

Jane Eyre English Center

This collection of authoritative essays represents the latest scholarship on topics relating to the themes, movements, and forms of English fiction, while chronicling its development in Britain from the early 18th century to the present day. Comprises cutting-edge research currently being undertaken in the field, incorporating the most salient critical trends and approaches Explores the history, evolution, genres, and narrative elements of the English novel Considers the advancement of various literary forms – including such genres as realism, romance, Gothic, experimental fiction, and adaptation into film Includes coverage of narration, structure, character, and affect; shifts in critical reception to the English novel; and geographies of contemporary English fiction Features contributions from a variety of distinguished and high-profile literary scholars, along with emerging younger critics Includes a comprehensive scholarly bibliography of critical works on and about the novel to aid further reading and research

Jane EyreA Dual-Language Book (English - French)

If the eighteenth century was the age of reason and enlightenment, the nineteenth century was undeniably the age of movement. This tumultuous period in French history bore witness to the rise and fall of countless political movements, from revolutions and “coups d'état”, to popular protests and the first workers' strikes. It was an age of economic movements as France embraced the new world of finance and banking, and underwent its own industrial revolution. Social mobility increased as a dynamic commercial bourgeoisie began to challenge the system of aristocratic privilege that neither the 1789 Revolution nor the Napoleonic Empire had dismantled entirely. The era was one of artistic ferment, as Romanticism gave way to Realism, Naturalism, Impressionism, and Symbolism. Intellectual and philosophical movements, from Liberalism to Saint-Simonianism, sought both to reconcile the country with its past and construct the framework for a progressive, more harmonious future. Through seventeen thematic essays, *Aller(s)-Retour(s)* seeks to understand nineteenth-century France as a society in perpetual motion. Recognising the instability that is key to the very concept of movement, this volume explores how the intellectual shifts and cross-currents of the nineteenth century responded to, and impacted upon, each other. Finally, it asks why questions of motion and movement dominated this period, as every sphere of French life confronted its own extremes of progress and renewal, stagnancy and regression.

"Covers all the major schools and methods that make up the dynamic field of literary theory, from Formalism to Postcolonialism."--

The term 'postcolonial literatures in English' designates English-language literatures from Africa, Asia, the Americas and Oceania, as well as the literatures of diasporic communities who have moved from those regions to the global north. This volume introduces the central themes of postcolonial literary studies and

delineates how these themes are reflected and elaborated in exemplary literary works by postcolonial authors from around the world. It also offers succinct definitions of key terms like Orientalism, hybridity, Indigeneity or writing back. The sequel to "Is Heathcliff A Murderer?", this is another collection of literary puzzles turning up unexpected and brain-teasing aspects of the range of canonical British and American fiction in the Oxford World's Classics list. Puzzles include: why does Robinson Crusoe find only one footprint?

Analyzes the novel in the context of its times, and examines its major themes of education for women, the role of governesses, madness and Victorian women, and inheritance and marriage law and custom.

Women played a central role in literary modernism, theorizing, debating, writing, and publishing the critical and imaginative work that resulted in a new literary culture during the early twentieth century. This volume provides a thorough overview of the main genres, the important issues, and the key figures in women's writing during the years 1890–1945. The essays treat the work of Woolf, Stein, Cather, H. D. Barnes, Hurston, and many others in detail; they also explore women's salons, little magazines, activism, photography, film criticism, and dance. Written especially for this Companion, these lively essays introduce students and scholars to the vibrant field of women's modernism.

No composer contributed more to film than Bernard Herrmann, who in over 40 scores enriched the work of such directors as Orson Welles, Alfred Hitchcock, François Truffaut, and Martin Scorsese. In this first major biography of the composer, Steven C. Smith explores the interrelationships between Herrmann's music and his turbulent personal life, using much previously unpublished information to illustrate Herrmann's often outrageous behavior, his working methods, and why his music has had such lasting impact. From his first film (*Citizen Kane*) to his last (*Taxi Driver*), Herrmann was a master of evoking psychological nuance and dramatic tension through music, often using unheard-of instrumental combinations to suit the dramatic needs of a film. His scores are among the most distinguished ever written, ranging from the fantastic (*Fahrenheit 451*, *The Day the Earth Stood Still*) to the romantic (*Obsession*, *The Ghost and Mrs. Muir*) to the terrifying (*Psycho*). Film was not the only medium in which Herrmann made a powerful mark. His radio broadcasts included Orson Welles's *Mercury Theatre on the Air* and *The War of the Worlds*. His concert music was commissioned and performed by the New York Philharmonic, and he was chief conductor of the CBS Symphony. Almost as celebrated as these achievements are the enduring legends of Herrmann's combativeness and volatility. Smith separates myth from fact and draws upon heretofore unpublished material to illuminate Herrmann's life and influence. Herrmann remains as complex as any character in the films he scored—a creative genius, an indefatigable musicologist, an explosive bully, a generous and compassionate man who desperately sought friendship and love. Films scored by Bernard Herrmann: *Citizen Kane*, *The Ghost and Mrs. Muir*, *Vertigo*, *Psycho*, *Fahrenheit 451*, *Taxi Driver*, *The Magnificent*

