
Contents

Preface page ix

1 Mary Barton 1

2 Ruth 47

3 North and South 89

4 Sylvia's Lovers 140

5 Wives and Daughters 200

Bibliography 269

Index 273

Index

The titles of novels have been abbreviated as follows:

- MB* *Mary Barton*
NS *North and South*
R *Ruth*
SL *Sylvia's Lovers*
WD *Wives and Daughters*

For individual characters in Elizabeth Gaskell's novels only the main discussions of important characters are entered.

- Adam Bede*, see Eliot, George
Agnes Grey, see Brontë, Anne
Ainsworth, William Harrison, 177
Austen, Jane, 13, 29, 72, 94, 147, 204,
205, 224, 244, 262; *Emma*, 23, 71,
94, 99, 126; *Mansfield Park*, 134,
202-3, 222, 247, 252; *Northanger
Abbey*, 45; *Persuasion*, 43, 134,
241; *Pride and Prejudice*, 126,
241, 243, 254; *Sense and Sensibility*,
241
- Barchester Towers*, see Trollope,
Anthony
- Barton, John (*MB*), 31-5
Barton, Mary (*MB*), 35-8
Bible, The, 115, 137, 214, 261
Bleak House, see Dickens, Charles
Borough, The, see Crabbe, George
- Bride of Lammermoor, The*, see Scott,
Walter
- Brontë, Anne, ix, x; *Agnes Grey*, ix,
203, 221; *The Tenant of Wildfell
Hall*, 126, 165, 221
- Brontë, Charlotte, ix, x, 63, 108, 222-3;
Jane Eyre, ix, 21, 48, 49, 52, 77,
84, 126, 127, 128, 184, 203, 220-1;
Shirley, 7, 12, 33, 45, 99, 108-9,
112, 137; *Villette*, 38, 127, 128, 221
- Brontë, Emily, ix, x; *Wuthering
Heights*, 39n., 115, 141, 165, 184
- Burney, Fanny, 126
- Chartism, 11, 19, 93, 224
Clarissa, see Richardson, Samuel
Coningsby, see Disraeli, Benjamin
Cousin Phillis, xi, 32, 55, 200, 207,
244

