

GASKELL AND THE BRONTES

GASKELL AND THE BRONTES

Literary Manuscripts of Elizabeth Gaskell (1810-1865) and the Brontës from the Brotherton Library, University of Leeds

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Publisher's Note

This project brings together two outstanding collections for the study of Victorian Literature from the holdings of the Brotherton Library at the University of Leeds.

The collection of Elizabeth Gaskell's correspondence is the largest in the world. There are many letters to her daughters, Marianne (Polly), Margaret (Meta), Florence (Flossy) and Julia, and to her sisters-in-law, Eliza Holland and Nancy Robson. These tell us much about her concerns, her views of literature, and her life at home with the Rev William Gaskell. They feature a host of observations of human behaviour and personal relationships of the type that she captured so elegantly in *Cranford* and *Wives and Daughters*.

Her concern for the working classes and 'Factory Girls' crops up frequently in the correspondence and a letter to Lord Lansdowne of 16 October 1862 concerns the plight of Lancashire cotton workers at the time of the American Civil War. There is also a fascinating interchange with John Forster, friend and biographer of Dickens, requesting that he use his influence to get Tennyson to present a copy of his poems to Sam Bamford, the poor, aged, Lancashire weaver-poet. A subsequent letter describing the reception of the gift is a polished cameo of emotional observation. Other correspondents include John Ruskin, Caroline Clive, and the Swedish novelist, Frederika Bremer, who addresses her as "*Dear Sister in Spirit*."

A brief but revealing manuscript journal kept by Elizabeth Gaskell from 1835 to 1838 is also included. This was kept for the benefit of her daughters and starts when Marianne was almost six months old. "*I wish I had begun my little journal sooner*," she declares at the outset, before providing a charming account of motherhood and family life. In addition we cover the autograph manuscript of *Sylvia's Lovers* – a story of press-gangs, the whaling industry, a duplicitous husband, and sexual jealousy - which was formerly in the possession of her publishers, Smith, Elder & Co, and has printer's marks as well as many revisions by the author.

Finally there is the Family commonplace Book kept by Jane Adeane and family, containing a collection of anecdotes, stories, limericks, and supernatural tales. This includes a letter from Gaskell to Lady Hatherton.

The Brontë collection is equally rich and diverse. Maria Brontë, mother of Charlotte, Branwell, Emily and Anne, is represented by an essay on "*The advantages of poverty in religious concerns*."

Charlotte Brontë (1816-1855) is represented by a significant body of manuscripts. Pride of place must go to the *Poems*, written out and dated by her husband, A B Nicholls, containing '*Memory*,' '*St John on the island of Patmos*,' '*'tis the siesta's languid hour*,' '*when thou sleepest*,' '*this ring of gold*,' '*she was alone that evening*,' and 12 other items. This also features a '*Discussion of the Truth of the Bible*' in dialogue form, attributed to Anne. There are also two exercise books used by Charlotte when travelling in Europe, 1842-1844, and written in French. Important correspondence by Charlotte and her close friends includes letters between Charlotte and W S Williams, the reader at Smith, Elder & Co; a substantial body of letters and notes to and from Ellen Nussey; and letters of A B Nicholls to Clement Shorter and Ellen Nussey.

The particular strength of the Brontë collection is in the prose works of (Patrick) Branwell Brontë (1817-1848), who is now attracting increasing scholarly attention. They include his *Letters from an Englishman*, in six miniature volumes, his translation of the *Odes* of Horace, numerous 'Angrian' prose fragments, and his extraordinary illustrated letters to J B Leyland. Much of the Angrian material only resurfaced in 1980. The Angrian tales are wonderful in form and content and represent a fine example of the imaginary lands, lives and societies created by the Brontë children in secret for their own amusement. Over 300 folios of material describe the coronation of the King of Angria, the opening of the first Angrian Parliament, the Massacre of Dongola, the adventures of Charles Wentworth, the Angrian Revolution, and the death of Mary, wife of Northangerland. There are also autograph poems by Branwell.

There were, of course, real connections between Gaskell and the Brontës. Elizabeth Gaskell was both a close friend and Charlotte's first biographer. Her depiction of parental strictness and the loneliness of life on the moors have done much to shape subsequent perceptions of the Brontës and their works. These connections are fully reflected in the collections. One item – a fine memorial volume created for Sir Edward Brotherton – comprises a letter from the author of *Jane Eyre* describing a visit paid to Mrs Gaskell, and an autograph manuscript from the latter giving a lengthy account of her return visit to Charlotte Brontë at Haworth.

Thanks are due to Chris Sheppard, Head of Special Collections, the Brotherton Library, University of Leeds, and to our Consultant Editor, Francis O'Gorman, Senior Lecturer in Victorian Literature at the University of Leeds, for their support.

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Editorial Introduction by Dr Francis O'Gorman

The Library of the University of Leeds is one of the most substantial research libraries in the United Kingdom. Its origin, like the University's itself, is in science. Edward Allen Brotherton (1856-1930), whose benefactions transformed the Library in its formative years, was born in Manchester to a family involved in the textile trade, the eldest of six children. From a modest beginning, he established the largest private chemical manufacturing firm in the Great Britain and increasingly enjoyed a significant public life as a politician. He was Member of Parliament for Wakefield, 1902-10 and 1918-22; Mayor of Wakefield, 1902-03; and Lord Mayor of Leeds, 1913-14. At the outbreak of the 1914-18 War he raised and equipped at his own expense the 15th Battalion, the West Yorkshire Regiment (known as the 'Leeds Pals'). Created baronet in 1918, he was raised to the peerage as Baron Brotherton of Wakefield in 1929. Two years previously, he had given some £100,000 to pay for a new library building for the University of Leeds, an institution that had grown from the Leeds School of Medicine (founded 1831) and the Yorkshire College of Science (1874) and had been formally opened as a university in 1904. At the laying ceremony of the foundation stone in 1930, Lord Brotherton announced his intention to leave his own private library of books and manuscripts to the expanding University. The Brotherton Library, with its imposing domed reading room, opened in 1936. In due course, it gratefully received the bequest of its benefactor's personal collection, to be known as The Brotherton Collection. With the addition of the Parkinson Court and Parkinson Tower, prominent features in the modern cityscape, the Brotherton Library complex assumed the shape that, from its Woodhouse Lane elevation, has not changed to this day.

Particularly rich in nineteenth-century material, Lord Brotherton's extraordinary collection included a major set of poetic manuscripts by Algernon Charles Swinburne (1837-1909) and associated correspondence. A substantial amount of material relating to Edmund Gosse (1849-1928) was given to the Library together with a considerable collection of manuscripts by the Brontë family, concentrating on those of the unhappy and ill-starred brother of the novelists, Branwell Brontë. The Brontë and Gaskell material – its purchase guided by W. J. Wise and Clement Shorter – formed already a significant collection when Lord Brotherton died and successive librarians at Leeds have added to it. Chris Sheppard, the current Head of Special Collections, has been particularly active in developing its nineteenth-century strengths. The most substantial Brontë manuscript items Sheppard has purchased for the Library are the pair of Branwell's Angrian stories *'Real Life in Verdopolis'* and *'The life of ... Percy'* bought at Christie's New York (Grolier sale) in April 1980, and a group of 5 poems by Branwell acquired from Sotheby's, London, in December 1996. The most substantial addition to the Gaskell collection was the manuscript of *Sylvia's Lovers* bought at Christie's London in June 1986. Nineteenth-century material in general in Special Collections has most recently been augmented by the donation of the Fay and Geoffrey Elliott Collection, which includes a further Charlotte Brontë letter, material by Beardsley, George Eliot, Beerbohm, Ruskin, Baron Corvo, and a major collection of Oscar Wilde manuscripts and publications.

