

There Ain't No Black In The Union Jack: The Cultural Politics Of Race And Nation (Routledge Classics)

In Postcolonial Melancholia, Paul Gilroy continues the conversation he began in his landmark study of race and nation, 'There Ain't No Black in the Union Jack. ' by once again departing from conventional wisdom to examine-and defend-multiculturalism within the context of a post-9/11 "politics of security." Gilroy adapts the concept of melancholia from its Freudian origins and applies it to the social pathology of neoimperialist politics. His unorthodox analysis pinpoints melancholic re and aliens but also in an inability to value the ordinary, unruly multiculture that has evolved organically and unnoticed in urban centers. Drawing on seminal discussions of race by Frantz Fanon, W. E. B. DuBois, and George Orwell, Gilroy goes beyond the idea of mere tolerance and proposes that it is possible to celebrate multicuture and live with otherness without becoming anxious, fearful, or violent.

This classic book is a powerful indictment of contemporary attitudes to race. By accusing British intellectuals and politicians on both sides of the political divide of refusing to take race seriously, Paul Gilroy caused immediate uproar when this book was first published in 1987. A brilliant and explosive exploration of racial discourses, There Ain't No Black in the Union Jack provided a powerful new direction for race relations in Britain. Still dynamite today and as relevant as ever, this " Ain't I a Woman : Black Women and Feminism is among America's most influential works. Prolific, outspoken, and fearless." The Village Voice A "This book is a classic. It . . . should be read by anyone who takes feminism seriously." Sojourner A "[Ain't I a Woman] should be widely read, thoughtfully considered, discussed, and finally acclaimed for the real enlightenment it offers for social change." Library Journal A "One of the twenty most influential women's books of the last twenty feminist, and she gave me a book called Ain't I a Woman by a talented, beautiful sister named bell hooks-and it changed my life. It changed my whole perspective of myself as a woman."Jada Pinkett-Smith A At nineteen, bell hooks began writing the book that forever changed the course of feminist thought. Ain't I a Woman remains a classic analysis of the impact of sexism on black women during slavery, the historic devaluation of black womanhood, black male sexism, racism with hooks is the author of numerous critically acclaimed and influential books on the politics of race, gender, class, and culture. The Atlantic Monthly celebrates her as one of our nation's leading public intellectuals .

This text sketches a critical account of the location of black intellectuals in the modern world following the end of racial slavery. The book explores the reactions of black writers to modernity's colour-coded promises, demonstrating the value of a politicized post-modernism in re-reading black cultural politics and political culture. The lives and writings of key African Americans such as Martin Delany, W.E.B. Dubois, Frederick Douglas and Richard Wright are examined in the light of th extensive discussion of black vernacular cultures, especially music.

Imagining Political Culture Beyond the Color Line

Education and Race from Empire to Brexit

It Ain't No Sin to Be Glad You're Alive

New Positions in Black Cultural Studies

The Promise of Bruce Springsteen

Melancholia Or Convivial Culture?

The Clamour of Nationalism

This is the report of the Commission on the Future of Multi-Ethnic Britain, showing how society is changing, and the policies that have to be put in place. It was launched by the Home Secretary in 1997.

Based on an actual wildcat strike that occurred in 1979, There Ain't No Justice, Just Us tells the story of a middle-aged college professor, and former seventies radical, who finds himself caught in the web of a mid-life crisis and a decaying marriage. In his search for a more authentic identity, he winds up leading a wildcat strike in a gritty South Chicago factory. Along the way he encounters a variety of leftists and African-American and Mexican industrial workers who lead genuine, if impoverished, lives. The wildcat strike becomes the psychological quarteret through which the characters must pass to achieve personal integration. The professor's quest for internal wholeness leads to a love affair with a radical feminist attorney and activist. In the end, the professor must choose between authenticity and love, or continuing his sedate, middle-class life. Ancillary characters, including Cecelia Sanchez, a Mexican-American college student, find themselves drawing psychological strength from the unfolding battle and engaging in their own liberation struggles—in her case, trying to find the inner spirit to move out on her own, away from her patriarchal family.

