays, human and vegetal agency is interpreted through ecocritical and ecoGothic investigation of uncanny manifestations in gardens – hauntings, psychic encounters, monstrous hybrids, fairies and ghosts – with plants, greenhouses, granges, mansions, lakes, lawns, flowerbeds and trees as agents and sites of uncanny developments. The collection represents the forefront of ecoGothic critical debate and will be welcomed by specialists in environmental humanities at every level, as a timely, innovative inclusion in ecoGothic studies.

The Ladies of Llangollen is the first book length critical study of Lady Eleanor Butler and Miss Sarah Ponsonby, whose 1778 elopement and five decades of “retirement” turned them into eighteenth century celebrities and pivotal figures in the historiography of female same-sex desire. Debates within the history of sexuality have long foundered over questions of what constitutes “proof” of past sexual desires and practices, and the nature of Butler and Ponsonby’s intimacy has been deemed inimical to productive critical consideration. In this ground-breaking study Fiona Brideoake attends to the archive of their shared life—written, performed, and enacted in the vernacular of the everyday—to argue that they embodied an early iteration of female celebrity in which their queerness registered less as the mark of some specified non-normativity than as the effect of their very public, very visible resistance to sexual legibility. Throughout their lives and afterlives, Butler and Ponsonby have been figured as chaste romantic friends, prototypical lesbians, Bluestockings, Romantic domestic archetypes, and proleptically feminist modernists. The Ladies of Langollen demonstrates that this heterogeneous legacy discloses the queerness of their performatively instantiated identities.

Gender and Landscape is a feminist inquiry into a long-ignored area of study: the landscape. Although there has been an exhaustive investigation into issues of gender as they intersect with space and place, very little has been written about the gendering of the landscape. This volume provides a bridge between feminist discussions of space and place as something 'lived' and landscape interpretations as something 'viewed'.

This collection of essays by French and British humanities scholars explores the complex relationship between the two nations in the long nineteenth century. Both countries contemplated the other with admiration and anxiety, using their best enemy to shape their own national identities. Mutual (In)Comprehensions is unique in the range of its coverage, which includes artistic, literary, economic, educational, social, and historical interpretations, interactions, and appropriations. British railway engineers consider the character of the French railway worker; a French illustrator portrays with disturbing insight the social divisions of Victorian London; British agricultural writers find cause for reflection in the condition of the French peasantry; and an English Anglo-Catholic considers the lessons for her church in the history of post-Reformation French Catholicism. French architects discover something to admire in the British Gothic Revival, while geographical societies on both sides of the Channel exhibit a spirit of international co-operation. Including the work of both established academics and young scholars, the collection demonstrates the significance of Franco-British interactions over the long nineteenth century, and shows that – as ever – British culture can only be fully understood within a Continental framework, and vice versa. This volume will appeal to scholars of Victorian culture, in particular French and British nineteenth-century literature and art, as well as to academics interested in the development of national identities and international cultural relations.

The Irish Cottage

The Ladies of Llangollen

Histories of Non-Human Disease Vectors

Professionalizing Rural Life in North America and Europe, 1880-1965

Women Poets in the Victorian Era

The History of Lady Julia Mandeville

A History of European Housing in Australia

Drawing on the difficult-to-access pamphlets, reports, periodical literature and political tracts, this five-volume set reproduces in facsimile a large number of neglected sources relating to rural life in the latter half of the nineteenth century. It is of interest to scholars in nineteenth-century studies and to all social historians.