Ambersons, The Man Who Knew Too Much, North By Northwest, The Birds, The Snows of Kilimanjaro, Cape Fear, Marnie, Torn Curtain, among others

"The Brontës' gifted biographer provides us with another superlative Norton Critical Edition of Charlotte Brontë's classic novel. For the classroom and for the general reader, there's no better way to experience the context in which Jane Eyre was written, illuminating modern commentary, and the novel itself in an authoritative text."—Fred Kaplan, Queens College and The Graduate Center, City University of New York

This Norton Critical Edition includes:

- The third-edition text (1848), the last corrected by Charlotte Brontë, accompanied by revised and expanded explanatory footnotes.
- "Contexts," highlighting Jane Eyre as a bildungsroman through diary entries and letters by the author about her experiences as a student, teacher, and governess as well as her feelings about friendship, love, and writing.
- Five major critical interpretations by Virginia Woolf, Sandra M. Gilbert and Susan Gubar, Susan Meyer, Carla Kaplan, and Kelly A. Marsh.
- A Chronology and a Selected Bibliography

"Examines the embedding of Jewish history and culture in depictions of English racial and national identity in nineteenth-century novels"--Provided by publisher.

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 was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. 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. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

For much of her own century, Elizabeth Gaskell was recognized as a voice of Victorian convention—the loyal wife, good mother, and respected writer—a reputation that led to her steady decline in the view of twentieth-century literary critics. Recent scholars, however, have begun to recognize that Mrs. Gaskell's high standing in Victorian society allowed her to effect change in conventional ideology. Linda K. Hughes and Michael Lund focus this reevaluation on issues pertaining to the Victorian literary marketplace. *Victorian Publishing and Mrs. Gaskell's Work* portrays an elusive and self-aware writer whose refusal to grant authority to a single perspective even while she recirculated the fundamental assumptions and debates of her era enabled her simultaneously to fulfill and deflect the expectations of the literary marketplace. While she wrote for money, producing periodical fiction, major novels, and nonfiction, Mrs. Gaskell was able

to maintain a tone of warmth and empathy that allowed her to imagine multiple social and epistemological alternatives. Writing from within the established rubrics of gender, narrative, and publication format, she nevertheless performed important cultural work.

The surprising hidden history behind Charlotte Brontë's *Jane Eyre*. Why did Charlotte Brontë go to such great lengths on the publication of her acclaimed, best-selling novel, *Jane Eyre*, to conceal its authorship from her family, close friends, and the press? In *The Secret History of Jane Eyre*, John Pfordresher tells the enthralling story of Brontë's compulsion to write her masterpiece and why she then turned around and vehemently disavowed it. Few people know how quickly Brontë composed *Jane Eyre*. Nor do many know that she wrote it during a devastating and anxious period in her life. Thwarted in her passionate, secret, and forbidden love for a married man, she found herself living in a home suddenly imperiled by the fact that her father, a minister, the sole support of the family, was on the brink of blindness. After his hasty operation, as she nursed him in an isolated apartment kept dark to help him heal his eyes, Brontë began writing *Jane Eyre*, an invigorating romance that, despite her own fears and sorrows, gives voice to a powerfully rebellious and ultimately optimistic woman's spirit. *The Secret History of Jane Eyre* expands our understanding of both *Jane Eyre* and the inner life of its notoriously private author. Pfordresher connects the people Brontë knew and the events she lived to the characters and story in the novel, and he explores how her fecund imagination used her inner life to shape one of the world's most popular novels. By aligning his insights into Brontë's life with the timeless characters, harrowing plot, and forbidden romance of *Jane Eyre*, Pfordresher reveals the remarkable parallels between one of literature's most beloved heroines and her passionate creator, and arrives at a new understanding of Brontë's brilliant, immersive genius.

