

Charlotte and Emily Brontë, 1846-1915

a reference guide

R. W. CRUMP



G.K. HALL & CO.

70 LINCOLN STREET, BOSTON, MASS.

Copyright © 1982 by R. W. Crump

Library of Congress Cataloging in Publication Data

Crump, R. W. (Rebecca W.), 1944-
Charlotte and Emily Brontë.

Bibliography: p.

Includes index.

Contents: v. 1. 1846-1915.

1. Brontë, Charlotte, 1816-1855—Bibliography.
2. Brontë, Emily, 1818-1848—Bibliography. 3. Brontë, Charlotte, 1816-1855—Criticism and interpretation—History. 4. Brontë, Emily, 1818-1848—Criticism and interpretation—History. I. Title.

Z8122.C78 [PR4168] 016.823'8'09

82-1097

ISBN 0-8161-7953-0

AACR2

This publication is printed on permanent/durable acid-free paper
MANUFACTURED IN THE UNITED STATES OF AMERICA

The Author

R. W. Crump, professor of English at Louisiana State University, is the author of Christina Rossetti: A Reference Guide and the editor of The Complete Poems of Christina Rossetti: A Variorum Edition and Maude: Prose and Verse by Christina Rossetti.

Preface

Since their works first began to appear in print in 1846, Charlotte and Emily Brontë have achieved continuing popularity and increasing eminence; more than two thousand items on the Brontës have been published. The purpose of this reference guide is to bring together those many widely scattered items in order to present a full and complete picture of the scholarship on the Brontës.

Charlotte and Emily Brontë: A Reference Guide, Volume I, begins in 1846 with the earliest reviews of the Brontës' writings and extends up to the centennial studies of 1916 commemorating the birth of Charlotte Brontë, by which time both she and her sister had achieved the status of major Victorian writers. Entries include reminiscences, memorials, sketches, essays, articles, book-length studies, chapters of books, reviews of the Brontës' works, introductions from editions of their works, and reviews of works about the Brontës that include additional comments concerning them. Works and reviews that merely mention the Brontës in passing, adding little or nothing to a knowledge of their lives or writings, are omitted.

The entries are arranged chronologically in order to reflect the changing attitudes toward the Brontës and their works, and to reveal the main strands of criticism that developed in the nineteenth century. The order within each year is alphabetical by author. A "C" before the entry number indicates an item on Charlotte Brontë; an "E" indicates an item on Emily Brontë. Works pertaining to both sisters are identified by number alone without a qualifying letter. An asterisk preceding the entry number designates an item that was not available for my personal examination; my source is indicated in the annotation.

The index lists the names of all authors of works about the Brontës as well as the titles of all books included in the volume. The entries are also indexed by genre, such as "bibliography," "biography (book-length)," and "critical studies (book-length)." Shorter writings that appear as chapters or sections of books are indexed by author and by the title of the book rather than by the title of the chapter. Reviews are indexed under the name of the work they review. Short articles and notes with such general or common titles as

Preface

"Charlotte Brontë" or "The Brontës" are indexed by author and subject rather than by title.

For assistance in obtaining copies of the items in this work I am greatly indebted to Sandra Mooney, Olar Bell, Paul Wank, Anna Perrault, and Jane Kleiner, all of the Louisiana State University Library. I would like to express gratitude to Steve and Miriam Bensman and to the following members of the Louisiana State University Department of History for aid in translating and summarizing items in foreign languages: Professors Tom Owen, John Henderson, Beatrice Spade, and Courtney Ross. A great many librarians were extremely courteous and prompt in their responses to my requests for items. Without their cooperation this project could not have proceeded. I am especially indebted to Anthony Yablon and to Sally Stonehouse of the Brontë Society, Haworth, England. The English Department of Louisiana State University paid almost all Interlibrary Loan expenses, and I received a summer grant from the Louisiana State University Council on Research. Janice Meagher and Marilyn Gaull of G. K. Hall Publishers made valuable suggestions concerning the format and introductory material. My deepest debt is to my husband, Gary A. Crump, not only for translating foreign studies, but also for listening to the bibliographical problems I encountered and for giving me help with the introduction.