Thomas Hardy’s Wessex is one of the great literary evocations of place, populated with colourful and dramatic characters. As lovers of his novels and poetry know, this ‘partly real, partly dream-country’ was firmly rooted in the Dorset into which he had been born. J. B. Bullen explores the relationship between reality and the dream, identifying the places and the settings for Hardy’s writing, and showing how and why he shaped them to serve the needs of his characters and plots. The locations may be natural or man-made, but they are rarely fantastic or imaginary. A few have been destroyed and some moved from their original site, but all of them actually existed, and we can still trace most of them on the ground today. Thomas Hardy: The World of his Novels is essential reading for students of literature and for all Hardy enthusiasts who want to gain new insights into his work

The Idea of the Cottage in English Architecture is a history of the late Georgian phenomenon of the architect-designed cottage and the architectural discourse that articulated it. It is a study of small buildings built on country estates, and not so small buildings built in picturesque rural settings, resort towns and suburban developments. At the heart of the English idea of the cottage is the Classical notion of retreat from the city to the countryside. This idea was adopted and adapted by the Augustan-infused culture of eighteenth-century England where it gained popularity with writers, artists, architects and their wealthy patrons who from the later eighteenth century commissioned retreats, gate-lodges, estate workers' housing and seaside villas designed to 'appear as cottages'. The enthusiasm for cottages within polite society did not last. By the mid-nineteenth century, cottage-related building and book publishing had slowed and the idea of the cottage itself was eventually lost beneath the Tudor barge-boards and decorative chimneystacks of the Historic Revival. And yet while both designer and consumer have changed over time, the idea of the cottage as the ideal rural retreat continues to resonate through English architecture and English culture.

Democratic in intention and approach, the book will argue that the home interior, as independently created by the ‘amateur’ householder, offers a continuous informal critique of shifting architectural styles (most notably with the advent of Modernism) and the

design mainstream. Indeed, it will suggest that the popular increasingly exerts an influence on the professional. Underpinned by academic rigour, but not in thrall to it, above all this book is an engaging attempt to identify the cultural drivers of aesthetic change in the home, extrapolating the wider influence of 'taste' to a broad audience - both professional and 'trade'. In so doing, it will explore enthralling territory - money, class, power and influence. Illustrated with contemporary drawings and cartoons as well as photos, the book will not only be an absorbing read, but an enticing and attractive object in itself.

Borders and Margins

France and Britain in the Long Nineteenth Century

Sixth Series

The House Abandoned

My Paperback Book

Homelands

Investing in the Early Modern Built Environment

The idea that 'home' is a special place, a separate place, a place where we can be our true selves, is so obvious to us today that we barely pause to think about it. But, as Judith Flanders shows in her best and most ambitious work to date, "home" is a relatively new idea. In *The Making of Home*, Flanders traces the evolution of the house from the sixteenth to the early twentieth century across northern Europe and America, showing how the homes we know today bear only a faint resemblance to homes through history. What turned a house into the concept of home? Why did northwestern Europe, a politically unimportant, sociologically underdeveloped region of the world, suddenly become the powerhouse of the Industrial Revolution, the capitalist crucible that created modernity? While investigating these important questions, Flanders uncovers the fascinating development of ordinary household items--from cutlery, chairs and curtains, to the fitted kitchen, plumbing and windows--while also dismantling many domestic myths. In this prodigiously researched and engagingly written book, Flanders brilliantly and elegantly draws together threads of religion, history, economics, technology and the arts to show not merely what happened, but why it happened: how we ended up in a world where we can all say, like Dorothy in Oz, "There's no place like home."

The book is an essential resource for those interested in investigating the lives, histories, and futures of indigenous peoples around the world. Perfect for readers looking to learn more about cultural groups around the world, this four-volume work examines approximately 400 indigenous groups globally. The encyclopedia investigates the history, social structure, and culture of peoples from all corners of the world, including their role in the world, their politics, and their customs and traditions. Alphabetically arranged entries focus on groups living in all world regions, some of which are well-known with large populations, and others that are lesser-known with only a handful of surviving members. Each entry includes sections on the group's geography and environment; history and politics; society, culture, and tradition; access to health care and education; and threats to survival. Each entry concludes with See Also cross-references and a list of Further Reading resources to guide readers in their research.