Papers and addresses presented at the meetings of the Institute.

This book introduces the reader to what is current and relevant in the plethora of good books available for adolescents. Literary experts illustrate how teachers everywhere can help their students become lifelong readers by simply introducing them to great reads—smart, insightful, and engaging books that are specifically written for adolescents.

Looking at the works of the Brontë sisters through a translingual, transnational, and transcultural lens, this collection is the first book-length study of the Brontës as received and reimagined in languages and cultures outside of Europe and the United States.

This book brings film adaptation of literature to bear on the question of how nineteenth-century imperial ideologies of progress continue to inform power inequalities in a global capitalist age. Not simply the promotion of general betterment for all, improvement in the British colonial context licensed a superior "master race" to "uplift" its colonized populations--morally, socially, and economically. This book argues that, on the one hand, film adaptations of

nineteenth-century novels reveal the arrogance and coercive intentions that underpin contemporary notions of development, humanitarianism, and modernity--improvement's post-Victorian guises. On the other hand, the book also argues that the films use their nineteenth-century source texts to criticize these same legacies of imperialism. By bringing together film adaptation, postcolonial theory, and literary studies, the book demonstrates that adaptation, as both method and cultural product, provides a way to engage with the baggage of ideological heritage in our contemporary global media environment. Vivian Y. Kao is Assistant Professor of Composition in the Department of Humanities, Social Sciences, and Communication at Lawrence Technological University, USA. .

Jane Eyre, the story of a young girl and her passage into adulthood, was an immediate commercial success at the time of its original publication in 1847. Its representation of the underside of domestic life and the hypocrisy behind religious enthusiasm drew both praise and bitter criticism, while Charlotte Brontë's striking expose of poor living conditions for children in charity schools as well as her poignant portrayal of the limitations faced by women who worked as governesses sparked great controversy and social debate. Jane Eyre, Brontë's best-known novel, remains an extraordinary coming-of-age narrative, and one of the great classics of literature.

Written in clear, jargon-free prose, this introductory text charts the variety of novel writing in English in the second half of the twentieth century. An engaging introduction to the English-language novel from 1950-2000 (exclusive of the US). Provides students both with strategies for interpretation and with fresh readings of selected seminal texts. Maps out the most important contexts and concepts for understanding this fiction. Features readings of ten influential English-language novels including Margaret Atwood's *The Handmaid's Tale*, Kazuo Ishiguro's *Remains of the Day* and Chinua Achebe's *Things Fall Apart*.

Exploring the literary microcosm inspired by Brontë's debut novel, *Jane Eyre's Fairytale Legacy at Home and Abroad* focuses on the nationalistic stakes of the mythic and fairytale paradigms that were incorporated into the heroic female bildungsroman tradition. *Jane Eyre*, Abigail Heiniger argues, is a heroic changeling indebted to the regional, pre-Victorian fairy lore Charlotte Brontë heard and read in Haworth, an influence that Brontë repudiates in her last novel, *Villette*. While this heroic figure inspired a range of female writers on both sides of the Atlantic, Heiniger suggests that the regional aspects of the changeling were especially attractive to North American writers such as Susan Warner and L.M. Montgomery who responded to *Jane Eyre* as part of the Cinderella tradition. Heiniger contrasts the reactions of these white women writers with that of Hannah Crafts, whose *Jane Eyre*-influenced *The Bondswoman's Narrative* rejects the Cinderella model. Instead, Heiniger shows, Crafts creates a heroic female bildungsroman that critiques fairytale narratives from the viewpoint of the obscure, oppressed workers who remain forever outside the tales of wonder

produced for middle-class consumption. Heiniger concludes by demonstrating how Brontë's middle-class American readers projected the self-rise ethic onto Jane Eyre, miring the novel in nineteenth-century narratives of American identity formation.

Counts from one to ten using characters, places, and events from Charlotte Brontë's "Jane Eyre." On board pages.

