

The Australian Brontë Association Newsletter Issue No 13 Aug 2004



COMING EVENTS

Saturday SEPTEMBER 4th 10:30am: A YEAR IN CAMBRIDGE

1st floor of the Sydney Mechanics School of Arts, 280 Pitt St (near Town Hall Station)
Our patron, **Professor Christine Alexander**, recently returned from a sabbatical year in Cambridge, will report to us on the Brontë research that she has been carrying out.

Saturday OCTOBER 30th 10:30am: BRONTËS AND RELIGION

The Board Room, 3rd floor of the Sydney Mechanics School of Arts, 280 Pitt St
Annette Harman will speak on religious education and practice in *The Tenant of Wildfell Hall* and *Wuthering Heights*.

Saturday DECEMBER 4th 12 noon CHRISTMAS IN VILLETTE

This Christmas lunch will be held at the **Heritage Belgian Beer Café in Harrington Street** in the Rocks. (As you know “Villette” was Charlotte’s name for the city of Brussels.)

The restaurant specialises in Belgian food and beer. There is no set menu – you just order on the day and pay for whatever you order. However you need to book with us and include a deposit of \$10 per person. See the enclosed booking form.



THE NEWSLETTER

The ABA committee has decided that from 2004 the newsletter, published twice a year, should contain only ephemera, book reviews and news of topical interest. As a result this issue is somewhat shorter than usual. An additional publication, to be produced at the end of each year, will contain longer articles and the text of talks given at our meetings. This will be a journal, professionally printed and in A5 format, like the Jane Austen Society’s *Sensibilities*.

What we need is a name for this new annual. Ann Lock has suggested several possibilities inspired by *Blackwood’s Magazine*, the publication that the young Brontës mimicked – instead of “Black Wood”, why not “Blue Gum Magazine” (or “Red Cedar”). Another of her suggestions is the “ACE Bell Magazine” (Acton, Currer and Ellis).

We could go for the pretentious “Australian Brontë Studies”, but I’m afraid that we would be constantly compared, somewhat unfavourably, with the prestigious *Brontë Studies*, the flagship of the Brontë Society. I wondered about “Bell Resources” (with reference to the large Australian mining company) or “Brontesaurus Australis”. We’ll discuss this at the next two meetings, so put your thinking caps on.

REVIEW OF EMMA BROWN

A novel by Clare Boylan, published by Little Brown, in Great Britain in 2003

Reviewed by Beryl Winter

The novel, *Emma Brown*, was a Christmas gift to me from my daughter, Bronwyn, knowing of my interest in the Brontë writings. I have read it twice, once then, and have taken the liberty of checking the first two chapters of *Emma Brown* to ascertain that they did represent, word for word, the first two chapters of *Emma* (scanned and edited, by Christopher Cooper, from the *Brontë Society Transactions* vol 2, 1899).

Clare Boylan, in her AFTERWORD to *Emma Brown* states that *Emma*, written by Charlotte Brontë, was published in the *Cornhill Magazine* after her death with an introduction by Thackeray. Some changes had been made by her husband, Arthur Bell Nicholls, who altered the name of the three schoolmistresses to whose care Matilda Fitzgibbon was entrusted, from “Fetherhed” to “Wilcox”. Clare Boylan states that it is on the Cornhill version of *Emma* on which she has based her novel. She also tells the reader that she has incorporated some events from Charlotte’s letters, plus a sequence from an earlier novel, entitled *The Story of Willie Ellin*, which Charlotte had commenced and subsequently abandoned. Clare Boylan comments that the plot for her novel *Emma Brown* was inspired by Charlotte’s developing interest in social conditions in London.

Having acknowledged Clare Boylan’s research, and her honesty in admitting to the reader the source of her novel, I must now tell you that it is thoroughly enjoyable, if at times confusing, in that the reader is sometimes listening to Mrs Chalfont – known to the Misses Wilcox – sometimes to Mr Ellin, whose own past is something of a mystery, and also known to the Wilcox sisters – and at other times to Matilda Fitzgibbon as she struggles to learn who she really is, and why she has been abandoned to the dutiful care of the Wilcox school, without any indication of what is to be her future and no information regarding her past.

