

The Index Of The Gaskell Journal Nagoya University

A guide to British women authors, their works, and the writing about them.

First published in 1975, this book places Elizabeth Gaskell amongst the major novelists of the nineteenth-century. It considers how she has sometimes been overlooked, or admired for very few of her works, or for reasons that are not in fact central to her art. W. A. Craik looks at Gaskell's full-length novels with three main purposes: to analyse her development as a novelist, her achievements, and the nature of her very original work; to see what she owes to earlier novelists, what she learns from them, and how far she is an innovator; and to put her in relation to those other novelists who write on similar themes with comparable aims. This book establishes Elizabeth Gaskell's excellence in comparison with her peers by demonstrating how far she extended the possibilities of the novel, both in materials and techniques.

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. In the last few decades Elizabeth Gaskell has become a figure of growing importance in the field of Victorian literary studies. She produced work of great variety and scope in the course of a highly successful writing career that lasted for about twenty years from the mid-1840s to her unexpected death in 1865. The essays in this Companion draw on recent advances in biographical and bibliographical studies of Gaskell and cover the range of her impressive and varied output as a writer of novels, biography, short stories, and letters. The volume, which features well-known scholars in the field of Gaskell studies, focuses throughout on her narrative versatility and her literary responses to the social, cultural, and intellectual transformations of her time. This Companion will be invaluable for students and scholars of Victorian literature, and includes a chronology and guide to further reading.

A moving tale of a young woman caught between the attractions of two very different men, set in the time of Napoleon, against the tensions of wartime. As the author depicts Sylvia's fateful decision to marry one man while loving the other, she deftly interweaves the eternal themes of jealousy, unrequited love, and the consequences of individual choice.

While the academic world devoted to literary study has been absorbed with new and distinct forms of literary criticism, bibliography has received scant attention--much less than in former times when it was understood as more than just an aid to research. Enormous changes have taken place in enumerative bibliography over the past thirty years, especially with the widespread use of computers, but these changes have gone unrecognized as bibliography has gone unappreciated. This work is a collection of essays concentrating exclusively on bibliography and its uses in the academic world, especially in literature, folklore, language, and linguistics. The book begins with a discussion of what bibliography is, what it does, and how to create the optimum bibliography. Other subjects include bibliography and postcolonialism, critical theory and bibliography in cross-disciplinary environments, issues and problems with tools for feminist and women's studies scholars in literature, strategies for the incorporation of

pluridisciplinary work, bibliographical databases and databased bibliographies, and ideas for the future of the MLA International Bibliography.

The fascinating and eloquent letters of Meta, Marianne, Florence and Julia Gaskell open a door into the social and cultural lives of a well-connected middle-class Victorian family. Events that impinged on the lives and the letters of these women include the Indian Mutiny, the assassination of Lincoln, the Franco-Prussian War, the Boer Wars and Fenian agitation. They witnessed the effects in England of the American Civil War, and engaged in the religious controversies of the day. They take a close interest in the impact of Darwin's discoveries, discuss the latest news, Ruskin's lectures on Venice, the Pre-Raphaelites, and what it is like to play Beethoven's piano pieces under Sir Charles Hallé's tuition. They also shed light on the network of Unitarian friends and scholars who undertook the stewardship of Elizabeth Gaskell's writing. This richly annotated edition will appeal to anyone interested in Transatlantic relations, in Mrs Gaskell, in women's networking, in Victorian ideas and social life, and in the intellectual culture of dissenting circles.

A selection of texts by Elizabeth Gaskell, accompanied by annotations. It brings together Gaskell academics to provide readers with scholarship on her work and seeks to bring the crusading spirit and genius of the writer into the 21st century to take her place as a major Victorian writer.

This book is the first full-length study to focus on the representation of masculinity in Elizabeth Gaskell's novels. In examining Gaskell's understanding of masculine identity as a social construct and considering how her writing engages with Victorian ideologies of gender, this book demonstrates that Gaskell defies an essentialist approach to gender and instead explores masculinity over time, genre, region, and class, making it clear that masculinity is not monolithic but relational, culturally constructed, and dependent on many contexts. It analyses Gaskell's depiction of what it means to be a 'man' and a 'gentleman', exploring *Mary Barton*, *North and South*, *Ruth*, *Cousin Phillis*, *Sylvia's Lovers*, and *Wives and Daughters*, as well as contemporary Victorian works and key contexts such as sympathy, historic change, and industrialism. The target audiences are academics, as well as undergraduate and postgraduate students and research specialists, and it will most appeal to Victorian Literature, Gender Studies, and Masculinity Studies disciplines.

