

Holy Ghosts: The Male Muses Of Emily And Charlotte Bronte

Collects essays, based on the works of the Brontë family, that reflect upon such recurrent themes as family, feminism, and religion.

Discusses the writing of *Jane Eyre* by Charlotte Bronte. Includes critical essays on the work and a brief biography of the author.

In this book, Barbara Leah Harman convincingly establishes a new category in Victorian fiction: the feminine political novel. By studying Victorian female protagonists who participate in the public universe conventionally occupied by men - the world of mills and city streets, of political activism and labor strikes, of public speaking and parliamentary debates - she is able to reassess the public realm as the site of noble and meaningful action for women in Victorian England. Harman examines at length Bronte's *Shirley*, Gaskell's *North and South*, Meredith's *Diana of the Crossways*, Gissing's *In the Year of Jubilee*, and Elizabeth Robins's *The Convert*, reading these novels in relation to each other and to developments in the emerging British women's movement. She argues that these texts constitute a countertradition in Victorian fiction: neither domestic fiction nor fiction about the public "fallen" woman, these novels reveal how nineteenth-century English writers began to think about female transgression into the political sphere and about the intriguing meanings of women's public appearances.

Taking twenty women writers of the Romantic period, *Romanticism and Gender* explores a

Get Free Holy Ghosts: The Male Muses Of Emily And Charlotte Bronte

neglected period of the female literary tradition, and for the first time gives a broad overview of Romantic literature from a feminist perspective.

Imperial Bibles, Domestic Bodies

Byronic Heroes in Nineteenth-Century Women's Writing and Screen Adaptation

Moral Taste

Encyclopedia of the Romantic Era, 1760-1850

The Brontës in Context

Posthumanist Dream Writing

Why do smokers claim that the first cigarette of the day is the best? What is the biological basis behind some heavy drinkers' belief that the "hair-of-the-dog" method alleviates the effects of a hangover? Why does marijuana seem to affect ones problem-solving capacity? Intoxicating Minds is, in the author's words, "a grand excavation of drug myth." Neither extolling nor condemning drug use, it is a story of scientific and artistic achievement, war and greed, empires and religions, and lessons for the future. Ciaran Regan looks at each class of drugs, describing the historical evolution of their use, explaining how they work within the brain's neurophysiology, and outlining the basic pharmacology of those substances. From a consideration of the effect of stimulants, such as caffeine and nicotine, and the reasons and consequences of their sudden popularity in the seventeenth century, the book moves to a discussion of more modern stimulants, such as cocaine and

ecstasy. In addition, Regan explains how we process memory, the nature of thought disorders, and therapies for treating depression and schizophrenia. Regan then considers psychedelic drugs and their perceived mystical properties and traces the history of placebos to ancient civilizations. Finally, Intoxicating Minds considers the physical consequences of our co-evolution with drugs -- how they have altered our very being -- and offers a glimpse of the brave new world of drug therapies.

Moral Taste is a study of the ideological work done by the equation of good taste and moral refinement in a selection of nineteenth-century writings. In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism.

With The English Novel in History, 1840-1890, the author takes an in-depth look at the Victorian novel, not only tracing the form but also placing it in a historical context.

**Victorian Conversion Narratives and Reading Communities
Feminist Interpretations of Ayn Rand
Volume II**

Romantic Women Poets, 1788-1848

The Cambridge History of English Poetry

The Emerson Dilemma

In this new volume, Andrew Ashfield illustrates how women extended the horizons of Romanticism by their insistent engagement with social issues such as slavery, child labor and women workers. His previous volume, Romantic Women Poets 1770-1838, explored how women poets made important contributions to major areas of Romanticism such as landscape and seascape. Together these two volumes add new dimensions to the study of Romanticism by showing how the solitary meditation by the sea developed concurrently with major social concerns. Ashfield exposes a much more complicated relationship between the self and society than has previously prevailed in our assessments of Romanticism.