Introduction

In 1847, Charlotte Brontë (1816-1855) and her sister Emily Brontë (1818-1848) produced two of the most popular and controversial novels of Victorian England: Jane Eyre and Wuthering Heights. Since both authors used pseudonyms--Charlotte Brontë's pen name was "Currer Bell" and Emily Brontë's was "Ellis Bell"--no one guessed that they were in reality two young women who had lived almost all their lives in a parsonage in the remote northern manufacturing town of Haworth, West Riding, Yorkshire.

Besides being small and isolated, Haworth had, in common with many villages in nineteenth-century England, an inadequate system of sanitation and a high mortality rate. The home of the Brontës was located next to the graveyard, in the middle of which was a well that served as the principal source of drinking water for the family. These conditions have been credited with contributing to the unfortunate history of the Brontë family. When the family moved to Haworth in 1820 it had eight members: the Rev. Patrick Brontë, his wife Maria Branwell Brontë, and their six children--Maria, aged six; Elizabeth, five; Charlotte, four; Branwell, two; Emily, one; and Anne, three months. In 1821, Maria Branwell Brontë died of stomach cancer. Care of the children passed to her sister, Elizabeth Branwell, who resided in the household for the remainder of her life. In 1824 the four oldest girls were sent to the Clergy Daughters' School at Cowan Bridge near Kirkby Lonsdale, on the borders of Lancashire and Westmorland, where, after a short stay, Maria and Elizabeth contracted tuberculosis and died within one month of each other in 1825. Charlotte and Emily were immediately removed from the school, but they were to suffer from recurring attacks of "low fever" for the rest of their relatively short lives. Their brother and remaining sister also died young, Branwell in 1848 of chronic bronchitis aggravated by addiction to alcohol and drugs, and Anne in 1849 of tuberculosis.

Except for the brief periods at Roe Head School in Mirfield (about twenty miles from Haworth), the several short stints as governesses, and the months spent at the Pensionnat Heger in Brussels, the Brontës remained at home in Haworth with their father. Emily Brontë never married, and Charlotte Brontë married less than a year before

Introduction

her demise. As Claude Meeker states, "It will always remain a mystery how these girls, reared in a mountain hamlet, with a graveyard at the front door, with broad, almost limitless, barren moors on every side, with neighbors of the roughest type, cut off from most of the refinements of civilization, with no society save their few books, with absolutely no knowledge of the world, could write and speak and think as they did" (1895.17).

The tragedy of their mother's and sisters' deaths seemed to draw the remaining four Brontë children more closely together. When Branwell received a set of toy soldiers from his father, the four children created the imaginary worlds of Angria and Gondal. They wrote tiny books for the soldiers filled with adventures of the passionate heroes and heroines who peopled those fantastic lands. Years later, in 1846, the sisters collaborated again to produce for publication a book of poetry entitled Poems by Currer, Ellis, and Acton Bell ("Acton Bell" was Anne Brontë's pen name). Their decision a short time later to try their hand at writing novels was also a joint venture. Along with Charlotte Brontë's Jane Eyre and Emily Brontë's Wuthering Heights, Anne Brontë produced Agnes Grey.

Thus, the three Brontë sisters entered the public consciousness together. Anne Brontë, however, received much less attention than her two sisters did after the initial critical reception of the three novels in 1847 and 1848. Numerous studies since then have dealt with Charlotte and Emily Brontë together, but have omitted Anne Brontë. I have therefore excluded Anne Brontë from this reference guide while presenting Charlotte and Emily Brontë together in order to preserve the integrity of the scholarship about them.

The period covered in Volume I of Charlotte and Emily Brontë: A Reference Guide is from 1846, when the first reviews of their works appeared, to 1915, the year preceding the centennial studies commemorating Charlotte Brontë's birth. Those studies marked a turning point in scholarship devoted to the Brontës, ushering in a period of more mature consideration of their place in literature.