Included in the encyclopedia are also Native Voices inset boxes, allowing readers a glimpse into the daily lives of members of these indigenous groups, as well as an appendix featuring the United Nations Declaration on the Rights of Indigenous Peoples. Allows for easy cross-cultural comparisons to be made from entry to entry • Includes an appendix with the United Nations Declaration on the Rights of Indigenous Peoples so readers can easily access it as a resource • Showcases "Native Voices" boxes throughout the work, allowing readers to get a snapshot of a "day in the life" of members of various cultural groups • Of "See Also" features at the end of each entry to easily cross-reference entries • Provides accessible insight into many aspects of indigenous life, including history, society and culture, healthcare and education, and environment

This book examines how rural Europe as a hybrid social and natural environment emerged as a key site of local, national and international governance in the interwar years. The post-war need to secure and intensify food production, to protect contested border areas, to improve rural infrastructure and the economic viability of rural regions and to politically integrate rural populations gave rise to a variety of schemes aimed at modernizing agriculture and remaking rural society. The volume examines discourses, institutions and practices of rural governance from a transnational perspective, revealing striking commonalities across national and political boundaries. From the village town hall to the headquarters of international organizations, local authorities, government officials and politicians, scientific experts and farmers engaged in debates about the social, political and economic future of rural communities. They sought to respond to both real and imagined concerns over poverty and decline, backwardness and insufficient control, by conceptualizing planning and engineering models that would help foster an ideal rural community and develop an efficient agricultural sector. By examining some of these local, national and international schemes and policies, this volume highlights the hitherto under-researched interaction between policymakers, experts and rural inhabitants in the European countryside of the 1920s and '30s.

In the 1830s and '40s, a new preoccupation with the housing of the poor emerged in British print and visual culture. In response to cholera outbreaks, political unrest, and government initiatives, commentators evinced a keen desire to document housing conditions and agitate for housing reform. Consistently and strikingly, these efforts focused on opening the domestic interiors of the poor to public view. In *Open Houses*, Barbara Leckie addresses the massive body of print materials dedicated to convincing the reader of the wretchedness, unworthiness, and antipoetic quality of the living conditions of the poor and, accordingly, the urgent need for architectural reform. Putting these exposés into dialogue with the Victorian novel and the architectural idea (the manipulation of architecture and the built environment to produce certain effects), she illustrates the ways in which "looking in" the house animated new models for social critique and fictional form. As housing conditions failed to improve despite the ubiquity of these documentary and fictional exposés, commentators became increasingly skeptical about the capacity of print to generate change. Focusing on *Bleak House*, *Middlemarch*, and *The Princess Casamassima*, Leckie argues that writers offered a persuasive counterargument for the novel's intervention in social debates. *Open Houses* returns the architectural idea to the central position occupied in nineteenth-century England and reconfigures how we understand innovations in the genre of the novel, the agitation for social reform, and the contours of nineteenth-century modernity.

Cultivating Victory

The Women's Land Army and the Victory Garden Movement

The Culture of History

Governing the Rural in Interwar Europe

Women in Agriculture

Thomas Hardy

The Idea of the Cottage in English Architecture, 1760 - 1860

This book, first published in 2000, is a systematic attempt to explain the cultural history of 'European' housing in Australia.

This book explores ideas of masculinity in the maritime world in the nineteenth and the first half of the twentieth century. During this time commerce, politics and technology supported male privilege, while simultaneously creating the polite, consumerist and sedentary lifestyles that were perceived as damaging the minds and bodies of men. This volume explores this paradox through the figure of the sailor, a working-class man whose representation fulfilled numerous political and social ends in this period. It begins with the enduring image of romantic, heroic veterans of the Napoleonic wars, takes the reader through the challenges to masculinities created by encounters with other races and ethnicities, and with technological change, shifting geopolitical and cultural contexts, and ends with the fragile portrayal of masculinity in the imagined Nelson. In doing so, this edited collection shows that maritime masculinities (ideals, representations and the seamen themselves) were highly visible and volatile sites for negotiating the tensions of masculinities with civilisation, race, technology, patriotism, citizenship, and respectability during the long nineteenth century.

