

• CONTENTS •

| | |
|---|-----------|
| <i>List of Illustrations</i> | vii |
| <i>Acknowledgments</i> | ix |
| | |
| INTRODUCTION: CHARTISM AND THE POLITICS OF FORM | I |
| | |
| I ERNEST JONES AND THE POETICS OF INTERNATIONALISM | 12 |
| Internationalist and Romantic Traditions | 15 |
| The Dialectic of the Self and the Social: “A Song for May” (1847) | 16 |
| Jones’s Oratory and Journalism as a Microcosm of Chartist Poetics | 23 |
| <i>The Maid of Warsaw</i> (1847–48, 1854) | 27 |
| | |
| 2 EPIC AGENCY | 33 |
| Grotesque Epic: Linton’s <i>Bob Thin</i> (1845) | 35 |
| Spenserian Epic: Cooper’s <i>Purgatory of Suicides</i> (1845) | 42 |
| <i>Religion as a Mystical Veil on Reason</i> | 47 |
| <i>Religion as a Divine Cover for War</i> | 51 |
| <i>Religion as an Antagonist to Learning</i> | 53 |
| <i>Religion as an Ally of State Repression</i> | 58 |
| Heroic Epic: Jones’s <i>New World</i> (1851) | 64 |

| | | |
|----------|---|------------|
| 3 | REVOLUTIONARY STRATEGY AND FORMAL HYBRIDITY IN CHARTIST FICTION | 74 |
| | Somerville's <i>Dissuasive Warnings</i> (1839) | 76 |
| | "Argus"'s "The Revolutionist" (1840) | 80 |
| | Wheeler's <i>Sunshine and Shadow</i> (1849–50) | 83 |
| | <i>Generic Doubleness: The Novel as History and Fiction</i> | 86 |
| | <i>Revolution, Not Reform</i> | 90 |
| | <i>Mistakes and Lessons of the First Chartist Convention</i> | 92 |
| | <i>Diametrically Opposed Class Interests</i> | 96 |
| | <i>Uneven Development and the Strike of 1842</i> | 100 |
| | <i>Ironic Success at Kennington Common</i> | 106 |
| | Hybridity and Hubris | 109 |
| 4 | THE GENDER LEGACY: WOMEN IN EARLY TO LATE CHARTIST LITERATURE | 111 |
| | 1839: W. J. Linton | 112 |
| | 1842: Mary Hutton | 114 |
| | 1845: Thomas Cooper | 116 |
| | 1852: Ernest Jones | 118 |
| | 1856: Gerald Massey | 123 |
| | <i>Biographical, Literary, and Political Context</i> | 127 |
| | <i>Innermost Circle: Deciphering Linguistic and Marital Concealment</i> | 131 |
| | <i>Intermediate Circle: Frame Narrative as Reader Interpellation</i> | 136 |
| | <i>Outer Circle: Epistolary and Theatrical Address to the Reader</i> | 140 |
| | <i>Conclusion: Medievalism, Gender, Genre, and Epistemology</i> | 145 |
| 5 | THE POLITICS OF COGNITION IN CHARTIST WOMEN'S POETRY | 151 |
| | Elizabeth La Mont | 152 |
| | Mary Hutton | 160 |
| | E. L. E., "A Sempstress" | 168 |
| | <i>Works Cited</i> | 173 |
| | <i>Index</i> | 181 |