The construction of history as a social common denominator is a powerful achievement of the nineteenth-century novel, a form dedicated to experimenting with democratic social practice as it conflicts with economic and feudal visions of social order. Through revisionary readings of familiar nineteenth-century texts *The English Novel in History*

1840-1895 takes a multidisciplinary approach to literary history. It highlights how narrative shifts from one construction of time to another and reformulates fundamental ideas of identity, nature and society. Elizabeth Ermarth discusses the range of novels alongside other cultural material, including painting, science, religious, political and economic theory. She explores the problems of how a society, as defined in democratic terms, can accommodate political, gender and class differences without resorting to hierarchy; and how narrowly conceived economic agendas compete with social cohesion. Students, advanced undergraduates, postgraduates and specialists will find this text invaluable.

Writing from a feminist perspective, the author of this study describes how Charlotte and Emily Bronte transformed the meaning of the muse that inspired the Romantic poets by transforming its gender. She describes how the Bronte sisters appropriated the male muse in differing ways.

Rosemary J. Mundhenk and LuAnn McCracken Fletcher have assembled a remarkable variety of Victorian nonfiction prose, both classic and lesser known. In both their commentary and selection the editors have drawn upon the insights of recent theoretical approaches to literature and culture to present a complex range of responses to Victorian issues, thus inviting modern readers to explore the many voices of the period and

reenvision the Victorian era.

Reader's Guide to Women's Studies

Women, Sexuality, and Religion in the Victorian Market

Essays on Emerson and Social Reform

“Perplext in Faith”

The English Novel in History, 1840-1895

Essays on Victorian Beliefs and Doubts

Venturing out of Yorkshire for the first time in their lives, the Bronte sisters Charlotte and Emily traveled to Brussels in 1842, and Charlotte returned for another visit in 1843. The journeys proved to be pivotal in both their writing careers. Under the tutelage of their brilliant teacher Constantin Heger, the young authors penned the twenty-eight essays (devoirs) collected for the first time in this volume. Each essay, presented in its original French, is accompanied by an English translation and commentary to establish historical and literary context. Where M. Heger made comments, they are reproduced in full. Nine of the essays have never been published before. Sue Lonoff offers a mine of information on the Brontes and their Brussels experience, exploring why the months in Belgium meant so much to the sisters and how their writing exercises affected their developing prose styles.

The extraordinary creativity of the Brontë sisters, who between them wrote some of the most enduring fiction in the English language, continues to fascinate and

intrigue modern readers. The tragedy of their early deaths adds poignancy to their novels, and in the popular imagination they have become mythic figures. And yet, as Patricia Ingham shows, they were fully engaged with the world around them, and their writing, from the juvenilia to *Jane Eyre* and *Wuthering Heights*, reflects the preoccupations of the age in which they lived. Their novels, which so shocked their contemporaries, address the burning issues of the day: class, gender, race, religion, and mental disorders. As well as examining these connections, Patricia Ingham also shows how film and other media have reinterpreted the novels for the twenty-first century. The book includes a chronology of the Brontës, suggestions for further reading, websites, illustrations, and a comprehensive index. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more. "This is the first full-length study of Byron's influence on Victorian writers, concentrating on Carlyle, Emily Bronte, Tennyson, Bulwer Lytton, Disraeli, and Wilde. Rather than treating influence in terms of source study or of intersubjective struggle, it demonstrates how institutions of cultural production

mediate the access that later writers have to earlier ones."--BOOK JACKET. Throughout history the poetic muse has tended to be (a passive) female and the poet male. This dynamic caused problems for late Victorian and twentieth-century women poets; how could the muse be reclaimed and moved on from the passive role of old? Parker looks at fin-de-siècle and modernist lyric poets to investigate how they overcame these challenges and identifies three key strategies: the reconfiguring of the muse as a contemporary instead of a historical/mythological figure; the muse as a male figure; and an interchangeable poet/muse relationship, granting agency to both.

God Between Their Lips

Reviewing Sex

Charlotte Brontë's Atypical Typology

Gender and the Reception of Victorian Novels

An Anthology

Romantic Women Poets, 1770-1838

In the last twenty years, there has been a growing recognition of the centrality of religious belief to an understanding of Victorian literature and society. This interdisciplinary collection makes a significant contribution to post-secularist scholarship on Victorian culture, reflecting the great diversity of religious beliefs and doubts in Victorian Britain, with essays on Protestant, Catholic, Jewish, Unitarian, and spiritualist topics. Writing from a variety of disciplinary perspectives for an interdisciplinary audience, the essayists investigate religious belief using diverse historical and

