



The Australian Brontë Association Newsletter

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THE PARABLE OF THE RICH MAN AND LAZARUS IN EMILY BRONTË'S *WUTHERING HEIGHTS* by Song Cho

Upon learning of the death of Catherine, Heathcliff *cries*: 'May she wake in *torment*!' He continues: 'Why, she's a liar to the end! Where is she? Not there — not in heaven — not perished — where? Oh! you said you cared nothing for my sufferings! And I *pray* one prayer — and I repeat it till my *tongue* stiffens — Catherine Earnshaw, may you not rest, as long as I am living! You said I killed you — haunt me then! The murdered do haunt their murderers. I believe — I know that ghosts have wandered on earth. Be with me always — take any form — drive me mad! only do not leave me in this *abyss*, where I *cannot* find you! Oh God! It is unutterable! I cannot live without my life! I *cannot* live without my soul!' Heathcliff then "dashed his head against the knotted trunk; and, *lifting up his eyes*, howled not like a man, but like a savage beast getting goaded to death with knives and spears' (123-4, my emphasis).¹



The passage just quoted finds echoes in a well-known parable as recorded in the Gospel of Luke: 'There was a certain rich man, which was clothed in purple and fine linen, and fared sumptuously every day: And there was a certain beggar named Lazarus, which was laid at his gate, full of sores, And desiring to be fed with the crumbs which fell from the rich man's table: moreover the dogs came and licked his sores. And it came to pass, that the beggar died, and was carried by the angels into Abraham's bosom: the rich man also died, and was buried;

¹ Emily Brontë, *Wuthering Heights*, (Mineola, 1996), pp. 123-4. For the sake of clarity, I did not italicize the words *there*, *do*, and *have* as they originally appear in the novel with the exception of *cannot*.

And in hell *he lift up his eyes*, being in *torments*, and seeth Abraham afar off, and Lazarus in his bosom. And he *cried* and said, Father Abraham, have mercy on me, and send Lazarus, that he may dip the tip of his finger in water, and cool my *tongue*; for I am *tormented* in this flame. But Abraham said, Son, remember that thou in thy lifetime receivedst thy good things, and likewise Lazarus evil things: but now he is comforted, and thou art *tormented*. And beside all this, between us and you there is a great *gulf* fixed: so that they which would pass from hence to you *cannot*; neither can they pass to us, that would come from thence. Then he said, I *pray* thee therefore, father, that thou wouldest send him to my father's house: For I have five brethren; that he may testify unto them, lest they also come into this place of *torment*. Abraham saith unto him, They have Moses and the prophets; let them hear them. And he said, Nay, father Abraham: but if one went unto them from the dead, they will repent. And he said unto him, If they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead' (16: 19-31; my emphasis).

Before proceeding it is perhaps worth pointing out that the parable is also embedded in the novels of Anne and Charlotte Brontë in a rather more noticeable fashion. In *The Tenant of Wildfell Hall*, Arthur says: "Yes, now, my immaculate angel; but when once you have secured your reward, and find yourself safe in Heaven, and me howling in hell-fire, catch you lifting a finger to serve me then! — No, you'll look complacently on, and not so much as *dip the tip of your finger in water to cool my tongue!*" (375-6, my emphasis). To which Helen replies: "If so, it will be because of *the great gulf over which I cannot pass*" (376, my emphasis).² Interestingly enough, Anne Brontë also uses the verb "to howl" and the noun "Heaven". In Charlotte Brontë's *Jane Eyre*, St John says: "Remember the fate of Dives, who had his good things in his life" (481).³ The editors Herbert Rosengarten and Stevie Davies

make reference to the parable of Luke 16: 19-31 in their explanatory notes.

Returning to *Wuthering Heights* and the parable, both Heathcliff and the beggar experience a drastic reversal of fortune. The rich man ends up in hell while Lazarus is comforted in heaven. On the other hand, Heathcliff becomes the owner of *Wuthering Heights* while Hindley dies heavily in debt. Lazarus dies presumably from starvation among other causes; Heathcliff stops eating altogether towards the end of the novel. But whereas Lazarus was carried by the angels to Abraham's bosom, it should be noted that in the case of Hindley 'th' devil's harried off his soul' as Joseph would later describe (p. 246). One question arises: Where is Heathcliff according to Emily?

In reference to the author's poetical works, Tom Winniffrith believes that "there is in the poems a considerable body of evidence to support the view that Emily held the following consistent and connecting set of axioms: (1) Hell exists only on earth, and no souls suffer torment after death. (2) A soul that has suffered sufficiently on earth attains its heaven. (3) A soul that has not suffered is in limbo for a time, but is redeemed by others' sufferings if not by its own, after enduring the *poena damni*, deprivation of the desired heaven" (64-5).⁴ The allusion to the Parable of the Rich Man and Lazarus in *Wuthering Heights* may support this view. The rich man requests that Lazarus be sent to his brothers so they can avoid such place of torment. But Abraham denies his request: "If they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead."