Writing to an autograph collector, Elizabeth Gaskell's widowed husband William regretted that no reliable likeness of her survived. *'I'm sorry to say there is no good photograph of my dear wife'*, Mr Gaskell wrote in August 1879, fourteen years after her death: *'The only one, indeed, which exists ... does not at all do her justice'*.¹ But if a photographic record of Elizabeth Gaskell's physical appearance has only inadequately been preserved, she left behind a substantial corpus of letters, many held in the Brotherton Library, and other personal writings, that provide a different, more convincing picture. For the late nineteenth-century novelist and journalist Margaret Oliphant (1828-97), the business of writing and the duties of domesticity were closely related: at once pulling in different directions but also, in complex ways, mutually supportive. Gaskell would also manage authorship with her domestic, family role: indeed, her fiction drew imaginative sustenance from the structures of family life. It is neatly appropriate that one of the earliest items of substance in the Leeds collection is, accordingly, an engaging instance of Gaskell's representation of her family before the beginning of her public career. In the pages of the 1835 diary, included on reel 2, dedicated to her then 6-month old daughter Marianne, the 25-year old Elizabeth Gaskell charts with affectionate detail the daily stages of her young daughter's growing up. Writing and domesticity are in responsive union. *'Marianne is now becoming every day more and more interesting'*, Gaskell observes: *'She looks at and tries to take hold of everything. She has pretty good ideas of distance and does not try to catch sunbeams now, as she did two months ago. Her sense of sight is much improved lately in seeing objects at a distance, and distinguishing them. For instance I had her in my arms today in the drawing-room, and her Papa was going out of the gate, and she evidently knew him, smiled and kicked She begins to show a decided preference to those she likes...'*² The careful observer would become in due course one of Victorian England's most celebrated fictional realists.

The family theme continues in the Brotherton's collection of Gaskell's letters to her daughters, the now older Marianne (Polly), and Margaret (Meta), Florence, and Julia included in reel 3 (12-15). Describing her time to her children while away from home, Gaskell's letters are full, informal, affectionate; her detailed accounts of friends and family members, clothes, food, and furniture, are periodically broken off by efforts to corral her offspring into writing more frequently and more promptly. Gaskell took full advantage of the regularity of the mid-nineteenth-century postal service: it allowed her almost the illusion of being physically present in the family home. These letters were not an opportunity for the author to try out ideas for stories. Her public life is largely excluded in the witty correspondence about day-to-day events. But this is not true of her correspondence with friends or acquaintances from the wider literary world, including the small but significant collection of letters to John Forster (1812-76), friend and later biographer of Charles Dickens. Elizabeth Gaskell moves on a wider stage and in a richer culture among such men and women. A continuing story in the Forster correspondence is Gaskell's effort to obtain a copy of Tennyson's poems, preferably from Tennyson, for the aging Lancashire working-class radical, weaver, journalist, and poet Samuel Bamford (1788-1872). Unable to afford a copy, even second hand, Bamford had committed many of the Laureate's poems to memory. Through Forster's help, Elizabeth is able to give the poet, who long ago had been gaoled for allegedly 'inciting discontent' at the meeting in Manchester which became the Peterloo Massacre in August 1819, a presentation copy from Tennyson himself, to his delight. The final description of the old radical, standing entranced in the street reading 'Sleeping Beauty', is neither sentimental nor unconvincing. Gaskell's last comment to Forster could hardly better reveal the generosity behind her own action: *'Thank you for the great pleasure I have had'*.³

Two celebrated women from the public world appear in other parts of the Brotherton's Gaskell correspondence. To the hymn translator and educationalist Catherine Winkworth (1827-78) on 15 October 1854 Gaskell wrote admiringly and at great length about Florence Nightingale – *'She is like a saint ... Is she not like St Elizabeth of Hungary?'*⁴ But it is an earlier letter – 25 August 1850 – to the same correspondent that contains a description of perhaps the most significant of Elizabeth's meetings with other prominent women. Visiting Sir James and Lady Kay Shuttleworth (the physician, educationalist, and sanitation expert James Kay Shuttleworth was the author of, among other works, the influential *Moral and Physical Condition of the Working Classes* employed in the Cotton Manufacture in Manchester [1832]), Mrs Gaskell enters the drawing room to meet

"a little lady in black silk gown, whom I could not see at first for the dazzle in the room; she came up & shook hands with me at once. I went up to unbonnet &c. came down to tea, the little lady worked away and hardly spoke; but I had time for a good look at her. She is (as she calls herself) undeveloped; thin and more than ½ a head shorter than I, soft brown hair not so

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dark as mine; eyes (very good and expressive looking straight & open at you) of the same colour, a reddish face; large mouth and many teeth gone; altogether plain; the forehead square, broad, and rather over-hanging. She has a very sweet voice, rather hesitates in choosing her expressions, but when chosen they seem without an effort, admirable and just befitting the occasion. There is nothing overstrained but perfectly simple."⁵

Thus Elizabeth Gaskell's first impression of Charlotte Brontë, whose controversial *Life of Charlotte Brontë* she would publish in 1857. Brontë appears under this scrutiny in poor condition – 'tiny', 'reddish face', missing teeth, *undeveloped*. Much of the rest of Gaskell's account in the Winkworth correspondence dwells on the hardships of living at Haworth and with the ogre Gaskell perceives as the half-mad Patrick Brontë. The seeds of her later sturdy criticism of the sisters' home and father are obvious. Patrick, she told Catherine Winkworth, was subject to fits of rage which he visited in violence not on people but on household objects; he sawed up dining room chairs despite the pleas of his sobbing wife, he filled a room with choking smoke as he angrily burnt a hearthrug to exorcise some personal demon. He was, in Gaskell's reckoning, a man utterly careless of his children. He 'never taught the girls anything', she claimed, he barely expressed a word at the publication of *Jane Eyre*, and was indifferent to their comfort. "At 19", Gaskell says Charlotte told her, "I should have been thankful for an allowance of 1d [one penny] a week. I asked my father, but he said What did women want with money[?]"⁶

Such views went more or less unmodified into the first edition of the *Life*. And they were contested. The stories of the chair sawing and hearthrug burning – which went straight into the book – met with flat repudiation from those who knew Patrick, and Gaskell, reluctantly, removed them from the third edition. Juliet Barker thinks that Lady Kay Shuttleworth had some responsibility for embroidering tales about Patrick and indeed about the awfulness of Haworth.⁷ Gaskell's account – which was the standard *Life* of Charlotte for over a century – certainly needs to be measured against Barker's revisionary 1994 biography. There, Gaskell's criticisms are read as a strategy for defending Charlotte against a general social disapproval:

*"Mrs Gaskell explained her inclusion of the sensational stories about Patrick's 'eccentricities' by saying, 'I hold the knowledge of them to be necessary for a right understanding of the life of his daughter.' Yet those who knew Patrick well, including his friends and his servants, did not recognize him in Mrs Gaskell's portrait: the words they used to describe him were uniformly 'kind', 'affable', 'considerate' and 'genial'. Like her picture of 'barbaric' Haworth, Mrs Gaskell's portrayal of Patrick as a half-made recluse who wanted nothing to do with his children was intended to explain away those characteristics of his daughter's writings which the Victorians found unacceptable."*⁸

Lord Brotherton's collection of Gaskell material was substantial. But the recent purchase of the partially incomplete manuscript of *Sylvia's Lovers* (1863) added to it considerably. Having become more or less a literary celebrity with *Mary Barton: A Tale of Manchester Life* (1848), Gaskell's association with '*condition of England*' fiction – industrial fiction, or social problem fiction as it would be subsequently known – was solidified with *North and South* in 1854-5. This novel about Margaret Hale's removal from a southern village to the northern town of Milton and subsequent involvement with the lives of working families and the industrialist John Thornton sensitively dramatized debates – without obvious *parti pris* – about the responsibilities of workers and employers in the new industrial centres of the mid-century. The Swedish novelist and feminist Frederika Bremer wrote to Gaskell on 29 September 1854, in a letter in the Leeds collection, to describe the ethical power of her early fiction. The novel, Bremer said, '*had never a larger and nobler sphere of action than now a days*' and Gaskell's interventions in debates about the relationships between workers and employers, about the misunderstandings of classes and conditions of modern industrial labour, exemplified the kind of moral labour that Bremer thought the novel could do. But Gaskell's later fiction marked a change of direction. *Sylvia's Lovers* was not a novel of modern industrial life. Set in a Whitby ('Monkshaven') during the Napoleonic wars, it was, to be sure, immersed in knowledge of one form of commercial activity – whaling – but its principal focus was on the complexity and tragedies of the inner life of ordinary men and women. The story of Sylvia Robson's love for Charley Kinraid, and the desperate treachery of the usually decent Philip Hepburn to secure her hand in marriage, moves from the quietly observed world of early nineteenth-century provincial England into a domestic narrative of profound resonance about the human costs of morally ambivalent action. The manuscript includes suggestive alterations – the Yorkshire dialect seems to have given Gaskell most difficulty – and it is smudged by the compositors working directly from the author's unmarginated foolscap. It is incomplete: pages 1-146, for instance, of volume 1, and 1-10, 167-180, of volume 2, are missing. Single sheets in the possession of other collectors occasionally come up for sale.