He argues that the triumph of the image spells death to politics and reduces people to mere symbols."—**BOOK JACKET.**

AFRO-CARIBBEAN. COLOURED. ETHNIC MINORITY. IMMIGRANT. BAME. URBAN. WOKE. FAM. BLACK. *These are just some of the terms being wrestled with in Black, Listed, an exploration of twenty-first century Black identity told through a list of insults, insights and everything in between. Taking a panoramic look at global Black history and contemporary culture, this book investigates the ways in which Black communities (and individuals) have been represented, oppressed, mimicked, celebrated and othered. Part autobiographical musing, part pop culture vivisection, it's a comprehensive attempt to make sense of blackness from the vantage point of the hilarious and insightful psyche of Jeffrey Boake. PRAISE FOR BLACK, LISTED: 'This book gives a voice to those whose experience is persistently defined, refined and denied by others' David Lammy, Guardian 'A panoramic exploration of black identity' Elle 'Urgent, timely reading' AnOther Magazine 'Inventive, refreshing and humorous' Bernardine Evaristo, author of Girl, Woman, Other 'A truly radical book, which manages to be unflinching and constantly entertaining' Caroline Sanderson, The Bookseller*
Who's Afraid of Post-Blackness?

A Drama in Three Acts

Modernity and Double Consciousness

Whites Riot

Roll of Thunder, Hear My Cry

Of Mice and Men

A Raisin in the Sun

A Guardian "Best Book of 2021" Selection A powerful look at the impacts of anti-Black racism and a practical guide for overcoming racial trauma through radical self-care as a form of resistance Over the past 15 years, radical psychologist Guilaine Kinouani has focused her research, writing, and workshops on how racism affects both physical and mental health. Living While Black gives voice to the diverse, global experiences of Black people, using personal stories, powerful case studies, and eye-opening research to offer expert guidance on how to set boundaries and process micro-aggressions; protect children from racism; handle difficult race-based conversations; navigate the complexities of Black love; and identify and celebrate the wins. Based on her findings, Kinouani has devised tried-and-tested strategies to help protect Black people from the harmful effects of verbal, physical, and structural racism. She empowers Black readers to adopt self-care mechanisms to improve their day-to-day wellness to help them thrive, not just survive, and to find hope and beauty—or even joy—in the face of racial adversity. She also provides a vital resource for allies seeking to better understand the impacts of racism and how they can help. With the rise of far-right ideologies and the increase of racist hate crimes, Living While Black is both timely and instrumental in moving conversations from defining racism for non-Black majorities to focusing on healing and nurturing the mental health of those facing prejudice, discrimination, and the lasting effects of the violence of white supremacy.

Nationalism has reasserted itself as the political force of our times, remaking European politics wherever one looks. Britain is no exception, and in the midst of Brexit, it has even become a vanguard of nationalism's confident return to the mainstream. Intellectual attempts to account for nationalism's resurgence have however floundered. Desperately trying to read nationalism through one overarching cause – as capitalist crisis, as cultural backlash, or as social-media-led anti-establishment politics – these accounts have proven woefully inadequate. This book argues that the only way to understand nationalism is through nationalism itself: the key force of modernity that calls upon all existing ideological traditions in asserting its appeal, whether liberal, conservative, neoliberal or left-wing. The Ideological clamour that characterises today's British nationalism requires both recognition and theorisation. A meaningful understanding of new nationalism must reckon with the ideological range animating it and the deeply hostile aversion to difference racial minorities that pervades its respective ideologies.

An account of the location of black intellectuals in the modern world following the end of racial slavery. The lives and writings of key African Americans such as Martin Delany, W.E.B. Dubois, Frederick Douglas and Richard Wright are examined in the light of their experiences in Europe and Africa.

Political journalist Eric Alterman examines the unique phenomenon that is The Boss and how he has come to reflect and interpret a turbulent quarter century of American history.

