

However rich the tapestry woven by Hirst, the book is more suited to professors and graduate students than to American undergraduates. (I would alter this assessment were I writing for a British audience.) The conceptual sophistication of the book assumes at least a basic grounding in the subject, a grounding most American undergraduates don't have. Furthermore, the writing is dry, and, too often, abstruse. A strength of the book is the attention to myriad regional differences, yet the lack of maps will put American students unfamiliar with British geography at a disadvantage. Finally, scholars will be disappointed with the lack of source references, apparently a mandate of the publisher.

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John E. Archer. *Social Unrest and Popular Protest in England 1780-1840*. New York: Cambridge University Press, 2000. Pp. 110. Cloth \$39.95; ISBN 0-521-57216-9. Paper, \$12.95; ISBN 0-521-57656-3.

This book is a brief study of the current historical literature on just what the title describes, English social unrest and popular protest over a sixty-year time span. Its target audience in Great Britain is high school age students preparing for examinations. The most likely audience in the United States is graduate students preparing for doctoral qualifying examinations. The reason for this disparity is that, because of limited space, the author must presume a great deal of knowledge on the reader's part. As a result, someone who cannot identify Captain Swing or a knitting frame or the Combination Acts will find very little of use. However, for those with the background, it is a useful, well-written study of the major subjects and their subdivisions.

The topics covered include both urban and rural protests as well as the governmental responses to them. One of the principal themes is that the move from a paternalistic style of economics, in which the English upper classes supposedly felt some sense of obligation to the working classes, to the laissez-faire economy of the industrial age, in which the "invisible hand" would take care of everyone, rich or poor, to mitigate social and economic problems, was useless at best and harmful at worst. The author explains that the earlier type of economics is what one of the key historians for the period, E.P. Thompson, refers to as the moral economy, and goes on to point out how much of the early protest was an effort to convince the dominant classes to restore that sense of moral obligation. The book also discusses another of the chief historical researchers of this era, George Rudé, who noted that when the protesters of the era used violence, they generally focused it on property rather than people. What is more, so-called mob action was usually very much under control and directed at specific targets. Despite some early protester successes, the new economy gradually drove out the old.

From that point the book looks at political protests that took new directions, such as the reform of House of Commons elections. It also looks at the reasons why something like a French-style revolution did not occur in England. When the next generation of protesters concluded that the moral economy was never coming back, they tried to find ways of getting people sympathetic to the working classes into the House of Commons. Minimally that meant franchise expansion, which did begin in 1832. When it comes to the question of determining why a revolution did not happen, the author recognizes that such a task is quite tricky, but based on the available literature, does offer some tentative reasons including expanded private charitable work. An interesting omission is any discussion of the influence that the growth of Methodism had on English society. In fairness, that is about the only significant weakness in this thoughtful, well-balanced piece of secondary research.

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***Napoleon*. 2000. Written and directed by David Grubin. Produced by David Grubin Productions. Narrated by David McCullough. Approx. 4 hours on two tapes. Distributed by PBS Home Video and PBS Adult Learning Service. \$29.98. Order: shopPBS.com or 1-800-645-4727.**

PBS video histories are well-known classroom commodities for historians and educators, covering everything from Lewis and Clark to the Spanish American War, and yes even Napoleon. The production quality generally remains consistently high, and they always have a distinguished array of talking heads, i.e., historians and other authorities used to interject commentary, that elevates them above such programs as A&E's *Biography* where the Napoleon piece, narrated breathlessly by Jack Perkins, falls squarely into the Hollywood celebrity biography, the rise and fall of a star genre that populates so much of cable television these days. David Grubin's *Napoleon* is a joint French-American endeavor financed by Canal Plus in Paris, PBS, and the National Endowment for the Humanities. Grubin is not new to documentaries, having received Emmys and Writers Guild Awards for programs on Theodore Roosevelt, Franklin D. Roosevelt, Harry Truman, and Lyndon B. Johnson. He brings the same cinematic flair and vision to *Napoleon*.

In keeping with the style of the PBS documentary, Grubin skillfully uses familiar contemporary paintings by David, Gros, Ingres, and Goya, as well as less familiar etchings, engravings, Napoleonic memorabilia of all sorts, spectacular location shots from Corsica, Egypt, France, Elba, St. Helena, and of course the mandatory—certainly for Napoleon—battlefield shots and reenactments of Austerlitz and Waterloo. The visuals and musical themes are interrupted with “sound-bite” comments of British, French, and American academics, a distinguished lot that includes Alistair Horne and