In the novel, however, someone from the dead does make an impact. Winniffrith writes: "Heathcliff prays that Catherine may wake in torment to haunt him as long as he is living. His prayer is granted. 'She showed herself, as she often was in life, a devil to me. And, since then, sometimes more and sometimes less, I've been the sport of that intolerable torture!' This is the earthly hell in

² Anne Brontë, *The Tenant of Wildfell Hall* (Oxford, 2008), pp. 375-6.

³ Charlotte Brontë, *Jane Eyre* (New York, 2006), p. 481.

⁴ Tom Winniffrith, *The Brontës and Their Background: Romance and Reality* (New York, 1973), p. 64.

which Emily Brontë believes, but it leads to heaven. ‘Last night I was on the threshold of hell. To-day, I am within sight of my heaven’” (70).

According to Juliet Barker, Patrick “emphasized the importance of reading the Bible and his children knew their Bibles inside out. In addition to their father’s copies, the children each had their own Bible and Prayer Book” (146).⁵ This being so, it is not surprising that the Brontë sisters make references to the Bible. A closer examination of these biblical allusions can certainly help us gain a better understanding of their religious beliefs.

⁵ Juliet Barker, *The Brontës* (New York, 1994), p. 146.

THEATRE REVIEW

THE DOUBLE DISGUISE

by Maria Edgeworth

Presented by Juvenilia Press and the Creative Practice Lab at Io Myers studio UNSW on 20th March 2015.

This unique presentation was fun, boisterous and delightful. Maria Edgeworth wrote this play when she was eighteen years old. Charles Westbrook, a soldier returning from war, assumes two successive disguises to test the values and fidelity of his betrothed, Dolly. Dolly’s father Justice Cocoa, a well-to-do Tipperary grocer, has risen in the world. He is the first of Edgeworth’s famous Irish characters to display changing social conventions. Edgeworth’s Anglo-Irish heritage and realism was engagingly presented by the cast of eight talented actors, ably supported by the production team of five members.

This classic play was inspiring and well received by the packed audience.

The co-editor of the Juvenilia Press book is Dr Ryan Twomey, our speaker at the June meeting.

Special thanks to Professor Christine Alexander, patron of the Australian Bronte Association and the wonderful Creative Practice Lab.

Annette Harman

THE LOST PORTRAIT OF EMILY

Report based on a paper in *Brontë Studies*
by Christopher Haywood Vol 40 Number 2
(April 2015)



In July 1894 the magazine *The Woman at Home* published an article by Frederika Macdonald called *The Brontës at Brussels*.

She had attended the Pensionnat Heger a few years after Charlotte and Emily and she revisited the Pensionnat in 1893/94. One of her illustrations was the above with a caption “EMILY Brontë, From a painting by Charlotte Brontë, hitherto unpublished.

Over the years there has been some doubt as to the authenticity of this portrait. A painting has recently been discovered in a private collection from which the published portrait appears to have been taken. The painting has Emily’s name pencilled on the back, apparently in Charlotte’s handwriting.

The article in *Brontë Studies* identifies the artist as the Bradford portrait artist John Hunter Thompson.

EMILY'S GEOMETRY

by Christopher Cooper

My two great passions in life are mathematics and the Brontës. So you can imagine how delighted I was to be able to combine the two by having a paper published in *Brontë Studies* earlier in the year where I discussed a page of geometrical drawings by Emily Brontë.