Black Women, Beauty, and the Politics of Race

Black, Listed

Using Joy, Beauty, and Connection to Heal Racial Trauma

Black Women and Feminism

Living While Black

No Country for Old Men

Report of the Commission on the Future of Multi-Ethnic Britain

Drawing on his own experience, as well as interviews with more than 100 black Americans—including Henry Louis Gates Jr., Malcolm Gladwell, Chuck D, Soledad O-Brien, the Reverend Jesse Jackson, Aaron McGruder and more—the author explores what it means to be black in a post-2008 United States. By the author of Never Drank the Kool-Aid

Over the period of the height of Empire to Brexit and beyond, this book shows how the vote to leave the European Union increased hostilities towards racial and ethnic minorities and migrants. Concentrating on the education system, it asks whether populist views that there should be a British identity - or a Scottish, Irish or Welsh one - will prevail. Alternatively arguments based on equality, human rights and economic needs may prove more powerful. It covers events in politics and education that have left most white British people ignorant of the Empire, the often brutal de-colonisation and the arrival of immigrants from post-colonial and European countries. It discusses politics and practices in education, race, religion and migration that have left schools and universities failing to engage with a multiracial and multicultural society.

Gilroy demonstrates the enormous complexity of racial politics in England today. Exploring the relationships among race, class, and nation as they have evolved over the past twenty years, he highlights racist attitudes that transcend the left-right political divide. He challenges current sociological approaches to racism as well as the ethnocentric bias of British cultural studies. "Gilroy demonstrates effectively that cultural traditions are not static, but develop, grow and indeed mutate, as they influence and are influenced by the other changing traditions around them."—David Edgar, Listener Review of Books. "A fascinating analysis of the discourses that have accompanied black settlement in Britain. . . . An important addition to the stock of critical works on race and culture."—David Okuefuna, Chicago Tribune

A classic work of feminist scholarship, Ain't I a Woman has become a must-read for all those interested in the nature of black womanhood. Examining the impact of sexism on black women during slavery, the devaluation of black womanhood, black male sexism, racism among feminists, and the black woman's involvement with feminism, hooks attempts to move us beyond racist and sexist assumptions. The result is nothing short of groundbreaking, giving this book a critical place on every feminist scholar's bookshelf.

Understanding Racism in Scotland

Black Teacher

Multicultural Racism since 1800

The History of Black People in Britain

After Empire

London is the Place for Me

There Ain't No Justice - Just Us

The classic history of black people in Britain, an epic story that spans the Roman conquest to the present day.

Welcome to the Jungle brings a black British perspective to the critical reading of a wide range of cultural texts, events and experiences arising from volatile transformations in the politics of ethnicity, sexuality and "race" during the 1980s. The ten essays collected here examine new forms of cultural expression in black film, photography and visual art exerging with a new generation of black British artists, and interprets this prolific creativity within a sociological framework that reveals fresh perspectives on the bewildering complexity of identity and diversity in an era of postmodernity. Kobena Mercer documents a wealth of insights opened up by the overlapping of Asian, African and Caribbean cultures that constitute Black Britain as a unique domain of diaspora.

Young Cassie Logan endures humiliation and witnesses the racism of the KKK as they embark on a cross-burning rampage, before she fully understands the importance her family attributes to having land of their own.

Song and dance style--viewed as nonverbal communications about culture--are here related to social structure and cultural history. Patterns of performance, theme, text and movement are analyzed in large samples of films an recordings from the whole range of human culture, according to the methods explained in this volume. Cantometrics, which means song as a measure of man, finds that traditions of singing trace the main historic distributions of human culture and that specific traits of performance are communications about identifiable aspects of society. The predictable and universal relations between expressive communication and social organization, here established for the first time, open up the possibility of a scientific aesthetics, useful to planners.

Sag Harbor

Where No Black Woman Has Gone Before

"There Ain't No Black in the Union Jack"

The Cultural Politics of Race and Nation

The Black Atlantic

Race and Racism In 70's Britain

Focusses on how concepts of race and racism articulate various forms of action; no Australian Aboriginal material.

From the author of the Man Booker longlisted The Underground Railroad Benji spends most of the year as one of the only black kids at an elite prep school in Manhattan, going to roller disco bar mitzvahs, desperately trying to find his place in the social hierarchy. Then he spends his summers in the African-American community of Sag Harbor on Long Island, and is just as confused. He's way behind on the latest handshakes, baffled by new slang, and his attempts to be cool and meet girls are constantly thwarted by his extremely awkward inner geek, braces and a badly cut Afro. It's the summer of 1985 and Benji is determined that this is the summer when things will change and he'll fit in. For starters, he'll be reinvented as 'Ben'. When that doesn't catch on, it's another summer of the perpetual mortification that is teenage existence.