Although the canon of Emily Brontë's writings is small, it is regarded today as highly significant; at present she is widely admired as a poet of considerable stature and as the author of a recognized masterpiece of English fiction--Wuthering Heights. Critics have analyzed her poems and novel in detail, examining such matters as structure, themes, characterization, imagery, narrative technique, use of dreams, style, symbolism, and mysticism. Biographies and source studies continue to pour forth at an amazing rate. The prevailing (though by no means unanimous) opinion holds that Emily Brontë is a greater author than Charlotte Brontë and that Wuthering Heights is a greater novel than Jane Eyre. But the first seventy years of Brontë scholarship reveal a very different assessment of Emily Brontë's literary accomplishments. During the period covered by this volume, she was considered, with a few exceptions, a dis-

Introduction

tinctly inferior writer to her sister, and Wuthering Heights was regarded by most as a curiosity piece. Although a few critics, such as Vere Henry Hobart (1859.9) and Teodor de Wyzewa (1892.4), placed her alongside or above Charlotte Brontë in literary mastery, most did not. An assessment made by Catherine J. Hamilton in 1893 is representative: "We are sometimes told that Emily's genius was of even a higher order than her sister Charlotte's, but Wuthering Heights, after all, is more of a prophecy than a performance. It is crude, vigorous, and fragmentary. The flashes of poetry and power which gleam through the darkness, cannot make it what a work of genius ought to be--finished, rounded, and complete" (1893.5). Her poems were largely ignored until the twentieth century. The critical reception of the verses in 1846 and of her novel in 1848 set the tone for the dominant judgment of her work for the rest of the nineteenth century.

Although Poems by Currer, Ellis, and Acton Bell did not receive much attention when it appeared in 1846, the critics who did notice it praised the lyricism and originality of such poems by Emily Brontë as "The linnet in the rocky dells" and "Death-Scene." Sydney Dobell judges her the best of the three and states in his review, "A fine quaint spirit has the latter [Emily Brontë's poetry], which may have things to speak that men will be glad to hear . . ." (1846.3). William Archer Butler (1846.2) finds "pleasing thoughts" in "Stars" ("Ah! why, because the dazzling sun") and "Prisoner" ("In the dungeon-crypts idly did I stray"). When the volume was reissued in 1848, an anonymous reviewer described Emily Brontë as the "most metaphysical of the three" (1848.24).

Emily Brontë's one and only novel, Wuthering Heights, did not fare as well at the hands of the critics as her poems had. Initially the book was severely censured, primarily because of the unorthodox hero of the story, Heathcliff, whom one commentator described as "a compendium of the most striking qualities of tiger, wolf, cur, and wild-cat" (1848.39). Various reviewers regarded him as "utterly hateful" (1848.26), "revolting" (1848.32), "dark and loathsome" (1851.E5), and "wicked and repulsive" (1848.E13). Even Charlotte Brontë questioned "whether it is right or advisable to create beings like Heathcliff" (1850.11). His unchecked revenge on the very family that had adopted him outraged Victorians, to whom the concept of family was sacrosanct. As one writer commented, "There is no attempt at placing the evil in its true deformity, by contrast with purity and virtue--no apparent shrinking of the writer from the fiends whom he has conjured up from a morbid, though powerful imagination" (1848.E13). Other critics disapproved of the violence, of the cruelty, and of what George Henry Lewes termed the "excessive predominance of shadows darkening the picture" in Wuthering Heights. As he remarked in his review, "One cannot dine off condiments, nor sup off horrors without an indigestion" (1850.E15). One critic suggested the title be changed to "Withering Heights" (1848.E3); another wondered "how a human being could have attempted such a book as the present without committing suicide before he had finished a dozen chapters" (1848.E31).