For those of you who have not read *Emma Brown* I will tell you only that it finally solves the mystery of Emma’s past and her future. In doing so the novel reveals that the lives of Mrs Chalfont, Mr Ellin and Matilda Fitzgibbon are interwoven in the same hidden mystery of their past lives. To tell you more would spoil that, although Clare Boylan does endeavour to couch her language and phraseology in 19th century terms, it is a book very appealing to a reader of modern mysteries. The abuse of children and their abduction for the purpose of prostitution is a very familiar subject at the present time and it is openly written about and discussed through radio, television and the internet. It is presented openly in *Emma Brown* although, obviously, Charlotte Brontë would have been aware of such things happening in her lifetime, one feels she would have adapted the subject with a great deal of discretion or even camouflage.

With her knowledge of Shakespeare’s plays, one feels sure that she would have been familiar with King Lear’s admonition:

*Thou rascal beadle, hold thy bloody hand.
Why dost thou lash that whore? Strip thine
own back. Thou hotly lusts to use he in that
wise for which thou whippst her.*

He touches the heart of the problem – in Great Britain under three acts of the early 19th century, prostitutes are forbidden to solicit to the annoyance of other persons. Prostitutes are also the only persons unprotected by law against sexual exploitation by means of fraud.

Which brings me to my conclusion. Interesting and enjoyable to read though Clare Boylan’s novel is, I cannot understand why writers and composers always have their obsession with completing the unfinished work of a writer, or composer, long since dead. For me, it is an imposition. No one person can ever truly know what that person

had in mind at the start of the original work, nor how it would have been developed and completed. All of us, from the gifted to the less talented, do have some part of our own minds and hearts which we may not wish to

disclose, even to our nearest and dearest. I do not ask you to agree with me, only to consider this if and when you read Emma Brown.

IN SEARCH OF THE “BRONTES”

There are many places called “Bronte” around the world, though none have thought it necessary to distinguish themselves with the fake dieresis (those two dots above the “e”) like the Brontë family. The original is Bronte in Sicily, in the foothills of Mount Etna. From a battle in this area Lord Nelson received the title Duke of Bronte and Patrick Brunty, while at Cambridge, adopted the more noble spelling in honour of his hero. (The dieresis was added later.) Probably all the other Brontes around the world owe their name to Nelson, not our favourite sisters.

Certainly that is the case with the Sydney seaside suburb of Brontë. I once thought a personalised numberplate of BRONTE or BRONTE1 might be nice to have but discovered that all conceivable BRONTE combinations were already in use because of the suburb name. And many of us have had to explain to unlitrary friends that being a member of the Australian Brontë

Association has nothing to do with that part of the Eastern Suburbs!

Brontë House, likewise, has no literary associations, unless you consider it’s recent tenant, Leo Schofield, as a literary figure. Leo did a lot to restore and maintain the house and gardens during the years he was in residence and the gardens are open to the public periodically. I notice that the National Trust are running a tour of the gardens on Friday 8th October from 11am to 3pm (bookings essential 9258-0182) with a talk by conservation architect Clive Lucas OBE about the transformation of the property and another talk by Francis Bodkin on the rare White Waratah.

An item in the Sydney Morning Herald of 3rd August mentions Brontë Park in the central highlands of Tasmania. It seems that a facial tumour disease which has been killing thousands of Tasmanian devils has spread to this wildlife park. The name Brontë can take you a long way. The only other Brontes I know of are in Ontario and Texas.

QUICK QUIZZES (Answers on page 8)

From *Fully Booked in the Good Weekend* of May 1, via Catherine Barker

Name these mainly 19th century literary residences (hint: they’re all named in their book title).

- (1) The Canadian farm where Anne Shirley grew up.
- (2) The stately home of the dysfunctional Marchmain family.
- (3) The secluded house where mystery woman Helen Graham was a tenant.
- (4) The Yorkshire home of the Earnshaw family.
- (5) The country home of Mr John Jarndyce, the orphaned Esther Summerson, and two young “wards in Chancery”.
- (6) The house where Fanny Price fell in love with her cousin Edward Bertram.

From Wordwit #5812 (Sydney Morning Herald 9/9/03) via Ann Lock.

(7) Without needing to know a scrap about stars or storylines, what links the movies: Bruce Almighty, Capricorn One, The Princess Diaries, Stuart Little, Pacific Heights and Jane Eyre.

“AFTER MRS ROCHESTER” AT WALSH BAY

Several ABA members went to see the play *After Mrs Rochester*, by written by Polly Teale and starring Diana Quick, at the Sydney Theatre Company’s Walsh Bay theatre in March 2004.