- Crabbe, George, 3; *The Borough*, 142; *Tales of the Hall*, 57n., 142
- Cranford*, x, 32, 76, 78, 99, 200, 205, 207, 235, 243, 244, 254, 256, 257, 263
- Crooked Branch, The*, 55, 144
- Cynthia (*WD*), see Kirkpatrick, Cynthia
- Daniel Deronda*, see Eliot, George
- Desperate Remedies*, see Hardy, Thomas
- Dickens, Charles, ix, xi, 8, 29n., 43, 48, 88, 92, 102, 132, 133, 135, 158, 177, 233, 235; *Bleak House*, 48; *Dombey and Son*, 34; *Hard Times*, 21, 33, 72, 75; *Household Words*, 114n., 175; *Nicholas Nickleby*, 45; *The Old Curiosity Shop*, 21, 89; *Oliver Twist*, 48; *A Tale of Two Cities*, 15
- Disraeli, Benjamin, x, 6, 21, 118; *Coningsby*, 10; *Sybil*, 10, 21n.
- Doctor Thorne*, see Trollope, Anthony
- Dombey and Son*, see Dickens, Charles
- Edgeworth, Maria, 6, 126, 223, 224
- Egoist, The*, see Meredith, George
- Eliot, George, ix, x, 8, 12, 13, 20, 25, 63, 66, 107, 128, 132, 141–2, 222, 267–8; *Adam Bede*, 4, 13, 16, 17, 28, 29, 38, 84, 102–3, 142, 145, 148–9, 190, 220; *Daniel Deronda*, 38, 78, 142; *Felix Holt*, 13, 15, 20, 29, 33–4, 68–9, 134–5, 138, 142, 220; *Middlemarch*, 16, 20, 23, 29, 105–6, 111, 117, 121, 142, 189, 218, 220, 235–7, 261–2; *The Mill on the Floss*, 29n., 78, 142, 203, 204, 218, 238; *Romola*, 177; *Scenes of Clerical Life*, 1, 6, 28, 77, 142; *Silas Marner*, 45, 142, 220
- Emma*, see Austen, Jane
- Esther Waters*, see Moore, George
- Eve of St Agnes*, see Keats, John
- Far from the Madding Crowd*, see Hardy, Thomas
- Felix Holt*, see Eliot, George
- Ferrier, Susan, 78
- Fielding, Henry, 63, 134, 135, 201
- Forster, E. M., 129, 133; *Howard's End*, 133, 204; *The Longest Journey*, 189
- Galt, John, 6
- Gaskell, Elizabeth: shaping of action, 43–5, 104–7, 192–6, 227–34; aims and themes, 4, 49–50, 89, 141–3, 206–10; attitude to characters, 13–17, 62–3, 121–6; handling of characters, 26–38, 70–85, 94–6, 120–38, 178–92, 212–13, 225–7, 238–56; treatment of death, 21–4, 90, 99–102, 256–7; use of documentary and historical material, 7, 10–11, 18–20, 175–8, 208–9; the 'fallen woman', 40, 48–50; humour, 15, 67, 71–2, 79–80, 108–9, 134–6, 190, 191; illegitimacy, 47–8; irony, 17, 29–31; use of language, speech and dialect, 9–10, 39–41, 70–2, 85–8, 109–11, 196–9, 261–6; literary allusion, 9–10, 225, 260–1; Manchester and Milton Northern, 6, 93, 111, 116–20, 167; materials, 2–7, 47–9, 51, 90, 92–3, 140–4, 204–13; narrative methods, 12–18, 38–9, 147–58, 209–12, 227–34, 244–5; in relation to other novelists, (in *Mary Barton*) 4, 6–7, 10, 12–13, 15–18, 19, 20, 22–3, 25, 28–9, 33–6, 37–9, 45, (in *North and South*) 92, 94, 99–103, 105–7, 108–10, 111, 112, 115, 116–18, 121, 124–5, 127–8, 129, 130, 133, 134–5, 138, (in *Ruth*) 48, 49, 52, 62–3, 68–70, 72, 74, 76–7, 84, (in *Sylvia's Lovers*) 141–2, 144–5, 149, 162, 165–6, 175, 177–8, 184, 189, 190, (in *Wives and Daughters*) 200, 202, 204, 208, 212, 218–23, 237, 238, 241, 242–3, 252, 254, 261–3, 266; use of place and setting, 41–3, 55–60, 93–4, 111–18, 166–75, 210–11; in relation to reader, 7–12, 147–53, 222–5; religion and morality, 4, 12–13, 20–6, 49–50, 92, 96–7, 158–66, 213–22; use of scenery and weather, 55–60, 86, 169–76, 196–7, 258–60; story and plot, 5, 31, 54–5, 89, 144–7, 201–3; handling of time, 67–70, 102–4, 234–7; tragedy, 141–3, 188–90, 191–2
- Gibson, Molly (*WD*), 201–2, 215–18, 239–40, 245–8
- Gibson, Mr (*WD*), 226, 239–40, 249–50, 251–3