Letters in the Brotherton Collection reveal the genesis of Gaskell's *The Life of Charlotte Brontë*. But manuscripts by and about the Brontës themselves form the material of the second half of this microfilm publication and, appropriately, include Charlotte Brontë's accounts of meeting Gaskell. The Brontës' home at the Parsonage in Haworth is close to Leeds, just north west of Bradford, and is now open to the public as a museum and library. There, the Revd. Patrick Brontë served as perpetual curate from 1820 till his death in 1861, and his extraordinary daughters and son lived and died. Their mother – Maria – had passed away in 1821 and little is known of her life. But the Brotherton collection includes a glimpse of her religious thinking in the apparently unpublished manuscript of her somewhat severe essay on '*The Advantage of Poverty in Religious Concerns*'. This takes the opportunity to find spiritual gain in material loss. '*What is poverty*', Maria asks, '*Nothing – or rather a something which, with the assistance, and blessing of our Gracious Master, will greatly promote our spiritual welfare, & tend to increase, & strengthen our efforts to gain that Land of pure delight*'⁹ Pure delight was elsewhere for Mrs Brontë; hardship merely advantageous in drawing one closer to it: it must have been a doctrine with which the poor of Haworth were not unfamiliar.

Although lacking a major literary manuscript like that of *Sylvia's Lovers*, the Brotherton collection of writing by Charlotte Brontë provides suggestive biographical evidence. Her exercise book from her time in Brussels at the beginning of the 1840s shows her efforts to learn fluent French and to translate Walter Scott, while another volume includes the beginning of a curious meditation, in French, on '*L'Immensité de Dieu*'. There are glimpses of opinions on religious subjects, and her desire for a new Dr Arnold – in correspondence on reel 5, number 10 – to rid the Anglican church of Puseyites. More substantially, on reel 4, Charlotte's account of meeting Mrs Gaskell is matched, in a manuscript memento of Charlotte's friendship with her future biographer, with more of Gaskell's consequential discussion of Haworth and the Revd Brontë. Charlotte remarks on 1 July 1851 that the author of *Mary Barton* was a '*woman of many fine qualities and deserves the epithet which I find is generally applied to her – charming*'. Gaskell on the other hand is revealed determined to judge Patrick harshly:

*"He was very polite & agreeable to me; paying rather elaborate old-fashioned compliments, but I was sadly afraid of him in my inmost soul; for I caught a glare of his stern eyes over his spectacles at Miss Brontë once or twice which made me know my man."*¹⁰

A final substantial collection of letters from Charlotte's husband, the Revd A. B. Nicholls, rounds off the biographical material (Nicholls' hand-copied collection of his wife's poems are found on reel 4 [2]). The account to Ellen Nussey of Charlotte's final illness, associated, it now seems, with pregnancy, is remarkably reserved; Nicholls retains his formal composure throughout even when commemorating, on 14 February 1855, his just departed wife which he does with the crisp, rather impersonal epithet: she was '*as good as she was gifted*'.¹¹

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Defending the Brontës after their death was a task that fell largely to Charlotte's life-long friend Ellen Nussey, many of whose letters to inquirers and Brontë authors are included on reel 4 (6). But perhaps of most personal interest in the Nussey material is the biographical note on Emily Brontë, whose character and private history have tantalized biographers since her death in 1848. 'So very little is known of Emily Brontë', Nussey aptly remarks, that 'every little detail awakens an interest.' She offers what little she can:

*"Her extreme reserve seemed impenetrable, yet she was intensely loveable[.] She invited confidence in her moral power. Few people have the gift of looking and smiling, as she could look and smile – one of her rare expressive looks was something to remember through life, there was such a depth of soul and feeling, and yet shyness of revealing herself, a strength of self-containment seen in no other – She was in the strictest sense a law unto herself, and a heroine in keeping to her law – She, and gentle Anne, were often seen twined together as united statues, of power and humility – they were to be seen with their arms lacing each other in their younger days whenever their occupation permitted their union."*¹²

In the paucity of material, it is a valuable account and concludes with a long, affectionate description of Emily's fondness for her dogs.

Branwell Brontë's drawings, letters, and poems round off the Brontë part of the collection. Here is to be found his polished translations of Horace's *Odes*, one in the possession of the Georgian poet and dramatist John Drinkwater (1882-1937). A brief extract suggests their fluency, and Branwell's debt as a translator to eighteenth-century precedents:

*".... The Merchant, when 'at home at ease'
May shudder at tempestuous seas,
And, scarce escaped from oceans war,
May praise the pleasures of the shore,
Yet – shuddering too at poverty,
Again he seeks that very sea."* ¹³

More characteristic of Branwell's literary activities are the Angrian manuscripts, comprising both poems and stories, written out in the tiniest of hands. Angria was the Brontë children's imaginary kingdom, which grew out of early games with toy wooden soldiers. Sometime before November 1834, Emily and Anne left these behind and created a new kingdom called Gondal – many of Emily's poems were to have their origin in its now largely lost tales including some of her most distinguished such as '*Remembrance*'. Around the same time, Branwell and Charlotte formed Angria and Branwell's literary creativity was to be nurtured by its possibilities too as material on reel 7 amply demonstrates. Another striking feature of the Brotherton's Branwell collection is the corpus of his pen and ink drawings. Some reveal his wit, others the temperamental, even violent side of his nature, others his gloom; there is dark humour in his little drawing of an old tombstone leaning dangerously into the ground and with only one word visible -- '*Resurgam*', and a sense of a deeply troubled mind in the sketch of a strong man, chained, which is solemnly entitled '*Myself*'. The ink sketch of '*Our Lady of Grief*' is a stunning image from this gifted, precarious figure whose achievements come more sharply into focus with knowledge of the Brotherton's still growing collection.

NOTES

With thanks to Chris Sheppard and the staff of Special Collections, Brotherton Library, University of Leeds.

- 1 Reel 1 (2).
- 2 Reel 2 (3).
- 3 Letter to John Forster, 1849, reel 2 (11).
- 4 Letter to Catherine Winkworth on 15 October 1854, reel 3 (17).
- 5 Letter to Catherine Winkworth, 25 August 1850, reel 3 (17).
- 6 Ibid.
- 7 Juliet Barker, *The Brontës* (London: Weidenfeld and Nicolson, 1994), 107
- 8 Ibid.
- 9 Reel 4 (1).
- 10 Reel 4 (5).
- 11 Reel 6 (15), fol.4.
- 12 Reel 5 (12).
- 13 Reel 7 (20).

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Contents of Reels

REEL 1

Elizabeth Gaskell

1. Elizabeth Gaskell. *Sylvia's Lovers*.
2. Victorian Autograph Album containing:
f5. Elizabeth Gaskell. Fragment of *Sylvia's Lovers*.

REEL 2

Elizabeth Gaskell

3. Elizabeth Gaskell. Diary dedicated to her daughter, Marianne, 1835.
4. Elizabeth Gaskell. Clapton Hall article and correspondence, c1840.
5. Family Commonplace Book kept by Jane Adeane and family.
Includes: ff4-5 letters from Elizabeth Gaskell (henceforth ECG) to Lady Hatherton, 27 Dec 1853
6. Emily Winkworth. Review of *Mary Barton*.
7. Transcripts of letters from Rev W G and ECG to Miss Eliza Gaskell followed by the original letters.
8. Transcripts of letters from ECG to her Sister-in-Law, Mrs Nancy Robson followed by the original letters.
9. Transcripts of letters from ECG to Ann Shaen, Catherine Winkworth and Mrs. William Shaen re: *Charlotte Brontë* followed by the original letters.
10. Transcript of letter from Frederika Bremer (Swedish Novelist) to ECG followed by the original letter.
11. Transcripts of letters from ECG to John Forster, friend of Dickens followed by the original letters. One re Sam Bamford, begging Tennyson to send a copy of his poems to the poor, aged poet.

REEL 3

Elizabeth Gaskell

12. Transcripts of letters from ECG to her daughters followed by the original letters.

Marianne (Polly)
Margaret E. (Meta)
Florence
Julia

13. Transcripts of letters from ECG to Marianne (later Mrs. Thurston Holland) Vol 1 followed by the original letters.
14. Transcripts of letters from ECG to Marianne (later Mrs. Thurston Holland) Vol 2 followed by the original letters.
15. Transcripts of letters from ECG to Marianne (later Mrs. Thurston Holland) Vol 3 followed by the original letters.
16. Transcripts of letters from Meta and Mrs. Thurston Holland to Clement K. Shorter relating to the life of their mother, ECG, followed by the original letters.
17. Transcripts of letters from ECG to Catherine Winkworth and from Miss F P Nightingale to ECG relating to Florence Nightingale followed by the original letters.
18. Elizabeth Gaskell. Miscellaneous loose letters. All AIs.