The play was based on the life of Jean Rhys, the author of *Wide Sargasso Sea*, published in 1966. Jean Rhys was born in the West Indies in 1890 and, as a child, she discovered *Jane Eyre*. Her imagination was ignited by the fact that Bertha Mason was from Barbados and, like her, “knew the taste of a mango”. She identified strongly with both Jane and Bertha. Her background was Bertha, but her aspirations were those of Jane and for the rest of her colourful life as actress and courtesan she unsuccessfully looked for her Rochester. It made me think that Jane and Bertha are in some way two aspects of the same person. Both are strongly passionate creatures, though Bertha’s passion was physical while Jane’s was, at least on the surface, purely spiritual. But perhaps Charlotte was hinting that there was a little of

Bertha, before the onset of her madness, hidden within Jane.

The play is set at a time when Jean is old and living alone. She resists attempts by her daughter to visit, but this awakens memories of her youth and we are taken back to youth. It takes a little bit of adjusting to seeing three Jean Rhys’s on stage at the same time and interacting with one another – the old Jean Rhys, the Bertha Mason of her imagination, with whom she cohabits, and the young Jean Rhys of the past. It sounds complicated but one soon gets used to it.

There was rather more reference to Charlotte and her novel than I had expected. Not only are there several references to the book as the young Jean curls up in a corner and is swept away by Charlotte’s wonderful story, but also Jane and Rochester make cameo performances as we see a couple of the scenes acted out on stage.

Christopher Cooper

WHAT OTHER REGIONAL SOCIETIES DID IN 2003

Canada: The Toronto group continued to meet on a regular basis with the usual discussions, teas, films and readings.

Ireland: Fifty five attended the summer gathering in May. Helen McRory’s spoke on ‘Shirley Keeldar and Helen Graham – Relics and Relevance’ and Dudley Green spoke on ‘Patrick Brontë – A Portrait in Letters’. In August the committee attended the 10th anniversary of the opening of the Brontë interpretive centre at Drumballyroney. Edward Chitham spoke on ‘Brontë Discoveries’ at the AGM in October.

Italy: In September the Irish group met in the house, in Rome, where Keats lived and died. Angela Crow spoke about the poetry of the Brontës and Maddalena De Leo

showed her translation of *Stanciliffe’s Hotel*.

London and the South East: Members were given a special viewing of *Villette* at the British Library and their summer picnic day was at Margate, mentioned by Charlotte in chapter six of *Villette*. They also walked around St Paul’s Cathedral where as Charlotte says ‘in the city you are deeply excited’. And in March, just before the anniversary of Charlotte’s death, they visited Poets Corner in Westminster Abbey where there was a reading and time for remembrance.

USA: In April there was the 3rd annual New York meeting, where the theme was Emily. Janet Gezari spoke on ‘How Charlotte Edits Emily’s Poems and Why’ and there was a performance of Alan Tongret’s play *The Brontës*.

NEWS FROM PAUL IN THE U.S.A.

Paul Aniggelis, the Brontë Society representative for Region 3 of the U.S.A. (Texas, New Mexico, Arizona, Colorado, Oklahoma), writes a bi-monthly newsletter and recently he has been sending me e-mail items of Brontë interest. Here are some recent tit-bits.

* Joaquin Phoenix stars in M. Night Shyamalan's *The Village* which was inspired by *Wuthering Heights*. Shyamalan said "Going back and reading the book, I got romanced by the idea of living in that emotional time period, when people were all about anguish and love and it was all on your sleeve, and you rode in a carriage for two hours to go meet your woman. Those days of innocence, where the important things seemed important."

*An astrology website claims that those born between July 28 to August 1 are generally 'articulate, decisive and dynamic and can be in the creative arts too, as well as in the field of economics'. Examples given were Jacqueline Kennedy, Henry Ford, Arnold Schwarzenegger, and ... Emily Brontë (30th July).

* A piece of music has been written by Gordon Langford called *Three Haworth Impressions*. The opening motif symbolises the frustrations and ill-fortune of the Brontë sisters and the suite concludes with a triumphant fanfare to celebrate the Worth Valley Railway.

* A reader to some American newspaper asked about IQ and in the reply it was explained that "Some experts say Andy Warhol's IQ was 86 while Goethe's IQ is estimated at 210, yet many people would call them both geniuses. Einstein – considered the personification of brilliance – had an IQ

of "only" 160 – *five points lower than writer Charlotte Brontë's.*"

* Paula Rego's paintings, inspired by Jane Eyre, are now being exhibited in the Brontë Parsonage Museum. (See newsletter #12).