Purchase one of 1st World Library's Classic Books and help support our free internet library of downloadable eBooks. Visit us online at www.1stWorldLibrary.ORG - - I am an old woman now, and things are very different to what they were in my youth. Then we, who travelled, travelled in coaches, carrying six inside, and making a two days' journey out of what people now go over in a couple of hours with a whizz and a flash, and a screaming whistle, enough to deafen one. Then letters came in but three times a week: indeed, in some places in Scotland where I have stayed when I was a girl, the post came in but once a month; - but letters were letters then; and we made great prizes of them, and read them and studied them like books. Now the post comes rattling in twice a day, bringing short jerky notes, some without beginning or end, but just a little sharp sentence, which well-bred folks would think too abrupt to be spoken. Well, well! they may all be improvements, - I dare say they are; but you will never meet with a Lady Ludlow in these days. I will try and tell you about her. It is no story: it has, as I said, neither beginning, middle, nor end.

Criticism of Elizabeth Gaskell of the last half century has tended to concentrate upon her contribution to the Victorian "social-problem" novel or upon her achievements as a female novelist writing about women. This book offers a reading of Elizabeth Gaskell's work which runs counter to the established view of her as a sociopolitical and/or provincial writer whose work is principally of interest to social historians or to those interested in women's studies. Josie Billington seeks to resituate Gaskell's work within the wider tradition of nineteenth-century realism and argues that Gaskell deserves to be read not as a poor second to George Eliot but as offering an English Victorian equivalent of the religious realism of Leo Tolstoy. By bringing together for comparison two writers whose realist mode and vision rests upon a form of religious belief, and by setting these against the more skeptical forms of realism offered by George Eliot and Thomas Hardy, the book also offers a strong challenge to the accepted view of the nineteenth-century realist novel as an essentially secular form - the epic, as Lukacs put it, of a world abandoned by God. This book makes a highly original contribution to Gaskell scholarship not only in the fresh emphasis it gives to Gaskell's work, but in the subtle close reading it applies to original manuscript material and the consequent teasing out of Gaskell's characteristic habits of mind and composition. In addition, the book makes a valuable contribution to the study of nineteenth-century realist fiction in relation to belief and secularization in the Victorian period.

This absorbing study of Elizabeth Gaskell's early life up to her marriage in 1832 is based almost entirely on new evidence. Also, using parish records, marriage settlements, property transfers, wills, record office documents, letters, journals and private papers, John Chapple has recreated the background of one of the nineteenth century's greatest novelists.

Published in 1913, this revised popular biography of Elizabeth Gaskell represents a comprehensive exploration of the novelist's life and work.

Tracing the publishing history of Elizabeth Gaskell's *Cranford* from its initial 1851-53 serialization in Dickens's *Household Words* through its numerous editions and adaptations, Thomas Recchio focuses especially on how the text has been deployed to support ideas related to nation and national identity. Recchio maps *Cranford*'s nineteenth-century reception in Britain and the United States through illustrated editions in England dating from 1864 and their subsequent re-publication in the United States, US school editions in the first two decades of the twentieth century, dramatic adaptations from 1899 to 2007, and Anglo-American literary criticism in the latter half of the twentieth century. Making extensive use of primary materials, Recchio considers *Cranford* within the context of the Victorian periodical press, contemporary reviews, theories of text and word relationships in illustrated books, community theater, and digital media. In addition to being a detailed publishing history that emphasizes the material forms of the book and its adaptations, Recchio's book is a narrative of *Cranford*'s evolution from an auto-ethnography of a receding mid-Victorian English way of life to a novel that was deployed as a maternal model to define an American sensibility for early twentieth-century Mediterranean and Eastern European immigrants. While focusing on one novel, Recchio offers a convincing micro-history of the way English literature was positioned in England and the United States to support an Anglo-centric cultural project, to resist the emergence of multicultural societies, and to ensure an unchanging notion of a stable English culture on both sides of the Atlantic.