Do you think, because I am poor, obscure, plain and little, I am soulless and heartless? You think wrong!--I have as much soul as you,--and full as much heart! Charlotte Brontë's Jane Eyre is a beloved classic, celebrated today by readers of all ages and revered as a masterwork of literary prowess. But what of the famous writer herself? Originally published under the pseudonym of Currer Bell, Jane Eyre was born out of a magnificent, vivid imagination, a deep cultivation of skill, and immense personal hardship and tragedy. Charlotte, like her sisters Emily and Anne, was passionate about her work. She sought to cast an empathetic lens on characters often ignored by popular literature of the time, questioning societal assumptions with a sharp intellect and changing forever the landscape of western literature. With an introduction by Alison Bechdel, Charlotte Brontë before Jane Eyre presents a stunning examination of a woman who battled against the odds to make her voice heard.

In Poems of Nation, Anthems of Empire, Suvir Kaul argues that the aggressive nationalism of James Thomson's ode "Rule, Britannia!" (1740) is the condition to which much English poetry of the late seventeenth and eighteenth centuries aspires. Poets as varied as Marvell, Waller and Dryden, Defoe, Addison, John Dyer and Edward Young, or Goldsmith, Cowper, Hannah More and Anna Laetitia Barbauld, all wrote poems deeply engaged with the British-nation-in-the-making. These poets, and many others like them, recognized that the nation and its values and institutions were being defined by the expansion of overseas trade, naval and military control, plantations and colonies. Their poems both embodied, and were concerned about, the culture and ideology of "Great Britain" (itself an idea of the nation that developed alongside the formation of a British Empire). Poems in this period thus flaunt various images of poetic inspiration that show poetry and culture following triumphantly where mercantile and military ships sail. Or sometimes, more self-aggrandizingly for the poet, they enact the process by which the Muses use their powers to inspire and show the way. Even at their most hesitant, these poems were written as interventions into public discussion; their creativity is tied up with that desire to convince and persuade. Finally, as Kaul writes, it is their encyclopedic desire to incorporate new experiences, visions, and values that makes these poems such fine guides to the world of poetry in the long years in which "Great Britain" was consolidated as an empire, at home and abroad.

With contributions from scholars and practitioners in the fields of education, literacy, literature, media, communication and cultural studies from all five continents, the present volume focuses on themes of pressing importance in

today's globalized community. By giving voice to educators committed to excellence in teaching from primary school to university, the book introduces the reader to a plurality of approaches to, and applications of, up-to-date theories in the fields of cognition, language acquisition, intercultural communication and technology-based distance education, to name but a few. Though situated in a concrete educational context—be it a Chinese EFL-classroom in transition, an online MBA-course offered in post-Communist Romania, or a U.S. university utilizing community elders as a pedagogical tool—each paper was selected on the universal value of its findings, which professionals facing the challenges of 21st century pedagogy will find readily applicable in classrooms worldwide. Since teaching paradigms are strongly culture-bound and influenced by national policies as much as international politics, this book represents a maximum of diversity by including philosophical texts, hands-on research results and articles in the critical discourse tradition, which reflect a number of contentious issues, ranging from the pros and cons of dual-language classrooms to potentially racist literature curricula and the intersection of politics and pedagogy in a post-September 11 world.

When you want to read in both French and English, though, there's a great option: bilingual books! Reading bilingual books and inferring the vocabulary and grammar is a far superior method of language learning than traditional memorization. It is also much less painful. *Jane Eyre* (originally published as *Jane Eyre: An Autobiography*) is a novel by English writer Charlotte Brontë, published under the pen name "Currer Bell," on 16 October 1847, by Smith, Elder & Co. of London, England. The first American edition was published the following year by Harper & Brothers of New York. Primarily a bildungsroman, *Jane Eyre* follows the experiences of its eponymous heroine, including her growth to adulthood and her love for Mr. Rochester, the brooding master of Thornfield Hall. The novel revolutionized prose fiction in that the focus on Jane's moral and spiritual development is told through an intimate, first-person narrative, where actions and events are coloured by a psychological intensity. Charlotte Brontë has been called the 'first historian of the private consciousness' and the literary ancestor of writers like Proust and Joyce. The book contains elements of social criticism, with a strong sense of Christian morality at its core, and is considered by many to be ahead of its time because of Jane's individualistic character and how the novel approaches the topics of class, sexuality, religion, and feminism. Charlotte Brontë (21 April 1816 - 31 March 1855) was an English novelist and poet, the eldest of the three Brontë sisters who survived into adulthood and whose novels have become classics of English literature.

A level 6 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Retold for Learners of English by Clare West. *Jane Eyre* is alone in the world. Disliked by her aunt's family, she is sent away to school. Here she learns that a young girl, with neither money nor family to support her, can expect little from the world. She survives, but she

wants more from life than simply to survive: she wants respect, and love. When she goes to work for Mr Rochester, she hopes she has found both at once. But the sound of strange laughter, late at night, behind a locked door, warns her that her troubles are only beginning.