Get Free Holy Ghosts: The Male Muses Of Emily And Charlotte Bronte

literary sources, including journalism, hymns, paintings, travel-writings, scientific papers, novels, and poetry. Essays in the volume examine topics including: • The relation between science and religion in the career of evolutionary biologist Alfred Russel Wallace (Thomas Prasch); • The continuing significance of the Bible in geopolitical discourse (Eric Reisenauer); • The role of children and children's hymns in the missionary and temperance movements (Alisa Clapp-Itnyre); • The role of women in Christian and Jewish traditions (Julie Melnyk and Lindsay Dearing); • The revival of Catholicism and Catholic culture and practices (Katherine Haldane Grenier and Michelle Meinhold); • The occult religious society Golden Dawn (Sharon Cogdill); • Faith in the writings of the Brontë sisters (Christine Colón), Charles Dickens (Jessica Hughes) and George Eliot (Robert Koepp).

Byronic Heroes in Nineteenth-Century Women's Writing and Screen Adaptation charts a new chapter in the changing fortunes of a unique cultural phenomenon. This book examines the afterlife of the Byronic hero through the work of nineteenth-century women writers and screen adaptations of their fiction. It is a timely reassessment of Byron's enduring legacy during the nineteenth century and beyond, focusing on the charged and unstable literary dialogues between Jane Austen, Elizabeth Gaskell, George Eliot and a Romantic icon whose presence takes centre stage in recent screen adaptations of their most celebrated novels. The broad interdisciplinary lens employed in this book concentrates on the conflicted rewritings of Byron's poetry, his 'heroic' protagonists, and the influence of Byronism in nineteenth-century novels from *Pride and Prejudice* to *Middlemarch*, and extends outwards to the reappearance of Byronic heroes on film and in television series over the last few decades.

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.

Get Free Holy Ghosts: The Male Muses Of Emily And Charlotte Bronte

up the literal and metaphorical spaces of her literary output, and sheds light on place as both psychic and geographical phenomenon in her novels and their adaptations. Foregrounding both 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 context that influenced her status as a canonical writer. Taken together, the essays in this volume re-examine the resurgence of popular and scholarly interest in Charlotte Brontë and the robust expansion of studies that is currently under way.

An interesting rereading of familiar texts by Emily and Charlotte Bronte, Elizabeth Gaskell, and George Eliot recovering the historical and literary roots of the supernatural as it appears in early women's work. Dickerson (English, Rhodes College) makes interesting observations about women's changing roles in the 19th century when scientific advancements relegated women to the home as arbiters of the spiritual while men occupied themselves with "rational" invention. Through close readings, she demonstrates how the Brontes, Gaskell, and Eliot resisted this division and, simultaneously, created a spiritual genre of writing traditionally denigrated by critics. Annotated and copyrighted by Book News, Inc., Portland, OR

A Bibliography with Vignettes

"We are Three Sisters"

EMILY BRONTE AND GERMAN ROMANTICISM

Byron and the Victorians

Aesthetics, Subjectivity and Social Power in the Nineteenth-century Novel

The Male Muses of Emily and Charlotte Bronte

Get Free Holy Ghosts: The Male Muses Of Emily And Charlotte Bronte

This gathering of eleven original essays with a substantive introduction brings the traditional image of Emerson the Transcendentalist face-to-face with an emerging image of Emerson the reformer. The Emerson Dilemma highlights the conflict between Emerson's philosophical attraction to solitary contemplation and the demands of activism compelled by the logic of his own writings. The essays cover Emerson's reform thought and activism from his early career as a Unitarian minister through his reaction to the Civil War. In addition to Emerson's antislavery position, the collection covers his complex relationship to the early women's rights movement and American Indian removal. Individual essays also compare Emerson's reform ethics with those of his wife, Lidian Jackson Emerson, his aunt Mary Moody, Henry David Thoreau, John Brown, and Margaret Fuller. The Emerson who emerges from this volume is one whose Transcendentalism is explicitly politicized; thus, we see him consciously mediating between the opposing forces of the world he "thought" and the world in which he lived. A guide to writing about the fiction of the Brontës offers instructions for composing different types of essays that contains literary criticism, analysis, and suggested essay topics.