Introduction

Some recognized the power evinced in Wuthering Heights but thought it was "power thrown away" (1848.39) or "a purposeless power" (1848.E28). Emily Brontë, an anonymous reviewer asserted, "has wilfully wasted talents of no mean order upon an ill-chosen theme" (1848.E10). A few critics, bothered by the complex double narration and sophisticated flashback technique, found the work "confused, disjointed, and improbable" (1848.E30), or "strange" and "inartistic" (1848.26). A degree of praise was mingled with the censure, however. One commentator called Wuthering Heights "only a promise, but it is a colossal one" (1848.26). Another stated, "The anguish of Heathcliff on the death of Catherine approaches to sublimity" (1848.E27). A third praised the "singularly effective and dramatic" dialogue of Wuthering Heights (1848.E27).

Although Charlotte Brontë's literary position, relative to her sister's, has diminished in the twentieth century, she is nevertheless still regarded as a major English novelist and the author of one, if not two, masterpieces of English literature--critics at present disagree as to which is her greatest novel, Jane Eyre or Villette. Her works have stimulated the same wide range of critical attention as her sister's, but in the nineteenth century Charlotte Brontë considerably surpassed Emily Brontë in fame and recognition.

Although Jane Eyre received mixed reviews, praise predominated over censure. Many critics described the book as "powerful" (1847.C3, C5, C7, C9, 12, C16, C18, C21, C29, C30; 1848.C16, C18, C19); others lauded it for freshness, originality, "engrossing charm" (1847.C2), "deep insight into character" (1847.C8), "vivid and striking" descriptions (1847.C13), and "polished and eloquent style" (1847.C22). A few, however, found fault with the author's somewhat unorthodox religious and social views and with her unconventional hero and heroine. In Jane Eyre characters associated with institutionalized religion, such as Mr. Brocklehurst and St. John Rivers, do not fare well at the hands of the heroine or her creator, nor do such women of fashion and wealth as Mrs. Reed and Blanche Ingram. Poorer women such as Helen Burns, the Rivers sisters, and Jane Eyre herself, on the other hand, are portrayed in a much more favorable light. One reviewer wrote, "Religion is stabbed in the dark--our social distinctions attempted to be levelled, and all absurdly moral notions done away with. The authoress is unacquainted with the commonest rules of society, and affects to present us with specimens of fashionable life, within whose circles it is evident she has never entered" (1847.C1). Another believed that "neither the heroine nor hero attracts sympathy" (1847.C23). Rochester is described by an anonymous critic as "a compound of vulgar rascalities and impotent Byronics" (1848.C19); and Jane Eyre "might have been a Mahomedan or a Hindoo for any bias of Christianity we discover in her actions or sentiments" (1848.C16). The most scathing attack occurs in Elizabeth Rigby's unsigned review, in which she offers many illustrations of what she considers to be the "horrid taste," "sheer rudeness," and "vulgarity" of this "anti-Christian composition." She tempers her criticism, however,

Introduction

with some praise: "Still we say again this is a very remarkable book. We are painfully alive to the moral, religious, and literary deficiencies of the picture, and such passages of beauty and power as we have quoted cannot redeem it, but it is impossible not to be spellbound with the freedom of the touch. It would be mere hackneyed courtesy to call it 'fine writing'" (1848.C38).

The reception of Charlotte Brontë's next novel, Shirley, was more uniform and less controversial than that of Jane Eyre. Most reviewers found Shirley less intense than her earlier work, but it also offered a greater variety of characters and a wider panorama. One writer praised it for depicting "human life--life as it is in England, in the thoughtful and toiling, the employing and labouring classes" (1849.C11). Others applauded the freshness of description seen throughout the novel (1849.C5, C8, C12, C15, C23; 1850.C4, C10, C13). One critic (1849.C10) expressed disapprobation for the "very masculine, wilful character of the heroine"--a portrait based on Charlotte Brontë's sister Emily.