- Gibson, Mrs (*WD*), 229, 251-3,
254-6
- Guy Mannering*, see Scott, Walter
- Hale, Margaret (*NS*), 94, 126-30
- Hamley, Roger (*WD*), 226, 248-9
- Hard Times*, see Dickens, Charles
- Hardy, Florence, E., *Life of Thomas Hardy*, 267n.
- Hardy, Thomas, ix, x, 7, 63, 107, 109,
111, 134, 267; *Desperate Remedies*,
1; *Far from the Madding Crowd*,
38, 133; *Jude the Obscure*, ix, 18,
69, 128, 218, 266; *The Mayor of Casterbridge*, 69-70, 92, 110, 124-5,
128, 133; *The Return of the Native*, 92, 106-7, 128; *Tess of the d'Urbervilles*, 22, 49, 51, 60, 69,
74, 84, 166, 218, 238; *The Trumpet-Major*, 177-8; *Under the Greenwood Tree*, 235
- Hawthorne, Nathaniel, *The Scarlet Letter*, 78, 141
- Heart of Midlothian*, *The*, see Scott, Walter
- Henry Esmond*, see Thackeray, W. M.
- Hepburn, Philip (*SL*), 164, 186-9
- Hilton, Ruth (*R*), 51, 52, 80-4
- Household Words*, see Dickens, Charles
- Howard's End*, see Forster, E. M.
- James, Henry, 105
- Jane Eyre*, see Brontë, Charlotte
- Joyce, James, 105
- Jude the Obscure*, see Hardy, Thomas
- Keats, John, *Eve of St Agnes*, 56
- Kingsley, Charles, x, 6, 33, 88, 118
- Kirkpatrick, Cynthia (*WD*), 212-13,
250-2
- Kirkpatrick, Mrs Hyacinth (*WD*), see
Gibson, Mrs
- Last Chronicle of Barset*, *The*, see
Trollope, Anthony
- Lawrence, D. H., 204; *Sons and Lovers*,
138
- Letters of Mrs Gaskell*, xi, 21n., 213n.,
256n.
- Libbie Marsh's Three Eras*, 3
- Life of Charlotte Brontë*, 183n.
- Lois the Witch*, 143, 207
- Longest Journey*, *The*, see Forster, E. M.
- Luck of Barry Lyndon*, *The*, see
Thackeray, W. M.
- Lyrical Ballads*, see Wordsworth, William
- Lytton, Edward Bulwer, 177
- Manchester Marriage*, *The*, 250
- Mansfield Park*, see Austen, Jane
- Margaret Hale (*NS*), see Hale, Margaret
- Mary Barton, x, xi, 1-46, 47, 48, 49, 54,
55, 58, 62, 63, 65, 74, 84, 85-6,
92-3, 94, 96, 104, 109, 116, 121,
126, 139, 155, 163, 166, 183, 193,
200, 201, 206, 207, 208, 209, 210,
212, 214, 219, 223, 224, 230, 234,
238, 245, 257; shaping of action,
43-5; attitude to characters, 13-17;
handling of characters, 26-38;
treatment of death, 21-4; use of
documentary and historical
material, 7, 10-11, 18-20; the
'fallen woman', 40; humour, 15;
irony, 17, 29-31; use of language,
speech and dialect, 9-10, 39-41;
literary allusion, 9-10; Manchester,
6; materials, 2-7; narrative method,
12-18, 38-9; in relation to other
novelists, 4, 6-7, 10, 12-13, 15-18,
19, 20, 22-3, 25, 28-9, 33-6, 37-9,
45; use of place and setting, 41-3;
in relation to reader, 7-12; religion
and morality, 4, 12-13, 20-6;
story and plot, 5, 31
- Mayor of Casterbridge*, *The*, see Hardy, Thomas
- Meredith, George, *The Egoist*, 129
- Michael*, see Wordsworth, William
- Middlemarch*, see Eliot, George
- Mill on the Floss*, *The*, see Eliot, George
- Milton, John, 59n.
- Molly Gibson (*WD*), see Gibson, Molly
- Moore, George, *Esther Waters*, 49
- Moorland Cottage*, *The*, 47, 205
- My French Master*, 175
- My Lady Ludlow*, 175, 205
- Nicholas Nickleby*, see Dickens, Charles
- North and South*, x, xi, 4, 5, 19, 31,
33, 35, 40, 41, 45, 74, 86, 89-139,
160, 166, 183, 193, 200, 206, 207,
208, 209, 210, 212, 216, 219, 226,
230, 238, 244, 245, 246; shaping of
action, 104-7; aims and themes,

North and South—contd

89; attitude to characters, 121–6; handling of characters, 94–6, 120–38; treatment of death, 90, 99–102; humour, 108–9, 134–6; use of language, speech and dialect, 109–11; Manchester and Milton Northern, 93, 116–20; materials, 90, 92–3; in relation to other novelists, 92, 94, 99–103, 105–7, 108–10, 111, 112, 115, 116–17, 121, 124–5, 127–8, 129, 130, 133, 134–5, 138; use of place and setting, 93–4, 111–18; religion and morality, 92, 96–7; use of scenery, 86; story and plot, 89; handling of time, 102–4

Northanger Abbey, see Austen, Jane

Old Curiosity Shop, *The*, see Dickens, Charles

Old Mortality, see Scott, Walter

Oliver Twist, see Dickens, Charles

Orley Farm, see Trollope, Anthony

Pamela, see Richardson, Samuel

Pendennis, see Thackeray, W. M.

Persuasion, see Austen, Jane

Philip Hepburn (*SL*), see Hepburn, Philip

Pollard, Edgar, *Mrs Gaskell*, xi

Pride and Prejudice, see Austen, Jane

Redgauntlet, see Scott, Walter

Return of the Native, *The*, see Hardy, Thomas

Richardson, Samuel: *Clarissa*, 89, 141; *Pamela*, 51

Robson, Daniel (*SL*), 190–2

Robson, Sylvia (*SL*), 163, 183–6

Roger Hamley (*WD*), see Hamley, Roger

Romola, see Eliot, George

Rossetti, D. D., 61n.