Maria Otter James Miss Rye
Miss Ferguson Florence Nightingale (5)
Lady Belper Harriet Carr (5) [Written as EC Stevenson]
Fanny Holland

REEL 4

Brontë Manuscripts

1. Maria Brontë. *The Advantages of Poverty in Religious Concerns*.
2. Charlotte Brontë. Poems written out and dated by her husband, Mr A B Nicholls.

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60 pages in his hand. 19 poems.

From front:

6ff *Discussion of the truth of the Bible between S - and C -**; [* Attributed to Anne Brontë.]

From back: ff

1-4 *Saul*;

4-5 *Memory*;

6-8 *St. John in the island of Patmos*;

9-19 *The death of Darius Codomanus*;

19-21 *'Tis the siesta's languid hour*;

21-24 *O! let me alone he said*;

25-26 *The town besieged*;

26-28 *But a recollection now*;

28-29 *Oh would I were the golden light*;

29-30 *Why should we ever mourne as those*;

31-36 *Percy's grave*;

36-38 *Hurrah! For the Gemini*;

39-42 *A single word, a magic spring*;

42-45 *Review at Gazemba*;

46-48 *When thou sleepest*;

49-52 *Is this my tomb this humble store?*;

52-57 *This ring of gold*;

58-59 *She was alone that evening*;

60 *I scarce would let that restless eye*.

3. Charlotte Brontë. *French exercise book used by CB in Brussels*, 1842-1843.

4. Charlotte Brontë. *L'Immensité de Dieu*. Written in French c1842-3.

5. Charlotte Brontë. A memento of her friendship with Mrs. Elizabeth Gaskell, her biographer comprising a letter from the author of *Jane Eyre* describing a visit paid by Mrs. Gaskell and an autograph ms from the latter giving a lengthy account of her return visit to Charlotte Brontë at Haworth. A fine memorial volume created for Lord Brotherton.

(Charlotte Brontë). Transcripts of a collection of autograph letters and notes from Ellen Nussey to various people, c1883 - 1895.

A total of 216 letters to correspondents, including:

The Editor of *The Standard*, Charles Scribner & Son, Alfred Hopps, Mary Hewitt, Mary Taylor, Martha Taylor, Annie Sophie Morrison, Joseph Horsfall Turner, George Murray Smith, Alpheus Wilkes, Ellen Dennison, Edward Seymour, Meta Gaskell, Henry Robinson, John Bigelow, Francis Leyland, George MacDonald, Mary Robinson, Antony Nussey, Sidney Biddell, Augustine Birrell, J A Erskine Stuart and Dr. William Wright.

REEL 5

Brontë Manuscripts

7. Charlotte Brontë. Letters of Charlotte Brontë to Miss Ringrose. 1848-1851.

8. Charlotte Brontë. Letters from Charlotte Brontë and other material:

Als to W S Williams, reader for Smith, Elder & Co, 21 Aug 1849 (concerns change of title from *Hollow's Mill* to *Shirley*);

Als to W S Williams, 20 Nov 1849;

Currer Bell to Miss Alexander, 18 Mar 1850;

Als CB to GH Lewes 23 Nov 1850;

Als to Ellen Nussey, nd;

Andrew Laing Ms (7pp) on the Brontë Myth (on Dr. Wright's *The Brontës in Ireland*.)

9. Charlotte Brontë. Two autograph letters to Mrs. Shaen (Emily Winkworth), 1853.

10. Charlotte Brontë. Autograph letters:

9 letters in total to Amelia Ringrose (3), W S Williams (2), Ellen Nussey, Laetitia Wheelwright, Mrs. Gore, and one unknown.

11. 'Charlotte Brontë'. Hartlepool letter. Currer Bell to Miss Ingledew

Disputed J Alex. Symington 'discovery' – letter, transcript, *The Microcosm* Summer 1924, and clippings.

12. Brontëana. A mixture of letters, manuscripts and transcripts. Includes:

Ellen Nussey (henceforth EN) to TJ Wise, Nov 1892;

Frederika Macdonald to Sir Wm. Robertson Nicoll, 26 Feb 1894;

EN to C K Shorter, 10 Apr 1895, 25 Apr 1895, 20 Oct 1895, 22 Apr 1896;

EN to Mrs. Gaskell, 15 Nov [1855?], [July 1856];

Two draft accounts of Emily Brontë; nd; Extract from Maeterlinck by EN;

EN to `Meta Gaskell (?), - on Emily and Charlotte Brontë (henceforth CB);

EN to Mrs. Gaskell (?) - on CB.

13. Brontëana. Autograph letters from Messrs Smith, Elder & Co to Clement King Shorter, mostly 1895-1916. Includes letters regarding an agreement to publish an edition of Mrs. Gaskell's life of CB with preface & annotations by C K Shorter.

REEL 6

Brontë Manuscripts

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14. Brontëana. Letters of AB Nicholls to Clement Shorter, c1895-1900.
15. Brontëana. Letters of AB Nicholls to Ellen Nussey, c1855-1858.
16. Brontëana. Letters of AB Nicholls to Clement Shorter, author of Charlotte Brontë and her circle. 1895-1904 (transcripts).

REEL 7

Brontë Manuscripts

17. Patrick Branwell Brontë (henceforth PBB)
Original Ms poem begins "*While fabled scenes and fancied forms*"
18. PBB. Original Ms poem. Begins "*I saw a picture, yesterday*"
19. PBB. *Letters from an Englishman*. 6 vols.
1-VI 1830-1832. 6 tiny booklets compiled and written by PBB.
20. PBB. *The Odes of Quintus Horatius Flaccus*. 1840.
21. PBB. *Caractacus*. 1830. [Not available for filming].
22. PBB. Manuscripts. Box of 15 folders.
Events preceding the formation of the Kingdom of Angria;
Coronation of 1st King of Angria;
The Opening of the 1st Angrian Parliament;
The Massacre of Dongola;
Events preceding the Angrian Revolution;
The Adventures of Charles Wentworth;
Northangerland's Address to the Angrians before the Revolution;
Further events preceding the Angrian Revolution;
The Angrian Revolution;
The Angrian Adventure and Warner's Appeal to the Angrians;
The End of the Angrian Revolution;
Death of Mary, Wife of Northangerland;
7 Leaves from his Notebook;
Poems;
Miscellaneous Pages from Notebooks.
23. PBB. Leyland Mss.
A complete transcript of the Leyland Mss of PBB
24. PBB. Extracts from Leyland Ms – the original manuscript.
25. PBB. *Queen Mary's Grave*
26. PBB. Als to JB Leyland. (22 Jul 1843)
27. PBB. Autograph poem. Begins "*Tell me what ...*"
28. PBB. *Lydia Gisborne* Nov. 1845. Autograph poem
29. PBB. Autograph poem. *Pen Maen Mawr*
30. PBB. Autograph poem. *An echo from Indian Cannon*.
31. PBB. Autograph Poem. Begins "*Long since that bold heart ...*"
32. PBB. Miniature Stories
Real life in Verdopolis, Vols I & II
Alexan[d]er Percy, Vols I & II
33. PBB. Additional letters:
PBB to Mr Grundy, 1848? On his illness and his affair with Mrs Gisborne.
PBB to ?, 22 May 1846.

[<back](#)

Detailed Listing

The following notes are based on a physical examination of the material at the Brotherton Library prior to filming and a subsequent examination of the manuscripts on microfilm. For ease of reference I have allocated item numbers to both the Gaskell manuscripts (1-18) and the Brontë manuscripts (1-33).

Gaskell Mss

REEL 1

1. Elizabeth Gaskell (henceforth ECG). *Sylvia's Lovers*.
AMs. Loose sheets. In five packets. Mainly black ink on blue paper.
1- Directions to the Printer and Vol. 1 pp 47-104
2- Vol. 1 pp 105-192
3- Vol. 2 pp 11-111
4- Vol. 2 pp 112-166, 181-217
5- Vol. 3 pp 1-151 (up to Ch IX)
[NB Vol. 1 pp 1-46, v2 pp 1-10, 167-180 are missing and v3 pp152ff.]