Charlotte Brontë's last novel, Villette, inspired only qualified praise from reviewers, most of whom still preferred Jane Eyre. They recognized the masterful intensity of the book but were displeased with the negative sentiment it expressed, which was described variously as a "morbid sensibility" (1853.C8, C21), "Satanic drop of misanthropy" (1853.C12), or "atmosphere of pain" (1853.C29). A few critics, however, judged Villette to be Charlotte Brontë's greatest work because of its "artistic skill" (1853.C31) and its "mixture, most happily balanced and qualified, of the two preceding books--the force of manner, and the energetic style of the one [Jane Eyre], combined with the sentiment and the feminine delicacy of the other [Shirley]; in a word, the daring venturesome spirit, which took the literary world by storm, mingled with, and sobered by, the truthful delineation of female feelings, and the elegant accomplishments which adorn, and make them stand out in artistic relief" (1853.C6).

Her earliest novel, The Professor, of which Villette is a greatly expanded and revised version, was not published until 1857, two years after her death. Although vastly inferior to her other three novels, The Professor received attention and approval as a work by Charlotte Brontë. Reviewers lauded the "beauties of poetical expression" (1857.C6), the "new insight" into Charlotte Brontë's genius (1857.C7), and the revelation of "the strong will, the earnest mind, the heart with its unsounded depths that belonged to a woman who, after all, so fed upon the past as to create out of it nerve and sinew for the future" (1857.C8). The favorable comment inspired by this least noteworthy of Charlotte Brontë's literary productions is an accurate measure of the high esteem in which she was then held, a regard heightened by the publication of Elizabeth Gaskell's sympathetic biography of her in that same year (see 1857.14). As a critic noted of The Professor, "To criticise it very rigidly would be indelicate and unfeeling" (1857.C7). Perhaps the most objective assessment of the novel appeared in the Athenaeum: "On the whole, this tale bears

Introduction

to Currer Bell's later works the relation which a pre-Shakespearian story does to the drama,—it is curious to an artist or psychologist" (1857.C6).

Aside from reviews, scholarship on the Brontës in the first seventy years falls into three broad categories: biographies, source studies, and critical assessments.

The first biography, Elizabeth Gaskell's Life of Charlotte Brontë (1857.14), presented a sympathetic portrait, stressing the tragic circumstances in the subject's life; the book created a sensation for the unfavorable treatment of Charlotte Brontë's father, her brother Branwell, and the Cowan Bridge School. Later research was to uncover many omissions and suppressions, but subsequent biographers tended to perpetuate Elizabeth Gaskell's errors for much of the next forty years. Then as the next century neared, major efforts were made to augment and correct Elizabeth Gaskell's work. Clement Shorter, for example, included in his Charlotte Brontë and Her Circle (1896.24) new material based on information from Charlotte Brontë's husband, Arthur Bell Nicholls, and her close friend Ellen Nussey, as well as from Charlotte Brontë's letters to W. S. Williams; Shorter's subsequent two-volume work (1908.7) sought to "Present a Full and Final Record" of the Brontës' lives. Marion H. Spielmann, in "The Lost Letters of Charlotte Brontë" (1913.C22), published four letters from Charlotte Brontë to Constantin Heger, owner of the school in Brussels that Charlotte and Emily Brontë had attended for a brief time; the letters revealed Charlotte Brontë's deep love for Heger. May Sinclair (1914.14), Esther Alice Chadwick (1914.5), and Frederika Macdonald (1914.C10) gave extensive attention in their biographies to the impact of Charlotte Brontë's infatuation with Constantin Heger on her life and writings.

In the late nineteenth and early twentieth centuries, scholars produced a number of source studies that sought to discover the persons and places used as models for the Brontës' novels. J. A. Erskine Stuart (1892.14), for example, identifies a house near Birstal called "the Rydings" as the original of Rochester's mansion in Jane Eyre. William Wright, in The Brontës in Ireland (1893.13) states his belief that many of the characters in Wuthering Heights are based on acquaintances and relatives of Hugh Brontë, grandfather of the authoress; for example, the original for Emily Brontë's portrait of the servant Joseph in Wuthering Heights was a sanctimonious steward whom members of the Brontë household thoroughly disliked. Thomas Keyworth (1896.C14) identifies the house in Hathersage used by Charlotte Brontë as the model for Moor House in Jane Eyre. P. F. Lee (1896.C17) describes Charlotte Brontë's frequent visits to the East Riding of Yorkshire, where she wrote parts of Shirley, and suggests that several of her acquaintances in Easton might have inspired some characters in Villette. Herbert E. Wroot argues that Birstal was the original for Briarfield in Shirley (1896.C33). In his essay "Charlotte Brontë's Friend" (1897.C26), T. Wemyss Reid notes that