* No film version of *Wuthering Heights* has ever been successful, not even the recent Bollywood film *Dil Diya Dard Liya* adapted from Emily Brontë's *Wuthering Heights*. According to a reviewer it failed to evoke the anger and anguish of the original. 'The complex characters could not be captured in a three-hour film, and as a result the viewer was disillusioned with Dilip Kumar's sadistic character, while Heathcliff in the novel, for all his tyranny, remained one of the most intriguing heroes of English literary fiction.'

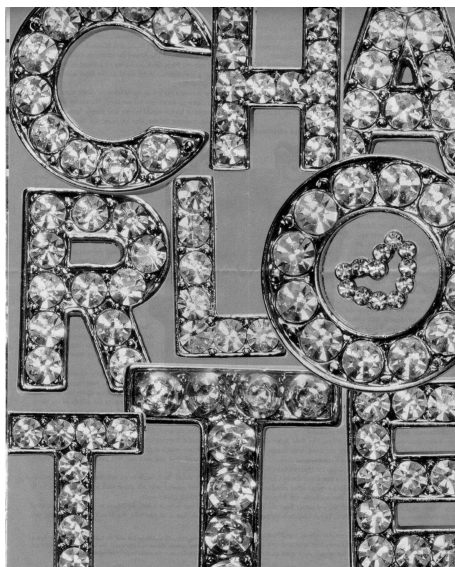
* "Towards Top Withens" a painting by David John Secret won 2nd prize in the West Lancashire Annual Open Exhibition and is now on exhibition at Ormskirk's Chapel Gallery.

* Charlotte gets a mention in an article on marriage.

"By the late eighteenth century, however, Western Europeans were increasingly emphasizing marriage as a love-match between two self-determining individuals. Young people were free to choose for themselves with whom to spend their lives, and love could transcend class barriers to recognize the intrinsic personal worth of the beloved. This is the lesson of the profoundly democratic novels of Samuel Richardson and Charlotte Brontë, in which the drama concerns a rich, well-born master coming to realize that he loves his servant, that she is a character of sterling worth, and that he should marry rather than merely seduce her.

EMILY, MORE POPULAR THAN CHARLOTTE

For names, that is. In Sunday Life (the Sun Herald supplement) of June 20th a list was published of the ten most popular names for girls and boys, according to the birth names that were registered in NSW in 2003. For girls, Emily topped the list, while Charlotte came in at number 10. Sorry Anne, you were left out again. But what caught my eye was the full page graphic they used to illustrate the article.



CHARLOTTE & ARTHUR

From the Brontë Society

An exhibition to mark the 150th anniversary of Charlotte Brontë's wedding is currently on view at the Parsonage and will remain there till December 2004. The exhibition brings together letters, costume and artefacts which tell the story of Charlotte's relationship with Arthur. He proposed twice before Charlotte accepted his offer of marriage. Their wedding day was a quiet affair and those who saw Charlotte remarked that she looked like a 'snowdrop'. Charlotte's honeymoon dress is also on display and on loan to the museum is a replica of Charlotte's wedding dress, Ellen Nussey's dress (Charlotte's bridesmaid) and Charlotte's wedding gloves.

Charlotte married Arthur Bell Nicholls, a curate at Haworth Church, on 29th June 1854. [We celebrated with a cake at our last ABA meeting.] She had never expected to find such happiness after the loss of her sisters and brother but marriage to Arthur brought the love and companionship that she needed. The busy life of a married woman left no time for Charlotte to write. She never completed her fifth novel *Emma*. The marriage was tragically cut short by Charlotte's death less than a year later.

THE BRONTË CODE

Everyone is talking about *The De Vinci Code*. Catherine Barker gave me a cutting from the Weekend Australian (3/4 – 7/4) that made reference to the Brontë Code. Well, not in so many words, but it was a short review of the book *Top Secret: A Handbook of Codes, Ciphers and Secret Writing* by Paul B. Janeczko (Candlewick Press).

... *Novels are ideal codebooks: take 3271904, where 327 equals the page number, 19 the line on the page and 04 the position of the*

word on the line. The secret word is "automatons". It's from a literary classic. All you have to remember is which of the Brontës' novels we're using and what edition.

But did any of the Brontës use such a technical word as "automaton"? My word they did! Can you remember in what novels and in what context? And can you guess which Brontë novel must have been used to give 3271904?