2. (ECG). Autograph Album, 39ff.
Contains a fragment of *Sylvia's Lovers*.
Includes autographs of many leading Victorians. Significant figures include: -
Bailey, Philip John Verse f1
Gaskell, Rev. Wm. Letter f2
Dawson, George Letter f2
Gaskell, Elizabeth Ms excerpt f5 from *Sylvia's Lovers*
Whittier, JG Verse f27
Clarkson, Thomas Letter f28
Wellington Letter f30
Garibaldi Letter f32
Mazzini Letter f33

REEL 2

3. ECG. Diary dedicated to her daughter, Marianne. 10 Mar 1835 - 28 Oct 1838
"The Experience of (a Mother)" 40ff.

4. ECG. Clapton Hall. An article dated 1840 and 3 letters concerning the article:
1 A H Bullen to Clement K Shorter 19 Mar 1908
2 A H Bullen to Clement K Shorter 23 Mar 1908
3 William Howitt to ECG 1840

5. (ECG) Family Commonplace Book kept by Jane Adeane and family. c86ff.
An interesting collection of anecdotes, stories, limericks, extracts and supernatural tales:
ff2 Anecdote re the Duke of Wellington and the death of Marshall Ney, 1851
4 Extract of letter from ECG to Lady Hatherton, 27 Dec 1853
6 Charles Parry on *Sylvia's Lovers*
6 Ghost Story
16 Description of Rotherfield Grey
18 Quaint rhymes by a lawyer (limericks)
20 Riddles
21 Alliterative poem
22 Rhyme
23 Extract from a letter by Lady Hatherton concerning *The Poor Clare*, a story by ECG in *Household Words*, Jan 1857.
25 Story of Mr Woodall
34 Thackeray Anecdote
35 Poem on the Four Gates by A P Stanley, Sep 1860
36v On Tyre
37 Frederick Barbarossa - letter from A P Stanley, Apr 1853
38 Southey extract
39 Sir Robert Phillimore on the Meaning of Intonation
41 Ancient Hymn
45 Excerpt from a diary found in an old book of receipts, c1794?
48 Lines written by Dean Milman
48v Macaulay anecdote (re his memory)
49v Riddle on a word of 12 letters by Lord Macaulay
51v Acrostic (on GLADSTONE) by Lord Derby
52v Rhymes based on the *Queen of Hearts* nursery rhyme
54 Ghost Story, 1896 (By Mrs Goodene?)
60v Ghost Story by Miss Hewett, June 1897
64v Indian Mutiny Ghost Story
66 The Figi Spider
ff67v Epitaphs
69 Miss Tindall's account of new tombs discovered at Luxor.
69v Tomb of the 'Princely Chandos'
70v Account of Whitchurch
71 The spirit of Edward ---- at Moore Abbey Island
76v A haunted house
77v Benson and Raymond - two Napoleons of crime
78 Anecdote re Benson
79 Prayer
80 Riddle

GASKELL AND THE BRONTES

80v Lady Goodrich's account of the Queen of Scots' pearls

81v Marcham Park near Abingdon

83 Verse by Blanche Airlie

83v Ghost Story

86 Predictions, numerology

+ envelope with letters and papers, chiefly concerning supernatural happenings associated with the book. c35ff.

6. (ECG). A Review by Emily Winkworth of *Mary Barton* by ECG
"This is a work of very uncommon merit". 32ff

7. Transcripts of letters from ECG and her husband, Rev William Gaskell (WG), to Miss Eliza Gaskell (EG), followed by the originals:

1 WG to EG (his sister) nd

2 ECG to EG nd

3 WG to EG 16 Sep 1832

4 ECG to EG 16 Sep 1832

5 ECG to EG [Feb 1837]

6 ECG to EG 30 Mar 1838

7 ECG to EG [July 1838]

8 ECG to EG nd

8. Transcripts of letters from ECG to her Sister-in-Law, Mrs Nancy Robson (NR), followed by the originals:

1 ECG to NR nd

2 ECG to NR 1859

3 Julia B Gaskell to NR (her Aunt) nd

4 ECG to NR 2 Jan 1865

5 ECG to NR 10 Jan 1865

6 ECG to NR nd

7 ECG to NR nd

9. Transcripts of letters from ECG to Ann Shaen, Catherine Winkworth and Mrs. William Shaen concerning Charlotte Brontë. Followed by the original letters.

1 ECG to Miss Ann A Shaen 21 Dec 1849

(contains an account of Harriet Martineau's introduction to Currer Bell)

2 ECG to Catharine Winkworth 25 Aug 1850

3 ECG to Mrs William Shaen [8 Sep 1856]

(concerns Haworth)

Extract from first letter:

"... Have you heard that Harriet Martineau has sworn an eternal friendship with the author of Shirley, if not I'll tell you. She sent Shirley to Harriet Martineau. H.M. acknowledged it in a note directed to Currer Bell Esq. - but inside written to a lady. Then came an answer requesting a personal interview. This was towards or about last Saturday week, and the time appointed was 6 o'clock on Sunday Even[ing] and the place appointed was at Richard Martineau's (married a Miss Needham) in Hyde Park Square, so Mr & Mrs R. Martineau and Harriet M. sat with early tea before them, awaiting six o'clock, & their mysterious visitor, when lo! and behold, as the clock struck in walked a little, very little, bright haired sprite, looking not above 15, very unsophisticated, neat & tidy. She sat down & had tea with them, her name being still unknown; she said to H.M. 'What do you really think of Jane Eyre?' H.M. I thought it a first rate book. Whereupon the little sprite went red all over with pleasure. After tea, Mr & Mrs R. M. withdrew, and left sprite to a 2 hours tête à tête with H.M. to whom she revealed her name & the history of her life. Her father a Yorkshire clergyman who has never slept out of his house for 26 years; she has lived a most retired life; - her first visit to London, never been in society and many other particulars which H.M. is not at liberty to divulge any more than her name, which she keeps a profound secret; but Thackeray does not. H.M. is charmed with her; she is full of life and power &c. &c. & H.M. hopes to be of great use to her. There! that's all I know, but I think it's a pretty good deal, it's something to have seen somebody who has seen nominis umbra. ..."

10. Transcript of letter from Frederika Bremer (Swedish novelist) to ECG, followed by the original letter.

1 Frederika Bremer to ECG 29 Sep 1853

Extract (part way through letter):

"... The situation of women, the great wants in her education and prospects are one of the greatest questions to be solved by society; and though it may be shut up or shut out of the eyes of people in cloisters and convents for a time, it will come out and come up again and again till men will have to look at it, as now they must try to prevent the miasmas who make the cholera come on. The prostitutes in the lower classes, the miserable street walkers, and in the upper ones the giddy and vacant souls or the sickly and sour are, I am sure of it, the greater part products of the present state of society with regard to women's education and prospects or rather want of both.

Dear Elizabeth, dear sister in spirit, if I may call you so, give me your hand in sympathy and in work for the oppressed or neglected of our own sex. And may the kind and strong-minded English woman look at the question in her country where all sound questions culminate and are put to their highest pit, - and from the height of the evils judge better than I the means of remedy. I shall remain quietly in Sweden so long as my dear mother wants me, then I shall if possible, go and take a peep at Russia if only for the sake of the contrast with America and its life. ..."

11. Transcripts of letters from ECG to John Forster (JF), friend and biographer of Dickens. Followed by the original letters. One regarding the Sam Bamford, begging Tennyson to send a copy of his poems to the poor, aged poet. Most relate to ECG's novels, of which Forster was a helpful critic and sounding board.