The reputation of Elizabeth Gaskell is undergoing a renaissance as we enter the new millennium. The variety of her work and the range of her acquaintance makes her one of the most interesting literary figures of her century. This new collection of her letters illustrates the richness and diversity of her involvement in a remarkable range of social and literary activities. Out of the 270 letters included in this volume only 40 have been previously published.

This book re-locates Elizabeth Gaskell's smaller stories in the literary and cultural context of the nineteenth century. While Gaskell is recognised as one of the major novelists of her time, the short stories that make up a large proportion of her published work have not yet received the critical attention they deserve. This study re-claims them as an indispensable part of her literary output that enables us to better contextualize and assess her achievement holistically as a highly-skilled woman of letters. The periodicals in which Gaskell's shorter pieces were published offer a microcosm of nineteenth-century society, and Gaskell took full advantage of the medium to apply a consistent and barbed challenge to cultural and gendered constructs of roles and social behaviour. Although her eminently readable prose still flows easily in her short stories, it is less likely to elide the sharp corners of domestic violence, the disabling experiences of women, the pain of death and loss, and the complications of family life. Carolyn Lambert is the author of *The Meanings of Home in Elizabeth Gaskell's Fiction* (2013), co-editor with Marion Shaw of *For Better, For Worse: Marriage in Victorian Novels by Women* (2018) and the author of *Frances Trollope* (2020).

Writing during periods of dramatic social change, Maria Edgeworth and Elizabeth Gaskell were both attracted to the idea of radical societal transformation at the same time that their writings express nostalgia for a traditional, paternalistic ruling class. Julie Nash shows how this tension is played out especially through the characters of servants in short fiction and novels such as Edgeworth's *Castle Rackrent*, *Belinda*, and *Helen* and Gaskell's *North and South* and *Cranford*. Servant characters, Nash contends, enable these writers to give voice to the contradictions inherent in the popular paternalistic philosophy of their times because the situation of domestic servitude itself embodies such inconsistencies. Servants, whose labor was essential to the economic and social function of eighteenth- and nineteenth-century British society, made up the largest category of workers in England by the nineteenth century and yet were expected to be socially invisible. At the same time, they lived in the same houses as their masters and mistresses and were privy to the most intimate details of their lives. Both Edgeworth and Gaskell created servant characters who challenge the social hierarchy, thus exposing the potential for dehumanization and corruption inherent in the paternalistic philosophy. Nash's study opens up important avenues for future scholars of women's fiction in the nineteenth century.

Elizabeth Gaskell's *Use of Color in Her Industrial Novels and Short Stories* presents Gaskell's incorporation of Ruskin's moral theory of color to set the tone in her tales as she illustrates the dreary, monotonous existence of nineteenth century industrial workers. Wildt demonstrates the use of various shades, tints, and hues of color to set moral tone, express character feelings, and to foreshadow events as Gaskell establishes and sustains mood in her short stories, and to a greater extent, in her industrial novels. She points out the use of color for foreshadowing events, expressing character's feelings in defining character in *Mary Barton*, *North and South*, and *Ruth*.

Focusing on Gaskell's repeated use of the storm cloud motif, Wildt notes its presence on physical and emotional levels to illustrate the bleakness of the trapped condition of working women in the mid-nineteenth century, and that it anticipates Ruskin's future use of "The Storm Cloud."

The Split Subject of Narration in Elizabeth Gaskell's First-Person Fiction analyzes a number of Elizabeth Gaskell's first-person works through a post-modern perspective. It attempts to explore the vicissitudes of Victorian Subjectivity by focusing on the ways in which E. Gaskell's realistic and Gothic fiction interrogate post-Romantic assumptions about the centrality and coherence of the narrating subject.