VILLETTE

A summary, as given at the April meeting of the Australian Brontë Association

♥ **Chapters 1 to 3** take place in an English village. Young Graham Bretton is a lively 16 year old who makes a lot of fuss of a little girl, Polly, who comes to stay for a couple of months. Polly is pretty, but small for her 6 years. In fact we keep on hearing how very, very small she is, until we begin to wonder whether she's some sort of tiny fairy. Oh, yes there's also a 14-year old girl, Lucy, staying in the house, a god-daughter of Mrs Bretton, and there's Polly's maid, Harriet.

♥ In **chapter 4** Graham and Polly disappear temporarily from the story while we follow Lucy. She's now 22 and working as a companion to an invalid Miss Marchant.

♥ Come **chapter 5** and we're still stuck with this Lucy Snowe. She's not the most interesting of characters, and clearly she won't be the main one, but as narrator I suppose she'll be useful in enabling us to meet the interesting ones. Lucy travels to London and in **chapter 6**, while crossing the channel, she meets, and so do we, Ginevra Fanshawe. This young 18-year-old English girl is full of herself, but she's beautiful, vivacious and interesting, which is more than you can say for Lucy Snowe!

♥ Once ashore, in **chapter 7**, Lucy travels on to Villette (that's Brussels) where a young Englishman assists her by giving her directions to a suitable inn. As it's getting dark he even escorts her across the park – what a gentleman. Unfortunately he leaves her just before reaching the inn (“you'll be right just go down those steps”) and she's accosted by two rather unpleasant types. She runs off and takes refuge in a nearby girls' school. By chance it's the very school, Madame Beck's Pensionnat, to which Ginevra was returning. So perhaps Ginevra is to be the heroine of the novel and not Polly? Lucy talks her way into a job at the school, looking after Madame Beck's own children.

♥ In **chapter 8** we get to know Madame Beck and her system of surveillance. Lucy gets promoted to the position of English teacher and when discipline problems arise she locks the main perpetrator in the closet – no problems after that!

♥ In **chapter 9** we meet Ginevra again and listen to her going on and on about a certain Isadore who has won her heart and given her some very fine gifts.

♥ **Chapter 10** introduces us to a young English doctor who calls daily at the Pensionnat and in whom Lucy seems to take a lot of interest.

♥ **Chapter 11** takes place in and around the portress's cabinet and seems to involve some mystery with this Dr John. Naturally Lucy is there to try to find out what's going on. “The open door served me as a screen.”

♥ In **chapter 12** we follow Lucy out into the garden. She seems to spend a lot of time there in its secluded

walks, especially in the evenings. On one occasion a letter is dropped from a window of the boy's school behind. She reads it but then Dr John appears. He seems to know something about it.

♥ In **chapter 13**, Lucy finds Madame Beck prying into her things in the dormitory. Lucy retreats. Later she meets Dr John in the nursery and, after some little time, discovers that Madame Beck has been listening at the door.

♥ **Chapter 14** brings us to a holiday festival at which there is to be a dramatic performance. Monsieur Paul, one of the teachers (he's also Madame Beck's cousin) persuades Lucy to fill in, at short notice, the role of a young gentleman. He locks her in the attic while she learns her part! We've met this Paul Emmanuel before and he seems to be harmless, but very, very eccentric.

♥ Well then comes the long summer vacation in **chapter 15**. Practically everyone goes away. Lucy becomes exceedingly lonely, so much so that, though a Protestant, she goes to confession just so that she can talk to someone. She's been neglecting her health and, not long after leaving the church, faints in the street.

♥ In **chapter 16** she wakes up in a house, just outside the city, where she's been taken by those who found her. We're amazed to learn that this house belongs to Dr John and even more amazed to learn that he is none other than Graham Bretton ten years on. Oh, by the way he was also that helpful gentleman who assisted her when she first arrived in Villette. The kind lady who's been attending to her is Mrs Bretton. Did nobody recognise anybody? Lucy confesses that she *did* recognise Dr John as Graham some chapters back but she omitted to tell the reader.

♥ And, you've guessed it – Ginevra's Isadore is *also* Dr John, alias Graham Bretton. It appears that every second male character in the novel is really Graham. Lucy tries to convince him that Ginevra is unworthy of him and he gets rather cross with her. So much for **chapters 17 and 18**.

♥ **Chapter 19** takes place in an art gallery. A number of paintings, including a voluptuous and scantily dressed Cleopatra, are described by Lucy in great detail. Paul Emmanuel and Dr John are there too and Lucy observes, and describes for our benefit, their rather different reactions to these paintings.