English Writers - A Bibliography with Vignettes

Because Victorian authors rarely discuss conversion experiences separately from the modes in which they are narrated, Emily Walker Heady argues that the conversion narrative became, in effect, a form of literary criticism. Literary conventions, in turn, served the reciprocal function as a means of discussing the nature of what Heady calls the 'heart-change.' Heady reads canonical authors such as John Henry Newman, Charles Dickens, Charlotte Brontë, George Eliot, and Oscar Wilde through a dual lens of literary history and post-liberal theology. As Heady shows, these authors question the ability of realism to contain the emotionally freighted

Get Free Holy Ghosts: The Male Muses Of Emily And Charlotte Bronte

and often jarring plot lines that characterize conversion. In so doing, they explore the limits of narrative form while also shedding light on the ways in which conversion narratives address and often disrupt the reading communities in which they occur.

Time, Space, and Place in Charlotte Brontë

Victorian Ghosts in the Noontide

The Lesbian Muse and Poetic Identity, 1889–1930

The Belgian Essays

Victorian Women Poets

Women Writers and the Supernatural

Animal Visions considers how literature responds to the harms of anthropocentrism, working with Emily Brontë's *Wuthering Heights* (1847) and various adaptations of this canonistic novel to show how posthumanist dream writing unsettles the privileging of the human species over other species. Two feminist and post-Freudian responses, Kathy Acker's poem "Obsession" (1992) and Anne Carson's "The Glass Essay" (1997) most strongly extend Brontë's dream writing in this direction. Building on the trope of a ludic Cathy ghost who refuses the containment of logic and reason, these and other adaptations offer the gift of a radical peri-hysteria. This emotional excess is most clearly seen in Kate Bush's music video "Wuthering Heights" (1978) and Peter Kosminsky's film *Wuthering Heights* (1992). Such disturbances make space for a moor love that is particularly evident in Jane Urquhart's novel *Changing Heaven* (1989) and, to a lesser extent Sylvia Plath's poem, "Wuthering Heights" (1961). Brontë's *Wuthering Heights* and its most productive afterings make space for co-affective relations between humans and other animal beings.

Get Free Holy Ghosts: The Male Muses Of Emily And Charlotte Bronte

Andrea Arnold ' s film Wuthering Heights (2011) and Luis Bu ñ uel ' s Abismos de Pasi ó n (1954) also highlight the rupturing split gaze of non-acting animals in their films. In all of these works depictions of intra-active and entangled responses between animals show the potential for dynamic and generative multispecies relations, where the human is one animal amongst the kin of the world.

Presents a collection of nine critical essays about the novel Jane Eyre by Charlotte Bronte.

The Reader's Guide to Women's Studies is a searching and analytical description of the most prominent and influential works written in the now universal field of women's studies. Some 200 scholars have contributed to the project which adopts a multi-layered approach allowing for comprehensive treatment of its subject matter. Entries range from very broad themes such as "Health: General Works" to entries on specific individuals or more focused topics such as "Doctors."

A literary-historical account of English poetry from Anglo-Saxon writings to the present.

The Cambridge Companion to the Bront ã s

Emily Bronte and the Religious Imagination

The English Novel In History 1840-1895

Bloom's how to Write about the Bront ã s

Desire Between Women in Irigaray, Bront ã , and Eliot

Self and Family in the Writing of the Bront ã s

Exploring the production and consumption of British commerical family bibles, this book sheds light on the history of women's sexuality, and the English view of such taboo subjects as same-sex relations, masturbation,

menstruation and circumcision.

Through her selection of fourteen essays, Tess Cosslett charts the rediscovery by feminist critics of the Victorian Women Poets such as Emily Bronte, Elizabeth Barrett Browning and Christina Rossetti, and the subsequent developments as critics use a range of modern theoretical approaches to understand and promote the work of these non-canonical and marginalised poets. While the essays chosen for this volume focus on these three major figures, work is also included on less well-known poets who have only recently been brought into critical prominence. The introduction clarifies for the reader the themes, problems and preoccupations that inform the criticism and provides a useful guide to the debates surrounding poetry and feminism, investigating such questions as, how feminist are these poems, and does a women s tradition really exist? The advantages and disadvantages of applying different critical approaches, such as psychoanalytic and historicist, to the understanding of this period and genre are also fully explored. When Scenes of Clerical Life appeared anonymously in 1853 the Saturday Review pictured its author, George Eliot, as a bearded Cambridge clergyman and the revered father of several children. When Anthony Trollope published Nina Balatka and Linda Tressel anonymously in 1867, the London Review argued that the internal evidence required the author to be female. Gender played a pivotal role in the reception of Victorian