When Lieutenant Uhura took her place on the bridge of the Starship Enterprise on Star Trek, the actress Nichelle Nichols went where no African American woman had ever gone before. Yet several decades passed before many other black women began playing significant roles in speculative (i.e., science fiction, fantasy, and horror) film and television—a troubling omission, given that these genres offer significant opportunities for reinventing social constructs such as race, gender, and class. Challenging cinema's history of stereotyping or erasing black women on-screen, Where No Black Woman Has Gone Before showcases twenty-first-century examples that portray them as central figures of action and agency. Writing for fans as well as scholars, Diana Adesola Mafe looks at representations of black womanhood and girlhood in American and British speculative film and television, including 28 Days Later, AVP: Alien vs. Predator, Children of Men, Beasts of the Southern Wild, Firefly, and Doctor Who: Series 3. Each of these has a subversive black female character in its main cast, and Mafe draws on critical race, postcolonial, and gender theories to explore each film and show, placing the black female characters at the center of the analysis and demonstrating their agency. The first full study of black female characters in speculative film and television, Where No Black Woman Has Gone Before shows why heroines such as Lex in AVP and Zoë in Firefly are inspiring a generation of fans, just as Uhura did.

*In this provocative book, now reissued with a new introduction, Paul Gilroy contends that race-thinking has distorted the finest promises of modern democracy. He compels us to see that fascism was the principal political innovation of the twentieth century – and that its power to seduce did not die in a bunker in Berlin. Between Camps addresses questions such as: * Why do we still divide humanity into different identity groups based on skin colour? * Did all the good done by the Civil Rights Movement and the decolonization of the Third World have such little lasting effect? Gilroy examines the ways in which media and commodity culture have become pre-eminent in our lives in the years since the 1960s with the rise of hip-hop and other militancies. With this trend, he contends, much that was valuable about black culture has been sacrificed in the service of corporate interests and new forms of cultural expression tied to visual technologies. He argues that the triumph of the image spells death to politics and reduces people to mere symbols. At its heart, Between Camps is a Utopian project calling for the renunciation of race. Gilroy champions a new humanism, global and cosmopolitan, and he offers a new political language and a new moral vision for what was once called 'anti-racism'.*

There Ain't No Black in the Union Jack

Selected Writings on Race and Difference

An Immigration History of Britain

The myth of a post-racial society

Race and Nation in Twenty-First-century Britain

The Future of Multi-ethnic Britain

Postcolonial Melancholia

Immigration, ethnicity, multiculturalism and racism have become part of daily discourse in Britain in recent decades – yet, far from being new, these phenomena have characterised British life since the 19th century. While the numbers of immigrants increased after the Second World War, groups such as the Irish, Germans and East European Jews have been arriving, settling and impacting on British society from the Victorian period onwards. In this comprehensive and fascinating account, Panikos Panayi examines immigration as an ongoing process in which ethnic communities evolve as individuals choose whether to retain their ethnic identities and customs or to integrate and assimilate into wider British norms. Consequently, he tackles the contradictions in the history of immigration over the past two centuries: migration versus government control; migrant poverty versus social mobility; ethnic identity versus increasing Anglicisation; and, above all, racism versus multiculturalism. Providing an important historical context to contemporary debates, and taking into account the complexity and variety of individual experiences over time, this book demonstrates that no simple approach or theory can summarise the migrant experience in Britain.

Why and how do those from black and minority ethnic communities continue to be marginalised? Despite claims that we now live in a post-racial society, race continues to disadvantage those from black and minority ethnic backgrounds. Kalwant Bhopal explores how neoliberal policy making has increased rather than decreased discrimination faced by those from non-white backgrounds. She also shows how certain types of whiteness are not privileged; Gypsies and Travellers, remain marginalised and disadvantaged in society. Drawing on topical debates and supported by empirical data, this important book examines the impact of race on wider issues of inequality and difference in society.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

This book offers the first concentrated examination of the representation of the black female subject in Western art through the lenses of race/color and sex/gender. Charmaine A. Nelson poses critical questions about the contexts of production, the problems of representation, the pathways of circulation and the consequences of consumption. She analyzes not only how, where, why and by whom black female subjects have been represented, but also what the social and cultural impacts of the colonial legacy of racialized western representation have been. Nelson also explores and problematizes the issue of the historically privileged white artistic access to black female bodies and the limits of representation for these subjects. This book not only reshapes our understanding of the black female representation in Western Art, but also furthers our knowledge about race and how and why it is (re)defined and (re)mobilized at specific times and places throughout history.