Volume 13 (Sixth Series), publishing some of the best historical research by world-renowned historians.

A historical and cultural study of the Irish cottage. This fully illustrated book examines the evolution of the rural Irish cottage in the period 1860-1960, exploring the subject in a holistic context and discussing how Irish history, society, politics, and culture shaped the design of these dwellings.

Framing Animals as Epidemic Villains

Renegotiating the Moral Landscape

Poverty, the Novel, and the Architectural Idea in Nineteenth-Century Britain

The Victorian World

Oregon Historical Quarterly

The 500-Year Story of How Our Houses Became Our Homes

Cultural Practices and Nature Poetry

Country Cottages A Cultural History Manchester University Press

Women have always been skilled at feeding their families, and historians have often studied the work of rural women on farms and in their homes. However, the stories of women who worked as agricultural researchers, producers, marketers, educators, and community organizers have not been told until now. Taking readers into the rural hinterlands of the rapidly urbanizing societies of the United States, Canada, Great Britain, and the Netherlands, the essays in *Women in Agriculture* tell the stories of a cadre of professional women who acted to bridge the growing rift between those who grew food and those who only consumed it. The contributors to *Women in Agriculture* examine how rural women's expertise was disseminated and how it was received. Through these essays, readers meet subversively lunching ladies in Ontario and African American home demonstration agents in Arkansas. The rural sociologist Emily Hoag made a place for women at the US Department of Agriculture as well as in agricultural research. Canadian rural reformer Madge Watt, British radio broadcaster Mabel Webb, and US ethnobotanists Mary Warren English and Frances Densmore developed new ways to share and preserve rural women's knowledge. These and the other women profiled here updated and expanded rural women's roles in shaping their communities and the broader society. Their stories broaden and complicate the history of agriculture in North America and Western Europe. Contributors: Linda M. Ambrose, Maggie Andrews, Cherrisse Branch-Jones, Joan M. Jensen, Amy McKinney, Anne Moore, Karen Sayer, Margreet van der Burg, Nicola Verdon

During the First and Second World Wars, food shortages reached critical levels in the Allied nations. The situation in England, which relied heavily on imports and faced German naval blockades, was particularly dire. Government campaigns were introduced in both Britain and the United States to recruit individuals to work on rural farms and to raise gardens in urban areas. These recruits were primarily women, who readily volunteered in what came to be known as Women's Land Armies. Stirred by national propaganda campaigns and a sense of adventure, these women, eager to help in any way possible, worked tirelessly to help their nations grow "victory gardens" to win the war against hunger and fascism. In vacant lots, parks, backyards, between row houses, in flowerboxes, and on farms, groups of primarily urban, middle-class women cultivated vegetables along with a sense of personal pride and achievement. In *Cultivating Victory*, Cecilia Gowdy-Wygant presents a compelling study of the sea change brought about in politics, society, and gender roles by these wartime campaigns. As she demonstrates, the seeds of this transformation were sown years before the First World War by women suffragists and international women's organizations. Gowdy-Wygant profiles the foundational organizations and significant individuals in Britain and America, such as Lady Gertrude Denman and Harriet Stanton Blatch, who directed the Women's Land Armies and fought to leverage the wartime efforts of women to eventually win voting rights and garner new positions in the workforce and politics. In her original transnational history, Gowdy-Wygant compares and contrasts the outcomes of war in both nations as seen through changing gender roles and women's ties to labor, agriculture, the home, and the environment. She sheds new light on the cultural legacies left by the Women's Land Armies and their major role in shaping national and personal identities.

Tracing the emergence of the domestic kitchen from the 17th to the middle of the 19th century, Sara Pennell explores how the English kitchen became a space of specialised activity, sociability and strife. Drawing upon texts, images, surviving structures and objects, *The Birth of the English Kitchen, 1600-1850* opens up the early modern English kitchen as an important historical site in the construction of domestic relations between husband and wife, masters, mistresses and servants and householders and outsiders; and as a crucial resource in contemporary heritage landscapes.