In this beautifully written study, Carolyn Lambert explores the ways in which Elizabeth Gaskell challenges the nineteenth-century cultural construct of the home as a domestic sanctuary offering protection from the external world. Gaskell's fictional homes often fail to provide a place of safety: doors and windows are ambiguous openings through which death can enter, and are potent signifiers of entrapment as well as protective barriers. The underlying fragility of Gaskell's concept of home is illustrated by her narratives of homelessness, a state she uses to represent psychological, social, and emotional separation. By drawing on novels, letters and non-fiction writings, Lambert shows how Gaskell's detailed descriptions of domestic interiors allow for nuanced and unconventional interpretations of character and behaviour, and evince a complex understanding of the significance of home for the construction of identity, gender and sexuality. Lambert's Gaskell is an outsider whose own dilemmas and conflicts are reflected in the intricate and multi-faceted portrayals of home in her fiction.

"This book offers a range of perspectives on Elizabeth Gaskell and adaptation. The contributors – Alan Shelston, Raffaella Antinucci, Thomas Recchio, Brenda McKay, Katherine Byrne, Patricia Marchesi, Marcia Marchesi and Loredana Salis – discuss the afterlives of Gaskell's fiction, from the author as adaptor of her own work to the role of the BBC in re-inventing Gaskell's narratives. Loredana Salis is to be congratulated for bringing together a collection that tackles the remediation of Gaskell's fiction from Gaskell's own time to the 21st century, enabling her to join those authors, most prominently, Shakespeare, Austen and Dickens, who have received full-length book studies on adaptations of their work. The collection, as a whole, seems to confirm the notion that since the inception of film, the number of adaptations of an author's work equates to the writer's canonical status. No doubt, this book will prompt many more investigations into the adaptability of Elizabeth Gaskell's fiction." – Deborah Cartmell, De Montfort University, Leicester

This 1913 biographical volume is illustrated with a variety of photographs and paintings of people and places in Elizabeth Gaskell's life. The volume is divided into chapters focusing on the cities and homes in which Gaskell lived during various periods in her life and career.

Assembles fourteen original essays on Gaskell, the Victorian novelist of social

problem fiction

This literary biographical study examines the life and works of the mid-Victorian woman novelist, Elizabeth Gaskell, whose popularity is now well established. It places her writing in the context of her attitudes towards creative production, her relationship with publishers, and her literary friendships, as well as examining those events of her life which fed into her work. It pays particular attention to the ways in which she sought to reconcile the conflicting demands made upon her, as woman and as artist.

Elizabeth Gaskell, whose perceptive letters became part of the narrative of PBS's CIVIL WAR series, witnessed a number of crucial events and trends that shaped 19th-century America. These collected letters, addressed to over a hundred correspondents (some renowned), are an invaluable account of both the cataclysmic and the mundane, written with delicacy and verve. Critical assessments of Elizabeth Gaskell have tended to emphasise the regional and provincial aspects of her writing, but the scope of her influence extended across the globe. Building on theories of space and place, the contributors to this collection bring a variety of geographical, industrial, psychological, and spatial perspectives to bear on the vast range of Gaskell's literary output and on her place within the narrative of British letters and national identity. The advent of the railway and the increasing predominance of manufactory machinery reoriented the nation's physical and social countenance, but alongside the excitement of progress and industry was a sense of fear and loss manifested through an idealization of the country home, the pastoral retreat, and the agricultural south. In keeping with the theme of progress and change, the essays follow parallel narratives that acknowledge both the angst and nostalgia produced by industrial progress and the excitement and awe occasioned by the potential of the empire. Finally, the volume engages with adaptation and cultural performance, in keeping with the continuing importance of Gaskell in contemporary popular culture far beyond the historical and cultural environs of nineteenth-century Manchester.

A great deal has been written about Elizabeth Gaskell in the past decade, and Elizabeth Gaskell: An Annotated Guide to English Language Sources, 1992-2001 builds upon Weyant's 1994 work which covered some 350 sources published between 1976 and 1991. This supplement identifies almost 600 new books, book chapters, journal articles, dissertations, and master and honor theses on the life and writings of Gaskell. Contents include two appendixes of new editions of Gaskell's works in print and digital, audio, and video formats; a selection of websites; citations of many brief articles in the Gaskell Newsletter that are generally ignored in standard indexes; numerous sources that would otherwise be difficult to locate; and an author and subject index.

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