Introduction

Ellen Nussey was the model from which Caroline Helstone, one of the heroines in Shirley, was drawn. J. J. Stead (1897.C35) identifies Dewsbury as the inspiration for "Whinbury" in Shirley and provides eleven illustrations of various houses and buildings in Dewsbury that appear in Shirley. Mary Virginia Hawes Terhune, who visited the school in Brussels that Charlotte and Emily Brontë attended, states, "Villette is not fiction, as far as the setting of the story is concerned. Every feature of house and environs is drawn with the fidelity of a photograph, taken by an artist and developed by an adept" (1898.C15). Ernest Hobson, in "Shirley Land" (1906.C11), suggests that the district portrayed in Shirley is based on Gomersal in West Riding. The entire third volume of the Brontë Society Transactions is devoted to Herbert E. Wroot's "The Persons and Places of the Brontë Novels" (1906.C22), which deals with the characters and settings in the four books of Charlotte Brontë. T. W. Hanson (1910.E9) and Esther Alice Chadwick (1914.5) believe that Law Hill, Southowram, is the original for Wuthering Heights.

The critical assessments produced up to 1916 were largely impressionistic and general, reflecting the critics' immediate reactions to the work or works under consideration; yet some more analytical criticism related to the biographies and source studies also appeared. One major critical concern was the autobiographical basis of the Brontës' novels, a concern sparked at least in part by Elizabeth Gaskell's book. Later that same year Émile Montégut published a lengthy article in which he argued that each of Charlotte Brontë's novels depicts a different aspect of her life (1857.17). In L'Esprit des Femmes de Notre Temps (1865.C2), Elise Krinitz sees the heroines of Charlotte Brontë's novels as manifesting the same personality as that of their creator. Susan Waring, in her article "Charlotte Brontë's Lucy Snowe" (1866.C5), interprets that character as a reflection of the "two-sided" life of Charlotte Brontë--the "outer one neutral-tinted," the other "wild with ungratified longings." Leslie Stephen (1877.9), John Hutton Balfour Browne (1878.3), William Scruton (1898.C11), Wilbur L. Cross (1899.4), William Keith Leask (1899.C11), James Oliphant (1899.C13), Angus M. Mackay (1904.8), and Zdeněk Franta (1906.C7) all note close connections between Charlotte Brontë's life and her writings. William J. Dawson (1893.3) places the Brontës in the Romantic tradition because of the autobiographical bases of their literary productions. Alexander H. Japp, in his essay "The Autobiographical Novel, as Represented by Charlotte Brontë" (1894.C3), states that the "quick, penetrating effect, the fascination, in a word, that resides in her work is due to her constant reference to personal experience. . . ." Hector Munro went so far as to judge Charlotte Brontë's novels "more interesting as human documents than as novels" (1897.C20). In a review of Clement Shorter's Charlotte Brontë and Her Circle, Henry James, exasperated by what he deemed the overemphasis on the autobiographical elements in the Brontë novels, warns against "confounding" the pathos of Charlotte Brontë's life with the pathos in her works (1897.C13).