Ruth (*R*), see Hilton, Ruth

Ruth, 4, 47–88, 91, 103, 111, 112, 120, 126, 135, 139, 166, 179, 183, 207, 212, 214, 230, 242, 243, 258; aims and themes, 49–50; attitude to characters, 62–3; handling of characters, 70–85; the ‘fallen woman’, 48–50; humour, 71–2, 79–80; use of language, speech and dialect, 70–2, 85–8; materials, 47–9, 51; in

relation to other novelists, 48, 49, 52, 62–3, 67, 68–70, 72, 74, 76–8, 84; use of place and setting, 55–60; religion and morality, 49–50; use of scenery and weather, 55–60, 86; story and plot, 54–5; handling of time, 67–70

Scarlet Letter, *The*, see Hawthorne, Nathaniel

Scenes of Clerical Life, see Eliot, George Scott, Walter, 6n., 34, 40, 134, 142, 148, 149, 244, 260; *The Bride of Lammermoor*, 223; *Guy Mannering*, 45; *The Heart of Midlothian*, 7, 25, 35, 36, 67, 100; *Old Mortality*, 7, 67, 141; *Redgauntlet*, 67, 141; *Waverley*, 21, 43, 141, 148, 175

Sense and Sensibility, see Austen, Jane Shakespeare, William, 39, 43, 133, 137, 260

Shirley, see Brontë, Charlotte

Silas Marner, see Eliot, George

Small House at Allington, *The*, see Trollope, Anthony

Sons and Lovers, see Lawrence, D. H.

Sybil, see Disraeli, Benjamin

Sylvia (*SL*), see Robson, Sylvia

Sylvia's Lovers, x, 4, 5, 17, 18, 25, 31, 33, 40, 41, 57n., 80, 92, 98, 132, 136, 139, 140–99, 210, 211, 212, 214, 215, 216, 223, 226, 234, 238, 242, 244, 250, 252, 255, 258, 261; shaping of action, 192–6; aims and themes, 141–3; handling of characters, 178–92; use of documentary and historical material, 175–8; humour, 190, 191; use of language, speech and dialect, 196–9; narrative method, 147–58; in relation to other novelists, 141–2, 144–5, 149, 162, 165–6, 175, 177–8, 184, 189, 190; use of place and setting, 166–75; in relation to reader, 147–53; religion and morality, 158–66; use of scenery and weather, 169–76, 196–7; story and plot, 144–7; tragedy, 141–3, 188–90, 191–2

Tale of Two Cities, *A*, see Dickens, Charles

Tales of the Hall, see Crabbe, George

Tenant of Wildfell Hall, *The*, see Brontë, Anne

- Tennyson, Alfred, 85, 187, 260
Tess of the d'Urbervilles, see Hardy, Thomas
 Thackeray, W. M., ix, 8, 63, 92, 177, 233, 243; *Henry Esmond*, 48, 253; *The Luck of Barry Lyndon*, 45; *Pendennis*, 48, 113, 125; *Vanity Fair*, 48
 Thornton, John (*NS*), 95, 130-4
 Tolstoy, Leo, *War and Peace*, 24, 208
 Trollope, Anthony, ix, 4, 16, 28, 66, 102, 111, 123, 162, 222-3; *Barchester Towers*, 16, 69, 100-1, 133, 237, 242-3; *Doctor Thorne*, 102, 128, 149; *The Last Chronicle of Barset*, 218-19, 242; *Orley Farm*, 138; *The Small House at Allington*, 218-19, 242; *The Warden*, 1, 6-7, 16, 23, 34, 69
Trumpet-Major, The, see Hardy, Thomas
Under the Greenwood Tree, see Hardy, Thomas
Vanity Fair, see Thackeray, W. M.
Villette, see Brontë, Charlotte
War and Peace, see Tolstoy, Leo
Warden, The, see Trollope, Anthony
Waverley, see Scott, Walter
 Wilde, Oscar, 89
Wives and Daughters, x, 5, 17, 18, 25, 31, 33, 80, 132, 136, 199, 200-68; shaping of action, 227-34; aims and themes, 206-10; handling of characters, 212-13, 225-7, 238-56; treatment of death, 256-7; use of documentary and historical material, 208-9; use of language, speech and dialect, 261-6; literary allusion, 260-1; materials, 204-13; narrative method, 209-12, 227-34, 244-5; in relation to other novelists, 200, 202-4, 208, 212, 218-23, 235-7, 238, 241, 242-3, 252, 254, 261-3, 266; use of place and setting, 210-11; in relation to reader, 222-5; religion and morality, 213-22; use of scenery and weather, 258-60; story and plot, 201-3; handling of time, 234-7
 Woolf, Virginia, 123, 237
 Wordsworth, William, 57, 231, 260; *Lyrical Ballads*, 85, 196; *Michael*, 174
 Wright, Edgar, *Mrs Gaskell, the Basis for Reassessment*, xi, 254n.
Wuthering Heights, see Brontë, Emily