History, Culture and Design

Open Houses

The American Landscape in the Poetry of Frost, Bishop, and Ashbery  
EcoGothic gardens in the long nineteenth century  
Hostility to Aristocracy in Late Nineteenth and Early Twentieth Century Britain  
The Camera as Historian  
A Cultural History

*Published in 1763, The History of Lady Julia Mandeville was Frances Brooke's first and most successful novel. This modern critical edition contains an introductory essay on the text, endnotes and textual variants as well as appendices containing contemporary reviews and some of Brooke's other writing.*

*Moving laterally across John Ruskin's complete work, this new anthology draws his ideas together around the common theme of perspective. Grouped into three parts (Art and Literature, Aesthetics and Politics, Geography and Landscape), the essays examine Ruskin's critical intervention both within its own period and in relation to its contemporary legacy. Drawing upon literary theory, art criticism, political, social and cultural history and biographical studies, the essays offer a new and exciting interdisciplinary approach to understanding the scale and relevance of Ruskin's thought. Topics include the role of the reader in Ruskin's work, Anglo-European encounters, Ruskin's style and political influence, national and cultural heritage, the aesthetics of painting, perspective and the sublime, and the impact of geology and evolutionary theory upon Ruskin and nineteenth-century culture. Illustrated throughout with examples from Ruskin's own art-work as well as the artists admired by him (such as J.M.W. Turner), the anthology will be invaluable for readers interested not only in Ruskin as writer, critic and commentator but also in his position within the changing currents of nineteenth and twentieth-century intellectual thought. This collection shows how Ruskin can still teach us to read and see. It breathes enthusiasm and scholarly care in a way that will appeal to a wide range of readers. I am very impressed by the wealth of illustration in the book, which seems to me indispensable for an understanding of Ruskin's thought and its relevance to us. The choice of contributors is harmonious and refreshing - established authorities rub shoulders with rising scholars. This really is an unusually vibrant, well thought-through and valuable collection on a key formative figure in the history of literature, art and criticism. Dr. Sarah Wood, University of Kent. Ruskin studies are currently flourishing (...) There is a wide ranging interest, on both sides of the Atlantic, reflected in the essays here by established European names as well as younger scholars. The compilation is well focused, which will give Ruskin in Perspective a distinctive character in its consideration of literature, aesthetics and geography, thereby appealing to a genuinely interdisciplinary audience. "Stephen Wildman, Director and Curator, The Ruskin Library, Lancaster University*

*Anna Green provides a coherent and accessible introduction to the major theoretical approaches and key concepts within this most diverse of historical fields. 'Cultural History' explores the conceptual, affective and imaginative worlds of human consciousness, as reflected in elite intellectual works as well as everyday social beliefs and practices.*

*"Pictorial Victorians focuses on two of the most popular mid-nineteenth-century genres - illustration and narrative painting - that blurred the line between the visual and the textual. Illustration negotiated text and image on the printed page, while narrative painting juxtaposed the two media in its formulation of pictorial stories." "Pictorial Victorians surveys a range of material, from representations of the crinoline, to the illustrations that accompanied Harriet Beecher Stowe's novel Uncle Tom's Cabin and Tennyson's poetry, to paintings of adultery. It demonstrates that the space between text and image is one in which values are both constructed and questioned."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved*

*The Birth of the English Kitchen, 1600-1850*

*Taste*

*Europeans, Asians, Settlers and Indigenous Societies*

*Contemporary Essays*

*Lords of Misrule*

*Tourism, Land and Landscape in Ireland*

*A cultural history of the home interior*

**This book takes a historical and anthropological approach to understanding how non-human hosts and vectors of diseases are understood, at a time when emerging infectious diseases are one of the central concerns of global health. The volume critically examines the ways in which animals have come to be framed as 'epidemic villains' since the turn of the nineteenth century. Providing epistemological and social histories of non-human epidemic blame, as well as ethnographic perspectives on its recent manifestations, the essays explore this cornerstone of modern epidemiology and public health alongside its continuing importance in today's world. Covering diverse regions, the book argues that framing animals as spreaders and reservoirs of infectious diseases - from plague to rabies to Ebola - is an integral aspect not only to scientific breakthroughs but also to the ideological and biopolitical apparatus of modern medicine. As the first book to consider the impact of the image of non-human disease hosts and vectors on medicine and public health, it offers a major contribution to our understanding of human-animal interaction under the shadow of global epidemic threat.**