1 ECG to JF [8 Oct 1849]

2 ECG to JF [28 Nov 1849]

3 ECG to (JF) 7 Dec 1849

4 ECG to ? c18--

5 ECG to ? nd

6 JF to ECG (extract) 19 Feb 1851

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7 JF to ECG (extract) 7 Dec 1851
8 JF to ECG (extract) 8 Dec 1851
9 JF to ECG (extract) 1 Jan 1852
10 JF to ECG (extract) 13 Mar 1852
11 JF to ECG (extract) 16 Mar 1852
12 JF to ECG (extract) nd
13 JF to ECG (extract) 12 Nov 1852
14 JF to ECG (extract) 21 Dec 1852
15 JF to ECG (extract) 17 Jan 1853
16 JF to ECG (extract) 20 Jan 1853
17 JF to ECG (extract) nd
18 JF to ECG (extract) 9 Apr 1853
19 JF to ECG (extract) 5 Jul 1853
20 JF to ECG (extract) [1853]
21 JF to ECG (extract) 21 Nov 1853
22 JF to ECG (extract) 16 Jan 1854
23 JF to ECG (extract) 18 Apr 1854
24 JF to ECG (extract) nd
25 JF to ECG (extract) nd

REEL 3

12. Transcripts of letters from ECG to her daughters followed by the original letters.

Marianne (Polly) (M) (b1834)
Margaret Emily (Meta) (ME) (b1837)
Florence Elizabeth (Flossy) (F) (b1842)
Julia Margaret Bradford (J) (b1846)
(Her son 'Willie' died of scarlet fever in August 1845)

1 ECG to Girls (M & ME) nd
2 ECG to Girls (M & ME) nd
3 ECG to Girls (M & ME) nd
4 ECG to Girls (M & ME) nd
5 ECG to Girls (M & ME) nd
6 ECG to Florence (F) nd
7 ECG to J nd
8 ECG to J nd
9 ECG to daughter (not F) nd
10 ECG to daughter (extract) nd
11 ECG to daughter (extract) nd
12 ECG to daughter (extract) nd
13 ME to Minnie nd
14 ME to M nd

13. Transcripts of letters from ECG to Marianne (later Mrs. Thurston Holland) Vol 1
Followed by the original letters.

1 ECG to M nd
2 ECG to M nd
3 ECG to M nd
4 ECG to M nd
5 ECG to M nd
6 ECG to M nd
7 ECG to M nd
8 ECG to M nd
9 ECG to M nd
10 ECG to M nd
11 ECG to M nd
12 ECG to M nd
13 ECG to M 10 Nov
14 ECG to M nd
15 ECG to M nd
16 ECG to M [25 Sep 1854]
17 ECG to M (extract) nd
18 ECG to M nd
19 ECG to M nd
20 ECG to M nd

14. Transcripts of letters from ECG to Marianne (later Mrs. Thurston Holland) Vol 2
Followed by the original letters.

1 ECG to M nd
2 ECG to M nd
3 ECG to M nd
4 ECG to M nd
5 ECG to M (fragment) nd
6 ECG to M nd
7 ECG to M nd
8 ECG to M nd
9 ECG to M (extract) nd
10 ECG to M nd
11 ECG to M (unfinished) nd

GASKELL AND THE BRONTES

- 12 ECG to M 19 Oct
- 13 ECG to M nd
- 14 ECG to M nd
- 15 ECG to M (with telegram) 31 Jul 1860
- 16 ECG to M nd
- 17 ECG to M [25 May 1860]

15. Transcripts of letters from EGG to Marianne (later Mrs. Thurston Holland) Vol 3
Followed by the original letters.

- 1 ECG to M (incomplete) [24 Apr 1865]
- 2 ECG to M nd
- 3 ECG to M nd
- 4 ECG to M nd
- 5 ECG to M nd
- 6 ECG to M nd
- 7 ECG to M nd
- 8 ECG to M nd
- 9 ECG to M nd
- 10 ECG to M nd
- 11 ECG to M nd
- 12 ECG to M nd
- 13 ECG to M nd
- 14 ECG to M nd
- 15 ECG to M nd
- 16 ECG to M nd
- 17 Eliza Thorborrow to ECG 11 July and ECG to M nd
- 18 ECG to M nd
- 19 ECG to M nd
- 20 ECG to M nd
- 21 ECG to M nd

16. Transcripts of letters from Meta (ME) and Mrs. Thurston Holland (M) to Clement K. Shorter (CKS) relating to the life of their mother, ECG. Followed by the original letters.

- 1 ME to CKS nd
- 2 Mary Ann Lumb to Mrs [Hannah] Lumb 1 Nov 1811
(covering the adoption of ECG into the Lumb household in 1811 after the death of her mother, Elizabeth Stevenson, who was Hannah Lumb's sister)
- 3 Mrs Stevenson to Mrs [Hannah] Lumb nd
(this is from William Stevenson's second wife)
- 4 ME to CKS (incomplete) nd
- 5 ME to CKS 17 Mar 1908
- 6 ME to CKS 25 Nov 1909
- 7 ME to CKS 28 Apr
- 8 M to CKS 10 Dec
- 9 Tathan, Worthington & Co to CKS 21 Dec 1914

17. Transcripts of letters from EGG to Catherine Winkworth (CW) and from Miss Frances Parthenope Nightingale (FNP) to ECG relating to Florence Nightingale, followed by the original letters.

- 1 ECG to CW [15 Oct 1854]
- 2 FPN to ECG nd

18. ECG. Miscellaneous loose letters. All AIs.

- 1 ECG to Fanny [Ferguson] [1846]
- 2 ECG to Amelia Strutt (Lady Belper) nd
- 3 ECG to Fanny Holland nd
- 4 ECG to Maria Otter James nd
- 5 ECG to Miss Rye 15 Sep
- 6 ECG to Florence Nightingale 31 Dec
- 7 ECG to Florence Nightingale 22 Jan 1862
- 8 ECG to Florence Nightingale 25 Apr 1862
- 9 ECG to Florence Nightingale 17 Sep 1863
- 10 ECG to Florence Nightingale Dec 1864
- 11 EC Stevenson to Harriet Carr 30 Aug 1839
- 12 EC Stevenson to Harriet Carr nd
- 13 EC Stevenson to Harriet Carr 6 Aug
- 14 EC Stevenson to Harriet Carr 20 Oct 1831
- 15 EC Stevenson to Harriet Carr 18 Jun 1831
- 16 ECG to ? nd

Excerpt from letter to Nightingale dated 25 April 1862:

"It will be a real pleasure to me if I can help in any way in providing you with women who would make suitable nurses. This is the very time of all others, when Manchester ought to furnish them readily and gratefully;..."

Brontë Mss

REEL 4

1. Maria Brontë - *The Advantages of Poverty in Religious Concerns*.
Dark brown paper. Faded script. Covers + note + 6ff.

GASKELL AND THE BRONTES

2. Charlotte Brontë (henceforth CB) - Poems written out and dated by her husband, Mr A B Nicholls. 60 pages in his hand. 19 poems.

From front 6ff Discussion of the truth of the Bible between S - and C -

(Attributed to Ann Brontë)

From back 1-4 Saul

4-5 Memory

6-8 St. John in the island of Patmos

9-19 The death of Darius Codomanus

19-21 'Tis the siesta's languid hour

21-24 O! let me alone he said

25-26 The town besieged

26-28 But a recollection now

28-29 Oh would I were the golden light

29-30 Why should we ever mourn as those

31-36 Percy's grave

36-38 Hurrah! For the Gemini

39-42 A single word, a magic spring

42-45 Review at Gazemba

46-48 When thou sleepest

49-52 Is this my tomb this humble store?

52-57 This ring of gold

58-59 She was alone that evening

60 I scarce would let that restless eye

Cover + 2 pages of pencil notes + 6ff (S & C), then, from back, 2 pages of notes + 60ff.

3. French exercise book used by CB in Brussels, 1842-1843.

[Light script on browned paper.] Cover + plate + title + 16pp.

4. CB. *L'Immensité de Dieu*. Written in French c1842-3.

Cover + plate + title + 6pp.

5. CB. A memento of her friendship with Mrs. Elizabeth Gaskell, her biographer comprising a letter from the author of *Jane Eyre* describing a visit paid to Mrs. Gaskell in 1851 on her return to Haworth after a visit to London, and an autograph manuscript from Mrs Gaskell giving a lengthy account of her visit to Charlotte Brontë at Haworth in September 1853.

Fine memorial volume created for Sir Edward Allen Brotherton

Cover + plate + title + 3ff intro + title + 3pp letter on board + 2ff transcript + title + 8pp Mss mounted on 4 boards + 10ff transcript.

Contains:

1 A letter from CB to Mrs Smith, mother of her publisher (Smith, Elder & Co) dated 1 July 1851

Extract:

"She is a woman of many fine qualities and deserves the epithet which I find is generally applied to her - charming. Her family consists of four little girls - all more or less pretty and intelligent - these scattered throughout the rooms of a somewhat spacious house - seem to fill it with liveliness and gaiety."

2 Elizabeth Gaskell. AMs describing her visit to Haworth, Sep 1853

Extracts:

"We turned up a narrow bye lane near the church - past the curate's, the schools & skirting the pestiferous churchyard we arrived at the door into the Parsonage yard. In I went, - half blown back by the wild vehemence of the wind which swept along the narrow gravel walk - round the corner of the house into a small plot of grass, enclosed within a low stone wall, over which the more ambitious grave-stones towered all round."