Ain't I a Woman

White privilege

Punk Rock and the Politics of Race

'A Hugely Important Memoir' (Bernardine Evaristo)

Black Britons, Citizenship, and the Politics of Race

Staying Power

Ain't I a Beauty Queen?

In London Is The Place for Me, Kennetta Hammond Perry explores how Afro-Caribbean migrants navigated the politics of race and citizenship in Britain and reconfigured the boundaries of what it meant to be both Black and British at a critical juncture in the history of Empire and twentieth century transnational race politics. She situates their experience within a broader context of Black imperial and diasporic political participation, and examines the pushback-both legal and physical-that the migrants' presence provoked. Bringing together a variety of sources including calypso music, photographs, migrant narratives, and records of grassroots Black political organizations, London Is the Place for Me positions Black Britons as part of wider public debates both at home and abroad about citizenship, the meaning of Britishness and the politics of race in the second half of the twentieth century.

'After Empire' explores Britain's failure to come to terms with the loss of its empire and pre-eminent global standing. It shows that what we make of the country's postcolonial opportunity will influence the future of Europe and the viability of race as a political category.

Adapted by the Coen Brothers into an Academy Award winning film, No Country For Old Men is a dark and suspenseful novel from Cormac McCarthy, author of The Road. Llewelyn Moss, hunting antelope near the Rio Grande, stumbles upon a transaction gone horribly wrong. Finding bullet-ridden bodies, several kilos of heroin, and a caseload of cash, he faces a choice - leave the scene as he found it, or cut the money and run. Choosing the latter, he knows, will change everything. And so begins a terrifying chain of events, in which each participant seems determined to answer the question that one asks another: how does a man decide in what order to abandon his life?

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Folk Song Style and Culture

What It Means to Be Black Now

EMPIRE STRIKES BACK

Representing the Black Female Subject in Western Art

Black British Culture Explored

Nations, Cultures and the Allure of Race

'There Ain't No Black in the Union Jack'

Tells a story about the strange relationship of two migrant workers who are able to realize their dreams of an easy life until one of them succumbs to his weakness for soft, helpless creatures and strangles a farmer's wife.

In Selected Writings on Race and Difference, editors Paul Gilroy and Ruth Wilson Gilmore gather more than twenty essays by Stuart Hall that highlight his extensive and groundbreaking engagement with race, representation, identity, difference, and diaspora. Spanning the whole of his career, this collection includes classic theoretical essays such as "The Whites of Their Eyes" (1981) and "Race, the Floating Signifier" (1997). It also features public lectures, political articles, and popular pieces that circulated in periodicals and newspapers, which demonstrate the breadth and depth of Hall's contribution to public discourses of race. Foregrounding how and why the analysis of race and difference should be concrete and not merely descriptive, this collection gives organizers and students of social theory ways to approach the interconnections of race with culture and consciousness, state and society, policing and freedom.

Does Scotland have a problem with racism? With its 'civic nationalism' and 'welcoming' attitude towards migrants and refugees, Scotland is understood to be relatively free of structural and institutional racism. As the contributors to this book show, such generalisations fail to withstand serious investigation. Their research into the historical record and contemporary reality tells a very different story. Opening up a debate on a subject that has been shut down for too long, No Problem Here gathers together the views of academics, activists and anti-racism campaigners who argue that it is vital that the issue of racism be brought into the centre of public discourse. Scotland's role in maintaining and extending slavery during the British Empire is finally beginning to receive the attention it deserves. Yet there is much more that needs to be said about racism in Scotland today.