**Investing in the Early Modern Built Environment represents the first attempt to delve into the period's enhanced architectural investment—its successes, its failures, and the conflicts it provoked globally.**

**With an interdisciplinary approach that encompasses political history, the history of ideas, cultural history and art history, The Victorian World offers a sweeping survey of the world in the nineteenth century. This volume offers a fresh evaluation of Britain and its global presence in the years from the 1830s to the 1900s. It brings together scholars from history, literary studies, art history, historical geography, historical sociology, criminology, economics and the**

**history of law, to explore more than 40 themes central to an understanding of the nature of Victorian society and culture, both in Britain and in the rest of the world. Organised around six core themes - the world order, economy and society, politics, knowledge and belief, and culture - The Victorian World offers thematic essays that consider the interplay of domestic and global dynamics in the formation of Victorian orthodoxies. A further section on 'Varieties of Victorianism' offers considerations of the production and reproduction of external versions of Victorian culture, in India, Africa, the United States, the settler colonies and Latin America. These thematic essays are supplemented by a substantial introductory essay, which offers a challenging alternative to traditional interpretations of the chronology and periodisation of the Victorian years. Lavishly illustrated, vivid and accessible, this volume is invaluable reading for all students and scholars of the nineteenth century.**

**This study, exploring a broad range of evocative Irish travel writing from 1850 to 1914, much of it highly entertaining and heavily laced with irony and humour, draws out interplays between tourism, travel literature and commodifications of culture. It focuses on the importance of informal tourist economies, illicit dimensions of tourism, national landscapes, 'legend' and invented tradition in modern tourism.**

#### **Pictorial Victorians**

**Negotiating Masculinities and Modernity in the Maritime World, 1815-1940**

**Phantoms, fantasy and uncanny flowers**

**The Commodification of Culture**

**The English Rural Poor, 1850-1914 Vol 1**

**Desire, Indeterminacy, and the Legacies of Criticism**

**The West Country**

*Flamboyant, cultured and refined, aristocracy is often seen as a national treasure. Lords of Misrule takes a different view and considers the role of an aristocracy behaving badly. This is a book about the political, social and moral failings of aristocracy and the ways in which they have featured in political rhetoric. Drawing on the views of critics of aristocracy, it explores the dark side of power without responsibility. Less 'patrician paragons' than dissolute and debauched debtors, the aristocrats featured here undermined, rather than augmented, the fabric of national life. For the first time, Lords of Misrule recaptures the views of those radicals and reformers who were prepared to contemplate a Britain without aristocrats.*

*This text is about the country cottage. It is a thematic, social and cultural history of the country cottage as labourer's home, as gendered space, and as icon of Englishness.*

*Examining the place of nature in Victorian women's poetry, Fabienne Moine explores the work of canonical and long-neglected women poets to show the myriad connections between women and nature during the period. At the same time, she challenges essentialist discourses that assume innate affinities between women and the natural world. Rather, Moine shows, Victorian women poets mobilised these alliances to defend common interests and express their engagement with social issues. While well-known poets such as Elizabeth Barrett Browning and Christina Rossetti are well-represented in Moine's study, she pays particular attention to lesser known writers such as Mary Howitt or Eliza Cook who were popular during their lifetimes or Edith Nesbit, whose verse has received scant critical attention so far. She also brings to the fore the poetry of many non-professional poets. Looking to their immediate cultural environments for inspiration, these women reconstructed the natural world in poems that raise questions about the validity and the scope of representations of nature, ultimately questioning or undermining social practices that mould and often fossilise cultural identities.*