Jane Eyre (originally published as *Jane Eyre: An Autobiography*) is a novel by English writer Charlotte Brontë, published under the pen name "Currer Bell", on 16 October 1847, by Smith, Elder & Co. of London, England. The first American edition was published the following year by Harper & Brothers of New York.[citation needed] Primarily a bildungsroman, Jane Eyre follows the experiences of its eponymous heroine, including her growth to adulthood and her love for Mr. Rochester, the brooding master of Thornfield Hall. The novel revolutionized prose fiction in that the focus on Jane's moral and spiritual development is told through an intimate, first-person narrative, where actions and events are coloured by a psychological intensity. Charlotte Brontë has been called the 'first historian of the private consciousness' and the literary ancestor of writers like Proust and Joyce. The book contains elements of social criticism, with a strong sense of Christian morality at its core, and is considered by many to be ahead of its time because of Jane's individualistic character and how the novel approaches the topics of class, sexuality, religion, and feminism. Jane Eyre's initial reception was in stark contrast to its reputation today. In 1848, Elizabeth Rigby (later Elizabeth Eastlake), reviewing Jane Eyre in *The Quarterly Review*, found it "pre-eminently an anti-Christian composition," declaring: "We do not hesitate to say that the tone of mind and thought which has overthrown authority and violated every code human and divine abroad, and fostered Chartism and rebellion at home, is the same which has also written Jane Eyre." Literary critic Jerome Beaty felt that the close first person perspective leaves the reader "too uncritically accepting of her worldview", and often leads reading and conversation about the novel towards supporting Jane, regardless of how irregular her ideas or perspectives are. In 2003, the novel was ranked number 10 in the BBC's survey *The Big Read*.

The ten novels explored in *Critical Children* portray children so vividly that their names are instantly recognizable. Richard Locke traces the 130-year evolution of these iconic child characters, moving from Oliver Twist, David Copperfield, and Pip in *Great Expectations* to Tom Sawyer and Huckleberry Finn; from Miles and Flora in *The Turn of the Screw* to Peter Pan and his modern American descendant, Holden Caulfield; and finally to Lolita and Alexander Portnoy. "It's remarkable," writes Locke, "that so many classic (or, let's say, unforgotten) English and American novels should focus on children and adolescents not as colorful minor characters but as the intense center of attention." Despite many differences of style, setting, and structure, they all enlist a particular child's story in a larger cultural narrative. In *Critical Children*, Locke describes the ways the children in these novels have been used to explore and evade large social, psychological, and moral problems. Writing as an editor, teacher, critic, and

essayist, Locke demonstrates the way these great novels work, how they spring to life from their details, and how they both invite and resist interpretation and provoke rereading. Locke conveys the variety and continued vitality of these books as they shift from Victorian moral allegory to New York comic psychoanalytic monologue, from a child who is an agent of redemption to one who is a narcissistic prisoner of guilt and proud rage.

Routledge International Handbook of Irish Studies begins with the reversal in Irish fortunes after the 2008 global economic crash. The chapters included address not only changes in post-Celtic Tiger Ireland but also changes in disciplinary approaches to Irish Studies that the last decade of political, economic, and cultural unrest have stimulated. Since 2008, Irish Studies has been directly and indirectly influenced by the crash and its reverberations through the economy, political landscape, and social framework of Ireland and beyond. Approaching Irish pasts, presents, and futures through interdisciplinary and theoretically capacious lenses, the chapters in this volume reflect the myriad ways Irish Studies has responded to the economic precarity in the Republic, renewed instability in the North, the complex European politics of Brexit, global climate and pandemic crises, and the intense social change in Ireland catalyzed by all of these. Just as Irish society has had to dramatically reconceive its economic and global identity after the crash, Irish Studies has had to shift its theoretical modes and its objects of analysis in order to keep pace with these changes and upheavals. This book captures the dynamic ways the discipline has evolved since 2008, exploring how the age of austerity and renewal has transformed both Ireland and scholarly approaches to understanding Ireland. It will appeal to students and scholars of Irish studies, sociology, cultural studies, history, literature, economics, and political science.