"Miss Brontë gave me the kindest welcome, & the room looked the perfection of warmth, snugness & comfort, crimson predominating in the furniture...."

"Before tea we had a long delicious walk right against the wind on Penistone Moor which stretches directly behind the Parsonage going over the hill in brown and purple sweeps and falling softly down into a little upland valley through which a 'beck' ran, & beyond again was another great waving hill, - and in the dip of that might be seen another yet more distant, & beyond that the said Lancashire came; but the sinuous hills seemed to girdle the world like the great Norse serpent, & for my part I don't know if they don't stretch up to the North Pole. On the moors we met no one. Here and there in the gloom of the distant hollows - with Scotch firs growing near them often, - & told me such wild tales of the ungovernable families who lived or had lived therein that Wuthering Heights seemed tame comparatively. Such dare-devil people, - men especially, - & women so stony and cruel in some of their feelings & so passionately fond in others. They are queer people up there."

6. (Charlotte Brontë). Transcripts of a collection of autograph letters and notes from Ellen Nussey to various people. c1883 - 1895. Cover, note, 3pp index, title and c450ff .

A total of 216 letters to correspondents, including:

Ellen Nussey c1883-1895 letters 1-10; 46; 50; 52; 54

Alfred Hopps 1882 11-13

Mary Hewitt 1854 14-17

Charles Scribner & Sons 1890-1892 18-21

Mary Taylor c1842 22-24

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Martha Taylor 1832-1842 25-26
Sophie Morrison 1877-1897 27-29, 78
Joseph Horsfall Turner 1883-1888 30-42
George Murray Smith 1857-1873 43-45; 47-49; 51; 53-59
Alpheus Wilkes 1878-1882 60-64
H Jackson (Rev?) 1835 65
Ellen Dennison [1854] 66
Edward Seymour [1870]? 67
Meta Gaskell 18-- 68
C Reynolds 1896 69
Henry Robinson 1837 70
John Bigelow 1870 71
Herbert Hardy 1872 72
Francis A Leyland 1883 73
Marie L Thompson 1897 74
Kezia Young 1897 75
George MacDonald 1882 76
Jane E Brown 1881 77
R Watson Gilder 1871-1872 79-82
A Mary Robinson 1882-1883 83-92
Butler Wood 1895 93-96
Canon H Bailey 1887 97-99
Antony F Nussey 1889 100-109
Sidney Biddell 1881-1892 110-127
Genevieve Wigfall 1889-1890 128; 130-132
F H Wigfall 1889 129
William Scruton 1885-1887 133-134
Augustine Birrell 1889-1890 135-142
Sir T Wemys Reid 1876-1896 143-167
J A Erskine Stuart 1887-1894 168-183
Dr William Wright 1891-1892 184-201; 203-216

REEL 5

7. Letters of Charlotte Brontë (CB) to Miss Amelia Ringrose (AR), 1848-1851.
Another sumptuous volume, boxed and bound for Brotherton. Box lined with velvet.
Cover + plate + title + 33ff of letters (on boards) + back cover.

1 CB to AR 24 Dec ----
2 CB to AR 26 Feb 1848
3 CB to AR 5 Nov 1849
4 CB to AR nd
5 CB to AR nd
6 CB to AR 18 Mar 1850
7 CB to AR 31 Mar 1850
8 CB to AR 17 Jun 1851
9 CB to AR nd
10 CB (Nicholls) to AR nd
11 CB (Nicholls) to AR nd
12 CB (Nicholls) to AR nd

8. Five letters from CB and manuscript by Andrew Laing. W S Williams (WSW) was reader for Smith, Elder & Co.

1 CB to WSW 21 Aug 1849 (concerns change of title from *Hollow's Mill* to *Shirley*)
2 CB to WSW 20 Nov 1849
(concerns author's copies of *Shirley* and criticism of her works by Mrs Gaskell: "*You said that if I wished for any copies of 'Shirley' to be sent to individuals I was to name the parties. I have thought of one person to whom I should much like a copy to be offered - Harriet Martineau. For her character - as revealed in her works - I have a lively admiration - a deep esteem. ... The letter you forwarded this morning was from Mrs Gaskell - authoress of 'Mary Barton.'* She said I was not to answer it - but I cannot help doing so. Her note brought me tears to my eyes: she is good - she is a great woman - proud am I that I can touch a chord of sympathy in souls so noble. In Mrs Gaskell's nature - it mournfully pleases me to fancy a remote affinity to my sister Emily....")
3 Currer Bell to Miss Alexander 18 Mar 1850
4 CB to G H Lewes 23 Nov 1850
5 CB to Ellen Nussey nd
6. Andrew Laing Ms (7pp) on the Brontë Myth (on Dr. Wright's *The Brontës in Ireland*).
9. Two autograph letters from CB to Mrs. Shaen (Emily Winkworth) 1853

1 CB to Mrs Shaen 21 Nov 1853
2 CB to Mrs Shaen 25 Nov 1853

10. Nine letters from CB to Amelia Ringrose (AR) (3), WS Williams (WSW) (3?), Ellen Nussey, Laetitia Wheelwright, and Mrs. Gore.

1 CB to AR 11 June ----
2 CB to AR 6 Apr 1850
3 CB to WSW 6 Nov 1847
(Concerns G H Lewes - preparing to review *Jane Eyre*: "*Can you give me any information respecting Mr. Lewes? What station he occupies in the literary world and what works he has written?*")
4 CB to WSW 9 Nov 1850
5 CB to AR nd
6 CB to Ellen (Nussey) 12 Aug 1852
7 CB to Laetitia (Wheelwright) [June 1852]

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8 CB to Mrs Gore 28 June ----
9 CB to (WSW?) 9 Oct 1847

11. The Hartlepool letter. A contested letter from Currer Bell to Miss Ingledew 'discovered' by J Alexander Symington and published in *The Microcosm*.
Card + Plate + 3pp letter + 4pp transcript + *The Microcosm* Summer 1924 + clippings re letter (11ff).

12. Ellen Nussey (EN). Brontëana. A mixture of letters, manuscripts and transcripts. Contains:

1 EN to T J Wise 18 Nov 1892
2 Frederika Macdonald to Sir William Robertson Nicoll 26 Feb 1894
3 EN to CK Shorter 10 Apr 1895
4 EN to CK Shorter 25 Apr 1895
5 EN to CK Shorter 20 Oct 1895
6 EN to CK Shorter 22 Apr 1896
7 EN to Mrs. Gaskell 15 Nov [1855]
8 EN to Mrs. Gaskell [July 1856]
9 EN - Two draft accounts of Emily Brontë; nd
10 EN - Extract from Maeterlinck
11 EN to ` Meta Gaskell (?) [1855/56?] (on Emily and Charlotte Brontë) (incomplete).
12 EN to Mrs. Gaskell (?) [1855/56?] (on Charlotte Brontë) (incomplete).

13. Smith, Elder & Co. Brontëana. Autograph letters from Messrs Smith, Elder & Co (mainly from Reginald J Smith) to Clement King Shorter (CKS). 30 letters 1895-1916.
Includes letters re agreement to publish an edition of Mrs. Gaskell's life of CB with preface & annotations by CKS.

REEL 6

14. Fifty-three letters, mostly from A B Nicholls (ABN) to Clement K Shorter (CKS), c1895-1904. All autograph letters - the transcripts follow in (16) below.