♥ **Chapter 20** occurs at a concert, which Lucy attends with Dr John and his mother. Ginevra is there also and her rudeness marks the beginning of the end of her spell over him. This is further developed in **chapters 21 and 22**. So will he now turn his fancy to Lucy? We're beginning to accept the fact that she may, after all, be the central character of the novel

♥ In **chapter 22** Lucy receives a letter from Dr John. She goes up to the attic to find some privacy and encounters the ghost of the legendary white nun that's supposed to haunt the school.

♥ **Chapter 23** describes a theatrical performance. There's a fire and in the stampede a young woman is injured. Dr John rescues her and takes her to the Hôtel Crécy where she lives with her father Monsieur Bassompierre. Now, since there's great economy in the number of characters in this novel, she naturally turns out to be little Polly, now a young woman known by her proper name, Paulina. Of course Dr John has to fall in love with her. A lot of explanations occupy **chapters 24 and 25**.

♥ In **chapter 26** Lucy decides that, romantically, Dr John is a lost cause so she decides to bury his letters in the garden. While there she again sees the white nun. Not much happens in **chapter 27** and so we come to **chapter 28**.

♥ From left of field comes an unexpected love-interest for Lucy – the eccentric, and not altogether endearing, Paul Emmanuel. Who would have expected that? **Chapters 29 and 30** allow us time to get used to this weird idea.

♥ In **chapter 31** Paul Emmanuel and Lucy are in the garden as they get to know each other better. But they're not alone. In the darkness they both see the white nun!

♥ **Chapter 32** takes us back to Paulina while in **chapter 33** Paul Emmanuel takes the whole school on a country excursion.

♥ Now Paul Emmanuel has an old and hideous mother, who's not at all happy with her son's apparent choice. In **chapter 34** Madame Beck sends Lucy to her on some innocent errand and there she's told, in no uncertain terms, to back off.

♥ **Chapter 35** is more stuff about the school. In **chapter 36** the storm clouds start gathering and in **chapters 38 and 39** the storm breaks. Paul Emmanuel's family are going to do everything in their power to prevent a union with Lucy (not that he's proposed to her yet). He's to be sent overseas on some important family matter. In these chapters we

witness a somewhat surreal, dream-like scene in the Royal Park. On the night of the big summer fête Lucy has been drugged by Madame Beck. But the drug makes her strangely awake. Hearing the distant festivities she goes to the park and, hiding herself in the crowds, discovers that practically everyone she knows is there – Dr John and his mother, Paul Emmanuel and his mother, Paulina and her father, Madame Beck and her children – they're all there.

♥ Now we skipped over **chapter 37** – this just rounds off the “happily ever after” bit for Dr John and Paulina.

♥ **Chapter 40** does the same for Ginevra. She eloped with a certain Alfred on the night of the summer fête and we learn that her “ever after” is as happy as Paulina's. Oh, by the way, the white nun was simply a disguise that this Alfred adopted whenever he snuck into the Pensionnat at night to meet up with Ginevra. So all that remains is to discover whether Lucy and Paul will enjoy such an “ever after”.

♥ In **chapter 41** we learn that, before departing on his trip, Paul sets Lucy up in a school of her own, intending to join her on his return. Oh, yes, he does get round to making a sort of proposal.

♥ And in the final chapter, **chapter 42**, we learn that over the three years he's away he writes as often as there's a ship. But at the time of his expected return there are reports of severe storms and many shipwrecks, which could account for the fact that at the end of the novel he still hasn't yet come back. However Lucy seems remarkably philosophical about this uncertainty and seems to be quite content to live happily ever after as spinster-schoolmistress, if that should be her fate. One gets the strong impression that while Lucy is grateful to Paul Emmanuel for what he has done for her she realizes that it never would have worked between them.

IN SEARCH OF THE BRONTËS

BBC Video 2003 (2 one hour parts)

This BBC dramatisation is a very moving account of the basic Brontë story. It starts with the family moving into the Parsonage and it emphasises the tragedy. Juliet Barker is the adviser and consequently the story is accurate as far as up to date research will allow. I liked the way film clips of book adaptations are used to illustrate the Brontë

novels. The story also touches on Branwell having an illegitimate baby and Charlotte burning Emily's second novel. The filming/photography (in Haworth), acting, music and especially the editing contribute to a very emotional experience.

Ann Lock

ANSWERS TO THE QUIZZES: (1) Green Gables; (2) Brideshead; (3) Wildfell Hall; (4) Wuthering Heights; (5) Bleak House; (6) Mansfield Park. (7) All six titles incorporate the name of an Australian Highway.