Introduction

As the above citations suggest, autobiographical analysis focused mainly on Charlotte Brontë's work rather than on her sister's, partly because much more was known about Charlotte Brontë's life and partly because she wrote four novels to Emily Brontë's one. A corollary strand of criticism that included both sisters was the search for influences on their writings. Butler Wood (1894.15), for example, discusses the impact of the moors on Emily Brontë, as evidenced in Wuthering Heights. Clement Shorter (1896.24) believes that it was partly "the German fiction which she had devoured during the Brussels period, that inspired Wuthering Heights." Mary A. Ward, in her "Introduction" to Jane Eyre (1899.C21), attributes Charlotte Brontë's exuberant and fiery temperament to her Celtic and Irish ancestry, which was balanced and checked in part by the influence of the somber Yorkshire environment. James Fotheringham believes that Emily Brontë was affected artistically by her reading of the German romantic writer Tieck (see 1900.E8). John Bell Henneman (1901.6) discusses the influences on the Brontës' novels of their Yorkshire nurse Tabby, the early death of their mother, and the literary bent of their father. In her "Introduction" to Wuthering Heights Mary A. Ward detects in the work the early influence of North, Hogg, De Quincey, and Maginn, all of whom wrote for Blackwood Magazine (1903.E19).

As the twentieth century approached, it was apparent that the reputation of Charlotte and Emily Brontë as artists was firmly established and that interest in their work was growing. One indication of the increasing respect for the Brontës was the foundation of the Brontë Society, Brontë Museum, and Brontë Society Publications (later called Brontë Society Transactions) in 1895 (1895.2, 3, 22, 27; 1896.32). A substantial number of their works had been published (1899.C11, C21, C22, C23; 1900.C28; 1902.C7; 1903.E18; 1905.C14; 1906.C7, E18, C19, 21; 1907.E9, E10; 1908.C8, C9; 1909.C8; 1910.E11, 12, C14, C17, E18; 1915.3), and their juvenile writings had also been issued (1896.C29, C30; 1897.C16, C17; 1902.C7; 1907.C3; 1912.C16). Another measure of their continuing popularity was the frequent inclusion of them in encyclopedias and surveys of literature (1899.4, 13; 1900.C19, C25; 1901.5; 1902.C3; 1903.2; 1904.C2, 10; 1905.5, 6; 1906.12, C14, 16; 1907.12; 1909.2, C7, 9; 1910.C1, E3, C5, 13, C15, 21; 1911.13; 1912.4, 7; 1913.8, 18, E23; 1914.C7).

In the twentieth century a new era of Brontë scholarship would dawn. The numerous biographies, source studies, and critical assessments published in the preceding seventy years had laid the groundwork for more diverse, complex, and sophisticated studies after 1915.

Contents



The Authorvi
Prefacevii
Introductionix
Writings by Charlotte and Emily Brontëxvii
Writings about Charlotte and Emily Brontë, 1846-1915	1
Index179

Writings about Charlotte and Emily Brontë, 1846-1915

1846

- 1 ANON. Review of Poems by Currer, Ellis, and Acton Bell.
Critic (London), n.s. 4 (4 July):6-9.

The reviewer praises the poems for their vigor, "original thoughts," and fresh subjects. He notes the influence of Wordsworth and Tennyson, and quotes from six poems in the volume.

- 2 B[UTLER, WILLIAM ARCHER.] "Evenings with Our Younger Poets--
The First Evening." Dublin University Magazine 28 (October):383-98.

A review of Poems by Currer, Ellis, and Acton Bell. Butler finds the poems to have "a sort of Cowperian amiability and sweetness, no-wise unfragrant to our critical nostrils." He quotes at length from the volume in the remainder of the review.

- 3 [DOBELL, SYDNEY.] "Poetry of the Million." Athenaeum, no. 975 (4 July):682.

A review of Poems by Currer, Ellis, and Acton Bell. Emily Brontë is considered the best of the three poets, and several of her poems are quoted to illustrate the musical quality of her compositions. Charlotte Brontë's work falls in between the "level" of Anne Brontë's verse and the "elevation" attained by Emily Brontë.

1847

- C1 ANON. "The Last New Novel." Mirror 2 (December):376-80.