*"In the camera as historian, the groundbreaking historical and visual anthropologist Elizabeth Edwards works with an archive of nearly 55,000 photographs taken by 1,000 photographers, mostly unknown until now." -- Inside cover.*

**Mutual (In)Comprehensions**

**The World of his Novels**

**The Making of Home**

**by Frances Brooke**

**Our House**

#### **Ruskin in Perspective**

Space has emerged in recent years as a radical category in a range of related disciplines across the humanities. Of the many possible applications of this new interest, some of the most exciting and challenging have addressed the issue of domestic architecture and its function as a space for both the dramatisation and the negotiation of a cluster of highly salient issues concerning, amongst other things, belonging and exclusion, fear and desire, identity and difference. Our House is a cross-disciplinary collection of essays taking as its focus both the prospect and the possibility of 'the house'. This latter term is taken in its broadest possible resonance, encompassing everything from the great houses so beloved of nineteenth-century English novelists to the caravans and mobile homes of the latterday travelling community, and all points in between. The essays are written by a combination of established and emerging scholars, working in a variety of scholarly disciplines, including literary criticism, sociology, cultural studies, history, popular music, and architecture. No specific school or theory predominates, although the work of two key figures – Gaston Bachelard and Martin Heidegger – is engaged throughout. This collection engages with a number of key issues raised by the increasingly troubled relationship between the cultural (built) and natural environments in

the contemporary world.

In this original and widely researched book, Billie Melman explores the culture of history during the age of modernity. Her book is about the production of English pasts, the multiplicity of their representations and the myriad ways in which the English looked at history (sometimes in the most literal sense of 'looking') and made use of it in a social and material urban world, and in their imagination. Covering the period between the Napoleonic Wars and the Coronation of 1953, Melman recoups the work of antiquarians, historians, novelists and publishers, wax modellers, cartoonists and illustrators, painters, playwrights and actors, reformers and educationalists, film stars and their fans, musicians and composers, opera-fans, and radio listeners. Avoiding a separation between 'high' and 'low' culture, Melman analyses nineteenth-century plebeian culture and twentieth-century mass-culture and their venues - like Madame Tussaud's Chamber of Horrors, panoramas, national monuments like the Tower of London, and films - as well as studying forms of 'minority' art - notably opera. She demonstrates how history was produced and how it circulated from texts, visual images, and sounds, to people and places and back to a variety of texts and images. While paying attention to individuals' making-do with culture, Melman considers constrictions of class, gender, the state, and the market-place on the consumption of history. Focusing on two privileged pasts, the Tudor monarchy and the French Revolution, the latter seen as an English event and as the framework for narrating and comprehending history, Melman shows that during the nineteenth century, the most popular, longest-enduring, and most highly commercialized images of the past represented it not as cosy and secure, but rather as dangerous, disorderly, and violent. The past was also imagined as an urban place, rather than as rural. In Melman's account, City not green Country, is the centre of a popular version of the past whose central images are the dungeon, the gallows, and the guillotine.

The English West Country is a land of exceptional landscapes: many miles of wild, unspoilt coastline and vast expanses of wild moorland; great cities such as Exeter, Plymouth, Bath and Bristol; and market towns, villages and hamlets. Farming, mining, quarrying, fishing and trade are the traditional industries of the counties of Wiltshire, Somerset, Dorset, Devon and Cornwall. On one level, the West Country is the most English of all English regions, home of clotted cream, thatch, church spires, folksong, hobby horses and Cecil Sharp. Yet the area was trading with Mediterranean Europe before the Romans. For many years Bristol was the centre of the slave trade, and many of its great mansions were built on the proceeds of slavery. Great swathes of land in Dorset, Wiltshire and Devon are still used by the military and are off-bounds to visitors. And within the West Country is the special case of Celtic Cornwall, and the even more remote Isles of Scilly. People lived in the West Country long before Britain, or England, were invented. From the great stone circles of Avebury and Stonehenge in Wiltshire to the menhirs of Cornwall, and the wealth of prehistoric remains on the Isles of Scilly, this has always been an inhabited landscape, crafted by men and women working closely with nature and natural forces. John Payne explores this culturally rich and varied region, revealing many facets of its distinctive and much-loved identity.