1 ABN to CKS 23 Mar 1895
2 ABN to CKS 26 Apr 1895
3 ABN to CKS 2 May 1895
4 ABN to CKS 7 May 1895
5 ABN to CKS 15 May 1895
6 ABN to CKS 22 May 1895
7 ABN to CKS 4 Jun 1895
8 ABN to CKS 6 Jun 1895
9 ABN to CKS 10 Jun 1895
10 ABN to CKS 18 Jun 1895
11 ABN to CKS 24 Jun 1895
12 ABN to CKS 3 Jul 1895
13 ABN to CKS 10 Jul 1895
14 ABN to CKS 5 Sep 1895
15 ABN to CKS 11 Sep 1895
16 ABN to CKS 11 Nov 1895
17 ABN to CKS 14 Nov 1895
18 ABN to CKS 28 Dec 1895
19 ABN to CKS 4 Jan 1896
20 ABN to CKS 6 Jan 1896
21 ABN to CKS 13 Jan 1896
22 ABN to CKS 21 Jan 1896
23 ABN to CKS 31 Jan 1896
24 ABN to CKS 17 Feb 1896
25 ABN to CKS 8 Apr 1896
26 ABN to CKS 17 Apr 1896
27 ABN to CKS 23 Apr 1896
28 ABN to CKS 30 Apr 1896
29 ABN to CKS 2 Jun 1896
30 ABN to CKS 8 Jun 1896
31 ABN to CKS 24 Jun 1896
32 ABN to CKS 13 Oct 1896
33 ABN to CKS 28 Dec 1896
34 ABN to CKS 20 Mar 1897
35 ABN to CKS 14 Apr 1897
36 ABN to CKS 4 May 1897
37 ABN to CKS 25 May 1897
38 ABN to CKS 3 Aug 1897
39 ABN to CKS 8 Dec 1897
40 ABN to CKS 14 Dec 1897
41 ABN to CKS 30 Mar 1898
42 ABN to CKS 22 Jun 1898
43 ABN to CKS 15 Aug 1898
44 ABN to CKS 12 Sep 1898
45 ABN to CKS 10 Jul 1899
46 ABN to CKS 18 Oct 1899
47 ABN to CKS 24 Oct 1899
48 ABN to CKS 3 Feb 1900
49 ABN to CKS 11 May 1900
50 ABN to CKS nd
51 ABN to CKS 22 Sep 1902
52 M A Nicholls to CKS 23 May 1904

53 Mrs J C Newland to CKS 26 Feb ----

15. Nine letters from A B Nicholls (ABN) to Ellen Nussey (EN), 1855.

1 ABN to EN 23 Jan 1855

2 ABN to EN 29 Jan 1855

3 ABN to EN 1 Feb 1855

4 ABN to EN 14 Feb 1855

5 ABN to EN 15 Mar 1855 (written a fortnight before CB's death - items 2-5 describe her condition)

6 ABN to EN 11 Apr 1855

7 ABN to EN 16 Apr 1855

8 ABN to EN 24 Jul 1855

9 ABN to EN 24 Dec 1855

16. Transcripts of fifty-three letters, mostly from A B Nicholls (ABN) to Clement K Shorter (CKS), c1895-1904. The original letters are in (14) above.

REEL 7

17. Patrick Bronwell Brontë (henceforth PBB). Original Ms poem begins "*While fabled scenes and fancied forms*" (There is a map on the back of the poem).

18. PBB. Original Ms poem begins "*I saw a picture, yesterday -*"

19. PBB. Letters from an Englishman. 6 volumes, I-VI, written 1830-1832. c60ff.

Six tiny booklets (c10 x 7.5cm) compiled and written by PBB. The handwriting is very small and these items will appear greatly magnified on microfilm readers.

20. PBB. *The Odes of Quintus Horatius Flaccus*. 1840. (translations from Horace).

Boxed and bound in satin. Ex libris John Drinkwater. Cover + note + 33pp.

PBB's ms translation of the Odes of Quintus Horatius Flaccus (Horace).

21. PBB. *Caractacus*. 1830. - Not Available at the time of filming.

Also ex libris John Drinkwater. A dramatic poem. Cover + note + 12ff.

22. PBB. Manuscripts relating to the History of Angria, the imaginary world written into existence by the Brontë children following the gift of a box of wooden toy soldiers to Branwell. As with (19) above, many are small in size and are written in miniature script. A box containing 15 folders (each consists of a title page, the original manuscript and a transcription):

1 Events preceding the formation of Kingdom of Angria (written 1834).

2 Coronation of Adrian Augustus Wellesley, 1st King of Angria, containing *The National Song of Angria* and the *Anthem of the Coronation* (written 1834).

3 Northangerland's letter to the Angrians and the opening of the 1st Angrian Parliament, containing the poem *The Angrian Welcome* (written 1834).

4 *The Massacre of Dongola* (written 1834-1835).

5 *Events Preceding the Angrian Revolution* (written 1836).

6 *The Adventures of Charles Wentworth* (written 1836).

7 *Northangerland's Address to the Angrians before the Revolution* (written 1836).

8 *Further Events Preceding the Angrian Revolution* (written 1836).

9 *The Angrian Revolution* (written 1836).

10 *The Angrian Adventure*, beginning with the poem *The Battle of Edwardston* (written 1836) and *Warner's Appeal to the Angrians for the restoration of Zamorna to the throne of Angria* (written 1836).

11 *The End of the Angrian Revolution* (two fragments only - c1836-37).

12 *Death of Mary, Wife of Northangerland*.

7 Leaves from his Notebook (poor condition).

Poems:

(a) *The Shepherd's chief mourner*;

(b) "*Oh Thou whose beams were most withdrawn*";

(c) "*When first old time with me shook hands*";

(d) "*Thorp Green*";

(e) *Nelson* (a fragment).

15 Miscellaneous Pages from notebooks, containing:

(a) "*Percy at length drew near to ask*" (fragment);

(b) Notes on *Southey's Peninsular War*;

(c) "*While holy Wheelhouse far above...*" (on Dr Wheelhouse).

23. PBB. The Leyland Mss. This consists of a group of 21 illustrated letters written by PBB to his friend Joseph Bentley Leyland, artist and sculptor, of Halifax. The letters and drawings were at one stage (c1925) mounted in a volume containing an introduction to the letters and complete transcriptions. This volume has now been disaggregated for preservation reasons and most of the original letters have been put into separate folders. We have filmed:

a: The volume with the transcript of the Leyland Mss;

b: The Manuscript letters and drawings - in (24) below.

The letters are dated as follows:

1 PBB to J B Leyland 15 May 1842

2 PBB to J B Leyland 29 Jun 1842

3 PBB to J B Leyland 12 Jul 1842 (in situ)

4 PBB to J B Leyland 10 Aug 1842

5 PBB to J B Leyland 4 Aug 1845

6 PBB to J B Leyland 19 Aug 1845

7 PBB to J B Leyland 10 Sep 1845

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- 8 PBB to J B Leyland 25 Nov 1845
- 9 PBB to J B Leyland [28 Apr 1846]
- 10 PBB to J B Leyland Jun 1846
- 11 PBB to J B Leyland Jun/Jul 1846
- 12 PBB to J B Leyland 2 Jul 1846 (in situ)
- 13 PBB to J B Leyland Oct 1846
- 14 PBB to J B Leyland Jan 1847 (in situ)
- 15 PBB to J B Leyland 24 Jan 1847
- 16 PBB to J B Leyland 1847?
- 17 PBB to J B Leyland 16 Jul 1847
- 18 PBB to J B Leyland 1848? (in situ)
- 19 PBB to J B Leyland Jan 1848
- 20 PBB to J B Leyland 22 Jul 1848
- 21 PBB to J B Leyland c1848

24. PBB. Manuscript letters and sketches from Leyland Ms (see (23) above).

Includes illustrations of '*Alexander Percy - Northangerland*', '*Paradise & Purgatory*', '*Patrick Reid - "turned off,"* without his cap [hanged]', and '*Our Lady of Greif* (sic)'.

25. PBB. *Queen Mary's Grave*.

26. PBB. Als to J B Leyland. (22 Jul 1843) This relates to (23) above.

27. PBB. Autograph poem. Begins "*Tell me what ...*"

28. PBB. Autograph poem. *Lydia Gisborne*. Written Nov 1845.

29. PBB. Autograph poem. *Pen Maen Mawr*.

30. PBB. Autograph Poem. *An echo from Indian Cannon*.

31. PBB. Autograph Poem. Begins "*Long since that bold heart ...*"

32. PBB. Miniature Stories. The whereabouts of these manuscripts was unknown from 1904 until 1980 when they were purchased by the Brotherton Collection.

Small leaves (c19 x 12cm) mounted in guard frames. Contains:

1 *Real life in Verdopolis*, vols I & II. 18 leaves (written 1835).

2 *The life of Field Marshal the Right Honourable Alexan[d]er Percy, Earl of Northangerland*, vols I & II. 16 leaves.

33. Two letters from PBB:

1 PBB to Mr Grundy [1848?]

(On PBB's illness and his role as tutor to Mrs Gisborne. "*This Lady (though her husband detested me) showed toward me a degree of kindness which - when I was deeply grieved one day at her husbands conduct - opened into an unexpected declaration of more than ordinary feeling.*")

2 PBB to ? 22 May 1846

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