"Black is Beautiful!" The words were the exuberant rallying cry of a generation of black women who threw away their straightening combs and adopted a proud new style they called the Afro. The Afro, as worn most famously by Angela Davis, became a veritable icon of the Sixties. Although the new beauty standards seemed to arise overnight, they actually had deep roots within black communities. Tracing her story to 1891, when a black newspaper launched a contest to find the most beautiful woman of the race, Maxine Leeds Craig documents how black women have negotiated the intersection of race, class, politics, and personal appearance in their lives. Craig takes the reader from beauty parlors in the 1940s to late night political meetings in the 1960s to demonstrate the powerful influence of social movements on the experience of daily life. With sources ranging from oral histories of Civil Rights and Black Power Movement activists and men and women who stood on the sidelines to black popular magazines and the black movement press, Ain't I a Beauty Queen? will fascinate those interested in beauty culture, gender, class, and the dynamics of race and social movements.

No Problem Here

Against Race

Welcome to the Jungle

Between Camps

Racism, Class and the Racialized Outsider

Subversive Portrayals in Speculative Film and TV

There Ain't No Black in the Union JackRoutledge

From the Clash to Los Crudos, skinheads to afro-punks, the punk rock movement has been obsessed by race. And yet the connections have never been traced in a comprehensive way. White Riot is the definitive study of the subject, collecting first-person writing, lyrics, letters to zines, and analyses of punk history from across the globe. This book brings together writing from leading critics such as Greil Marcus and Dick Hebdige, personal reflections from punk pioneers such as J. A. P. Pursey, Darryl Jenifer and Mimi Nguyen, and reports on punk scenes from Toronto to Jakarta.

The rediscovered classic: a trailblazing Guyanese woman's memoir of post-war London, introduced by Bernardine Evaristo ('full of wit, perceptiveness, humour and compassion') Benjamin Zephaniah: 'A must-read. Her life makes you laugh. Her life makes you cry. Get to know her.' Jacqueline Wilson: 'A superb but shocking memoir ... Imaginative, resilient and inspiring.' Steve McQueen: 'Gilroy blazed a path that empowered generations of Black British educators.' David Lammy: 'This empowering tale of courage, resistance, and triumph is a breath of fresh air.' Diana Evans: 'Important, enlightening and very entertaining, full of real-life drama ... Inspirational.' Paul Mendez: 'Written with a novelist's ear and sense of atmosphere ... A vital and unique testament.' Jeffrey Boakye: 'A landmark. Warm and wise ... Life lessons we can all learn from.' Alex Wheatle: 'A pioneer in many fields and wonderful example for all of us ... Essential reading.' Christie Watson: 'A beautiful memoir of one woman's strength and dignity against the odds.' Denied teaching jobs due to the colour bar. Working in an office amidst the East End's bombsites. Serving as a lady's maid to an Empire-loving aristocrat. Raising two children in suburbia. Becoming one of the first black headteachers in Britain. In 1952, Beryl Gilroy moved from British Guiana to London. Her new life wasn't what she expected - but her belief in education resulted in a revolutionary career. Black Teacher memoir, is a rediscovered classic: not only a rare insight into the Windrush generation, but a testament to how her dignity, ambition and spirit transcended her era. **WATERSTONES PICK: JULY'S BEST BOOKS** Reader Reviews: 'Incredibly important ... Such an interesting read, and I am so glad that it is being republished.' 'Wonderful and insightful. I really, thoroughly enjoyed reading this book.' 'Eye-opening ... A powerful reminder of how far we have come ... Beautifully written ... I wish everyone could have a teacher like Beryl!' 'Really lovely, and a surprisingly quick read ... I wish I could have met her.' 'A great piece of history [with] so much relevance even today as it touches upon issues of race, education and female empowerment.' 'Excellent [on] what it was really like for the Windrush Generation... Highly recommended.'

"Racism, Class and the Racialized Outsider is that rare thing nowadays, an academic book that not only engages with a wider public but also provides a sharp campaigning edge to the analysis. Historical and broad in its coverage, this is one of the best accounts of contemporary racism published in a good long time." Mark Perryman, Philosophy Football Racism, Class and the Racialized Outsider offers an original perspective on the significance of both racism and anti-racism in the making of the English working class. While racism became a powerful structuring force within this social class from as early as the mid-Victorian period, this book also traces the episodic emergence of currents of working class anti-racism. Through an insistence that race is central to the way class works, this insightful text demonstrates not only that the English working class was a multi-ethnic formation from the moment of its inception but that racialized outsiders – Irish Catholics, Jews, Asians and the African diaspora – often played a catalytic role in the collective action that helped fashion a more inclusive and democratic society.