What does it mean to be from somewhere? If most people in the United States are "from some place else" what is an American homeland? In answering these questions, the contributors to *Homelands: A Geography of Culture and Place across America* offer a geographical vision of territory and the formation of discrete communities in the U.S. today. *Homelands* discusses groups such as the Yankees in New England, Old Order Amish in Ohio, African Americans in the plantation South, Navajos in the Southwest, Russians in California, and several other peoples and places.

*Homelands* explores the connection of people and place by showing how aspects of several different North American groups found their niche and created a homeland. A collection of fifteen essays, *Homelands* is an innovative look at geographical concepts in community settings. It is also an exploration of the academic work taking place about homelands and their people, of how factors such as culture, settlement, and cartographic concepts come together in American sociology. There is much not only to study but also to celebrate about American homelands. As the editors state, "Underlying today's pluralistic society are homelands -- large and small, strong and weak -- that endure in some way. The mosaic of homelands to which people bonded in greater or lesser degrees, affirms in a holistic way America's diversity, its pluralistic society." The authors depict the cultural effects of immigrant settlement. The conviction that people need to participate in the life of the homeland to achieve their own self realization, within the traditions and comforts of that community. *Homelands* gives us a new map of the United States, a map drawn with people's lives and the land that is their home. -- Harvey K. Flad

The Inscription of Values in Word and Image

Country Cottages

Transactions of the Royal Historical Society: Volume 13

A Geography of Culture and Place Across America

The Representation of Domestic Space in Modern Culture

Gender and Landscape

A Sailor's Progress?

This volume is unique in its focus on cross-fertilisation in the arts, on very specific exploration of liminal spaces, and on the representation of marginal figures in writing. The essays here grew out of the *Borders and Margins* colloquium, held at Leeds

Trinity University, UK, in April 2010, which was the fourth in a series of colloquia. This collection, moreover, contributes to a growing area of scholarship which explores Anglo-French interactions and exchanges. In choosing the term "liminality", the editors are aware of its nuanced implications, allowing suggestions both of the initial and the transitional. The contributors here are academics from the fields of literature, history and art history, and their essays cover art history, literature, cultural history, the arts, and faith. Altogether, this collection evokes a sense of temporal shift, in that changes in values and focus are uncovered as the nineteenth century progresses. Some have an ekphrastic quality, showing how pictures can have a narrative, and how pictures, as well as texts, can be encoded with moral and social interpretations. Close scrutiny is applied to different kinds of texts, fiction and non-fiction, and the purposes for which they were produced. This book will appeal to scholars and academics interested in a wide range of cross-categorisational transactions in nineteenth-century Britain. It will be of interest to scholars of Victorian culture, and English nineteenth-century literature and art, particularly in terms of genre, as well as to academics interested in the development of social, personal, and national identities.

Robert Frost, Elizabeth Bishop, and John Ashbery stand out among major American poets - all three shaped the direction and pushed the boundaries of contemporary poetry on an international scale. Drawing on biography, cultural history, and original archival research, MacArthur shows us that these distinctive poets share one surprisingly central trope in their oeuvres: the Romantic scene of the abandoned house. This book scrutinizes the popular notion of Frost as a deeply rooted New Englander, demonstrates that Frost had an underestimated influence on Bishop - whose preoccupation with houses and dwelling is the obverse of her obsession with travel - and questions dominant, anti-biographical readings of Ashbery as an urban-identified poet. As she reads poems that evoke particular landscapes and houses lost and abandoned by these poets, MacArthur also sketches relevant cultural trends, including patterns of rural de-settlement, the transformation of rural economies from agriculture to tourism, and modern American s increasing mobility and rootlessness.

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