Snow on the Cane Fields was first published in 1995. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. In a probing analysis of creole women's writing over the past century, Judith Raiskin explores the workings and influence of cultural and linguistic colonialism. Tracing the transnational and racial meanings of creole identity, Raiskin looks at four English-speaking writers from South Africa and the Caribbean: Olive Schreiner, Jean Rhys, Michelle Cliff, and Zoë Wicomb. She examines their work in light of the discourses of their times: nineteenth-century "race science" and imperialistic rhetoric, turn-of-the-century anti-Semitic sentiment and feminist pacifism, postcolonial theory, and apartheid legislation. In their writing and in their multiple identities, these women highlight the gendered nature of race, citizenship, culture, and the language of literature. Raiskin shows how each writer expresses her particular ambivalences and divided loyalties, both enforcing and challenging the proprietary British perspective on colonial history, culture, and language. A new perspective on four writers and their uneasy places in colonial culture, *Snow on the Cane Fields* reveals the value of

pursuing a feminist approach to questions of national, political, and racial identity. Judith Raiskin is assistant professor of women's studies at the University of California, Santa Barbara.

Previous ed.: West Nyack, N.Y.: Center for Applied Research in Education, c1994.

On the two hundredth anniversary of her birth, a landmark biography transforms Charlotte Brontë from a tragic figure into a modern heroine. Charlotte Brontë famously lived her entire life in an isolated parsonage on a remote English moor with a demanding father and siblings whose astonishing childhood creativity was a closely held secret. The genius of Claire Harman's biography is that it transcends these melancholy facts to reveal a woman for whom duty and piety gave way to quiet rebellion and fierce ambition. Drawing on letters unavailable to previous biographers, Harman depicts Charlotte's inner life with absorbing, almost novelistic intensity. She seizes upon a moment in Charlotte's adolescence that ignited her determination to reject poverty and obscurity: While working at a girls' school in Brussels, Charlotte fell in love with her married professor, Constantin Heger, a man who treated her as "nothing special to him at all." She channeled her torment into her first attempts at a novel and resolved to bring it to the world's attention. Charlotte helped power her sisters' work to publication, too. But Emily's *Wuthering Heights* was eclipsed by *Jane Eyre*, which set London abuzz with speculation: Who was this fiery author demanding love and justice for her plain and insignificant heroine? Charlotte Brontë's blazingly intelligent women brimming with hidden passions would transform English literature. And she savored her literary success even as a heartrending series of personal losses followed. Charlotte Brontë is a groundbreaking view of the beloved writer as a young woman ahead of her time. Shaped by Charlotte's lifelong struggle to claim love and art for herself, Harman's richly insightful biography offers readers many of the pleasures of Brontë's own work.

Jane Eyre's American Daughters is about the influence of Charlotte Brontë's romance on North American writers, including Susan Warner, Louisa May Alcott, Martha Finley, Frances Hodgson Burnett, Kate Douglas Wiggin, Jean Webster, Eleanor Porter, and L M Montgomery. John Seelye demonstrates that the reception of Brontë's Gothic romance in America was filtered through Elizabeth Gaskell's biography of the author, published shortly after her friend's death in 1855. A sentimental classic in its day, Gaskell's book promoted an image of Charlotte as a long-suffering creative genius with high moral standards. Her biography necessarily overlooked Brontë's obsessive love for her Belgian professor, Constantin Heger, an older and married man. Though Heger did not return Charlotte's affection, he was the model for the lovers in Brontë's novels, including the passionate, adulterous Edward Rochester, who inspired censorious reviews questioning the moral character of the author when *Jane Eyre* was published in 1847, a reputation that Gaskell's biography successfully countered. Organized thematically around the themes of time, space, and place, this

collection examines Charlotte Brontë in relationship to her own historical context and to her later critical reception, takes up the literal and metaphorical spaces of her literary output, and sheds light on place as both a psychic and geographical phenomenon in her novels and their adaptations. Foregrounding both a historical and a broad cultural approach, the contributors also follow the evolution of Brontë's literary reputation in essays that place her work in conversation with authors such as Samuel Richardson, Walter Scott, and George Sand and offer insights into the cultural and critical contexts that influenced her status as a canonical writer. Taken together, the essays in this volume reflect the resurgence of popular and scholarly interest in Charlotte Brontë and the robust expansion of Brontë studies that is currently under way.

English Writers - A Bibliography with Vignettes

[Copyright: 6675bcfafee29ad8b82740cd39f1c323](https://www.digipedia.com/6675bcfafee29ad8b82740cd39f1c323)