novels and was not only an analytical category used by Victorian reviewers to conceptualize, interpret, and evaluate novels, but in some cases was the primary category. This book analyzes over 100 nineteenth-century reviews of several prominent novels, both canonical and non-canonical, chosen for the various ways in which they conformed with and deviated from conventional gender stereotypes. Among these titles are Charles Reade's It Is Never Too Late to Mend, Emily Brontë's Wuthering Heights, Anthony Trollope's Barchester Towers and Charlotte Yonge's The Heir of Redclyffe. This study goes beyond the intuitive notion that a double standard existed in the Victorian era which undervalues the work of women writers. Male writers, such as Trollope, were in fact also vulnerable to the masculine/feminine hierarchies of Victorian literary criticism. Some women writers, on the other hand, actually benefitted from gendered evaluations. Charlotte Yonge, for instance, conformed so closely to the ideal and idealized view of feminine writing that she is chivalrously exempted from more critical examinations of intellectual content. Having unearthed often ignored or neglected sources, Thompson examines the ways in which Victorian constructions of literary reputations were filtered through preconceptions about gender and writing. Crammed with information, The Brontës in Context shows how the Brontës' fiction interacts with the spirit of the time.

English Writers

Jane Eyre

Who Killed the Holy Ghost?

Romanticism and Gender

The Male Muses of Emily and Charlotte Brontë

Animal Visions

Holy Ghosts
The Male Muses of Emily and Charlotte Bronte

A useful reference guide for anyone studying Emily Bronte or German Romanticism.

Although overshadowed by their male contemporaries, Wordsworth, Coleridge, Keats, Shelley and Byron, the women Romantic poets of the late 18th and early 19th centuries made a significant contribution to Romanticism. Nearly 40 poets are represented in this collection, including Elizabeth Barrett and Anna Seward, providing a comprehensive picture of female poetic activity from the earliest development of Romanticism to the advent of the Victorian era. The volume includes textual and thematic notes.

Connecting the cultural domains of religion, sex, and work, this book encompasses aspects of feminist theory, post-structuralist materialisms, Victorian thought, and two prominent 19th-century

women's novels (Charlotte Brontë's *Villette* and George Eliot's *Middlemarch*)—to understand desire between women as a form of "spiritual materialism."

***Jane Eyre - Charlotte Bronte, Updated Edition*
The Feminine Political Novel in Victorian England
Holy Ghosts
Victorian Prose
*The Brontës (Authors in Context)***

Charlotte Brontë's Atypical Typology traces Charlotte Brontë's reinscription of the Bible through her four novels, paying special attention to her use of three strategies: gender reversal; the undermining of traditional notions of God's providential control of human history; and the recasting of several «otherworldly» locales into settings within this world. Although many scholars acknowledge the importance of Brontë's use of biblical material, and a few may scrutinize specific passages, the full body of Brontë's adult work has never been examined in this manner. Indeed, a full understanding of her fiction, as well as her significance within the Victorian era, cannot be reached apart from such an exploration. Teachers and students of the Victorian novel in general as well as readers interested in early feminist perspectives will benefit from learning to read the Bible in the light of Charlotte Brontë's approach.

Readers of Emily Brontë's poetry and of *Wuthering Heights* have seen in their author,

Get Free Holy Ghosts: The Male Muses Of Emily And Charlotte Bronte

variously, a devout if somewhat unorthodox Christian, a heretic, or a visionary "mystic of the moors". Rather than seeking to resolve this matter, *Emily Brontë and the Religious Imagination* suggests that such conflicting readings are the product of tensions, conflicts and ambiguities within the texts themselves. Rejecting the idea that a single, coherent set of religious doctrines are to be found in Brontë's work, this book argues that *Wuthering Heights* and the poems dramatise individual experiences of faith in the context of a world in which such faith is always conflicted, always threatened. Brontë's work dramatises the experience of imaginative faith that is always contested by the presence of other voices, other worldviews. Her characters cling to visionary faith in the face of death and mortality, awaiting and anticipating a final vindication, an eschatological fulfilment that always lies in a future beyond the scope of the text.