Although there are some good scenes in Jane Eyre, "there is not a single natural character throughout the work. Everybody moves on stilts--the opinions are bad--the notions absurd. Religion is stabbed in the dark--our social distinctions attempted to be levelled, and all absurdly moral notions done away with. The authoress is unacquainted with the commonest rules of society, and affects to

Writings about Charlotte and Emily Brontë, 1846-1915

1847

present us with specimens of fashionable life, within whose circles it is evident she has never entered." The reviewer concludes that "the foundation of the story is bad, the characters are ill-drawn, and the feelings false and unnatural."

- C2 ANON. "Literary Notices. Jane Eyre." Bath Herald, 20 November, p. 4.

The "engrossing charm" of Jane Eyre is due to the author's skill in presenting the "workings of a pure and gifted intelligence." Jane Eyre "is a study of character,--a picture-book of human emotions,--the mirror of a mind; and it would be well for most among us if, on its polished and unsullied surface, we beheld the reflex of our own image."

- C3 ANON. "Literary Notices. Jane Eyre, An Autobiography." New Monthly Magazine 81 (November):374.

The reviewer judges Jane Eyre to be "one of the most powerfully written novels that have lately issued from the press." After briefly summarizing the story, he concludes, "Jane Eyre is, indeed, rather a tale of passion than of action. The action is oftentimes improbable, but the passion is always true to life."

- C4 ANON. "Literature." Observer (London), 1 November, p. 2.

In this review, Jane Eyre is described as having a "lofty" purpose, a "forcible" and "impressive" style, considerable originality, and high promise, despite some improbabilities in the plot.

- C5 ANON. Notice of Jane Eyre. Nottingham Mercury, 19 November, p. 6, col. 1.

Charlotte Brontë promises to be "one of the most distinguished" writers of the time. Jane Eyre is a "masterly performance," powerfully exemplifying the doctrines of "self-reliance, self-denial, and genuine humility."

- E6 ANON. Notice of Wuthering Heights. Spectator (London), 18 December, p. 1217.

There is in Wuthering Heights "the autobiographical form of writing; a choice of subjects that are peculiar without being either probable or pleasing; and considerable executive ability, but insufficient to overcome the injudicious selection of the theme and matter."

- C7 ANON. Review of Jane Eyre. Atlas (London), 23 October, p. 719.

The reviewer describes Jane Eyre as "one of the most powerful domestic romances which have been published for many years" and praises it for the "freshness and originality," the "youthful vigour," and the "knowledge of the profoundest springs of human emotion." He criticizes the idealized characterization of Helen Burns as being "very beautiful, but very untrue."

- C8 ANON. Review of Jane Eyre. Britannia 8 (6 November):710.

Although most of Jane Eyre's adventures seem "totally purposeless," the book shows "deep insight into character," "skill in its portrayal," and a "matured power of reflection," all of which warrant the continuance of "a literary career commenced with so much promise."

- C9 ANON. Review of Jane Eyre. Critic (London), n.s. 6 (30 October):277-78.

The reviewer praises Jane Eyre as a "story of surpassing interest," revealing the author's "fertile invention, great power of description, and a happy faculty for conceiving and sketching character." The review includes a plot summary and passages from the novel describing Lowood School.

- C10 ANON. Review of Jane Eyre. Douglas Jerrold's Shilling Magazine 6 (November):473-74.

Despite occasional "extravagant contortions of melodrama," Jane Eyre is "a work of considerable merit" that has a "strong and powerful interest which arises from truth clearly developed." It contains "much that is fresh and good" and "reveals the experiences of a thoughtful and reflective mind."

- C11 ANON. Review of Jane Eyre. Economist 5 (27 November):1376-77.

The reviewer praises Jane Eyre for the "fresh" style and "bold," "vigorous" characterizations.

- C12 ANON. Review of Jane Eyre. Era 10 (14 November):9.

The book is praised for the "power of thought and expression." The theme is "the victory of mind over matter; the mastery of reason over feeling, without unnatural sacrifices."

- C13 ANON. Review of Jane Eyre. Guardian (London), 1 December, pp. 716-17.

Despite a certain "want of reverence" traceable throughout the book, Jane Eyre is worth reading for the