Contributors

Malcolm Chase, Professor of Social History at the University of Leeds, has published widely on Chartism, protest movements and the formative years of trade unionism. His most recent book is *Chartism: Perspectives and Legacies* (Merlin, 2015). A new edition of his book *1820: Disorder and Stability in the United Kingdom* was published by Manchester University Press in 2015.

Sos Eltis is a Fellow and Tutor in English at Brasenose College, Oxford University. She is the author of *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde* (1996) and *Acts of Desire: Women and Sex on Stage, 1800–1930* (Oxford University Press, 2013), and of numerous articles on Victorian, Edwardian and modern theatre, gothic fiction and Oscar Wilde.

Richard Gaunt works on late eighteenth- and early nineteenth-century British history, with a particular specialism in the political and electoral history of the age. Research interests encompass work on national political figures such as Sir Robert Peel, the Duke of Wellington and Benjamin Disraeli, with especial focus on visual culture and sources for egohistory, with ongoing writing projects in the area of British Conservative politics. He is co-editor of the journal *Parliamentary History*. His revisionist biography *Sir Robert Peel: The Life and Legacy* (I. B. Tauris, 2010) met with critical acclaim.

Anselm Heinrich is Senior Lecturer in Theatre Studies at the University of Glasgow. He researches German and British theatre history, especially regional and national theatres, audiences and repertoires, issues of funding, censorship and propaganda. He is the author of *Entertainment, Propaganda, Education: Regional Theatre in Germany and Britain between 1918 and 1945* (University of Hertfordshire Press, 2007) and essays on Gladstone and theatre in wartime. He is currently working on a project on European theatre under German occupation during the Second World War for Routledge, supported by the

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Marcus Morris is working on a book-length study of the British socialist and labour movements and their relationship with the idea of internationalism. He lectures in history at Manchester Metropolitan University and is interested in the intersection of popular politics and visual culture, especially links between varying notions of performance.

Katherine Newey, Professor of Theatre History at the University of Exeter, is the director of the AHRC-funded project on Victorian pantomime. She has published widely on nineteenth-century theatre, visual culture and women's writing, and most recently on John Ruskin and the theatre (with Jeffrey Richards). Her books include *Women's Theatre Writing in Victorian Britain* (Palgrave Macmillan, 2005) and a volume on Fanny Kemble in Pickering & Chatto's *Lives of Shakespearian Actors* (2012).

Janice Norwood is Lecturer in English Literature at the University of Hertfordshire. She is co-editor of the journal *Nineteenth Century Theatre and Film* (Manchester University Press), and edited the volume on Lucia Vestris in Pickering & Chatto's *Lives of Shakespearian Actors* (2012), as well as publishing on Shakespeare in the nineteenth century, and on theatre and sport. She is currently writing a book about a Victorian working-class theatre, the Britannia, and theatre in London's East End.

Robert Poole is Guild Research Fellow, University of Central Lancashire. His principal work is on radicalism in the age of reform, particularly the Peterloo massacre of 1819. He co-edited the diaries of the radical Samuel Bamford with Martin Hewitt. He is currently working on the British Academy–Leverhulme project 'The English Reform Movement of 1816–17: Understanding the Home Office Disturbances Papers'. He works as a historical consultant for television and stage productions, including *Elegance and Decadence – the Age of the Regency* (BBC, 2011), *Lancashire Witches 400* (2012), *How they Built the North* (ITV, 2013), *Manchester Sound – the Massacre* (Library Theatre Company, 2013) and *The Masque of Anarchy* (Manchester Histories Festival, 2014).

Jane Pritchard is Curator of Dance at the Victoria and Albert Museum. Her exhibition at the V&A, 'Diaghilev and the Golden Age of the Ballets Russes' (2011), met with universal praise and travelled the world. Jane has published several essays on Victorian dance, including histories of music halls, choreography and ballet training.

Caroline Radcliffe, of the Department of Drama and Theatre Arts at the University of Birmingham, works on Victorian popular theatre. She has published on Dan Leno, music hall, stage technology and sensation drama, with recent essays on remediation and Victorian exhibitions. She is a musician, performing contemporary, old and world music in new contexts. She also teaches and performs Lancashire clog dance, has published on the topic, and has appeared as a dancer on *Dancing Cheek to Cheek* (BBC, 2014).

Jeffrey Richards is Emeritus Professor of Cultural History at Lancaster University. He has published widely on aspects of popular culture, including film, music, ballet, sport, radio and juvenile literature. He is co-director of the AHRC-funded pantomime project and author of *The Golden Age of Pantomime: Slapstick, Spectacle and Subversion in Victorian England* (I. B. Tauris, 2015).

Mike Sanders is Senior Lecturer in Nineteenth Century Writing at the University of Manchester. His recent monograph *The Poetry of Chartism: Aesthetics, Politics, History* (Cambridge University Press, 2009) met with critical acclaim. He has also edited a four-volume collection of primary materials, *Women and Radicalism in the Nineteenth Century* (Routledge, 2001), as well as writing articles in *Victorian Studies*, *Victorian Poetry*, *Victorian Periodicals Review*, *Victorian Literature and Culture* and *Women: A Cultural Review*.

Jill Sullivan, of the Bristol Theatre Collection, is an expert on popular entertainments, particularly in the regions of Great Britain. She is author of *The Politics of the Pantomime: Regional Identity in the Theatre, 1860–1900* (University of Hertfordshire Press, 2011), and co-editor, with Joe Kember and John Plunkett, of *Popular Exhibitions, Science and Showmanship* (Pickering & Chatto, 2012).

Peter Yeandle is Lecturer in History at Loughborough University. He has published various essays on the relationship between Christian socialism and the performing arts and on Ruskin, Victorian education and empire. He co-edited a special issue on 'De-Colonizing Imperial Heroes' for *the Journal of Imperial and Commonwealth History* (2014). His book *Citizenship, Nation, Empire: The Politics of History Teaching in England, 1870–1930* was published by Manchester University Press in 2015.