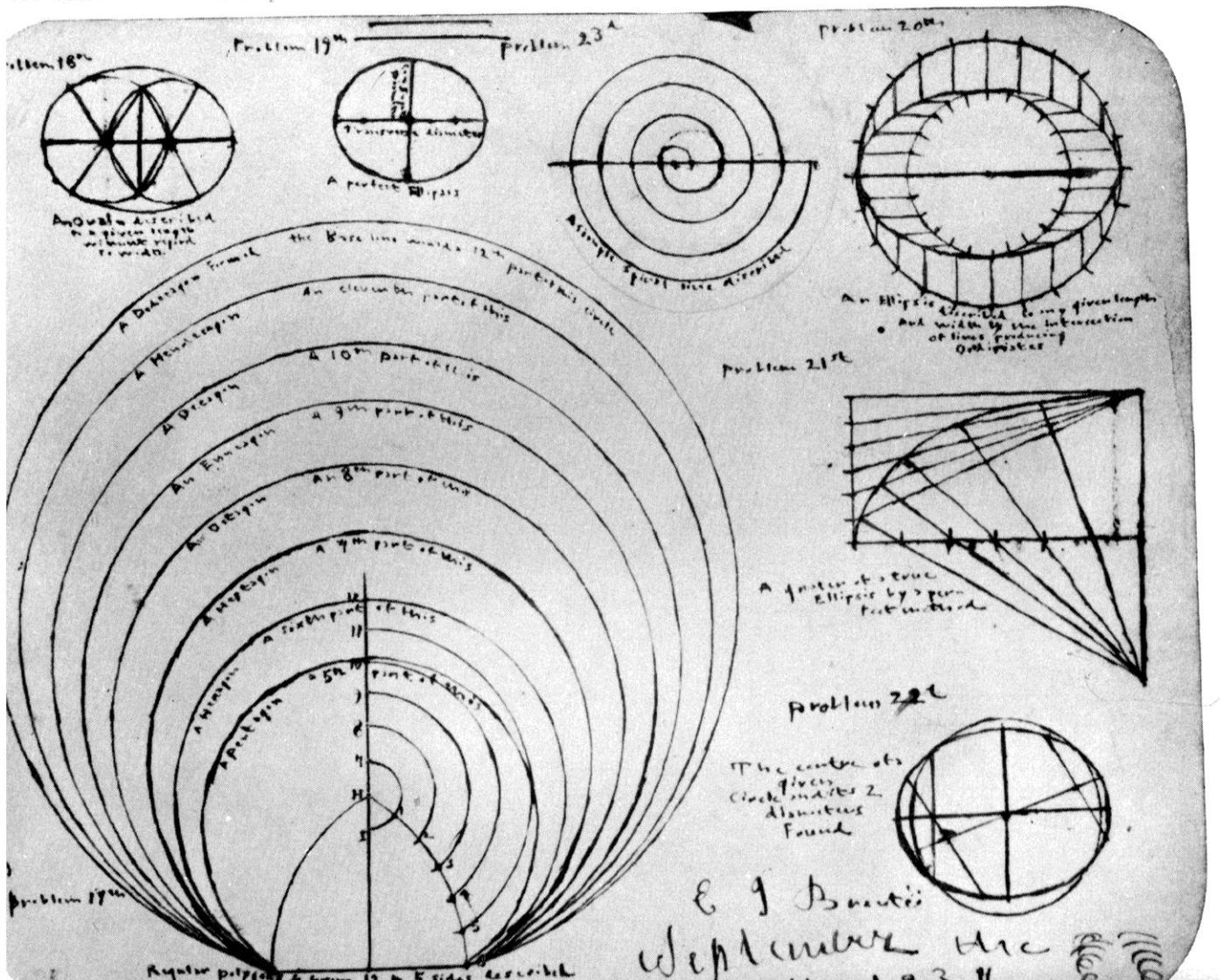
The manuscript is in the Haworth Parsonage Museum Library and consists mainly of constructions of ellipses. This page was reproduced, without comment, in 1962 in the *Brontë Society Transactions*. A few years ago, when I last visited Haworth, I was able to examine the original manuscript and holding it up to the light I found, as I had expected, two

small pin pricks in the paper.

It is signed and dated in ink in the bottom right corner: 'E.J. Brontë/September the/9th 1837-'. The page is reproduced in *The Art of the Brontës* by Christine Alexander and Jane Sellars. They describe the work as consisting of seven diagrams, 'copied from a geometry book or drawing manual'.

Alexander and Sellars refer to an 1886 article in which the author suggests that the figures come from the eleventh book of Euclid. But the eleventh book of Euclid deals with solid geometry, and certainly contains no ellipses.

I felt sure that Emily was working from a drawing manual. Manuals on the art of



drawing in the 18th and early 19th centuries concentrated on the technical aspects, especially on perspective. Now a circle in perspective, unless looked at straight on, appears to be an ellipse. So an artist of that period needed to be able to construct accurate ellipses.

Each diagram was labelled “Problem ...” suggesting that Emily worked from a drawing manual, but which one? It seemed that Emily was following the instructions for carrying out the constructions using her geometrical instruments. Emily seemed to have been the only one in her family to possess geometrical instruments. Her geometry set was auctioned at Sotheby’s in 2009. Clearly she used these geometrical instruments to carry out some of the constructions as set out in some drawing book, but which one?

I have spent a whole lifetime teaching mathematics at university and I am drawn to Emily for her sense of logic and pattern. She is commonly considered to be someone who was “off with the fairies” as she romped across the moors. She is considered to have been somewhat of a mystic, whose imagination broke the confines of ordered thought. But to someone who knows higher mathematics, I know that that is not inconsistent with having a logical mind. Exploring the deeper aspects of advanced mathematics one reaches territory where logic appears to almost break down. Certainly mathematics goes far beyond the real world. Mathematics is all about imagination. After all, even in school maths one meets infinitely long lines of zero width and perfectly round circles. These can be imagined and discussed but can never exist in our material world. At university one meets multiple infinities, one bigger than the next, and surfaces that can only exist in four or more dimensions!

Having read *Wuthering Heights* and some of her poetry, and having learned about her life, I have recognised in her a strong innate mathematical and logical ability. Monsieur Héger recognised this too and described her as having had a ‘masculine mind’.

Juliet Barker wrote of her that “She should have been a man – a great navigator. Her powerful reason would have deduced new

spheres of discovery from the knowledge of the old”. When Aunt Branwell died and left the family some money it was Emily who arranged to buy shares in the railways, a piece of business normally left to the man of the family. Emily sat in on Branwell’s Latin lessons given by their father and she became quite proficient. Latin has always been considered good training for the brain – especially the logical areas. I often tell people that if the Brontë family had lived in today’s world they would have had a family website and Emily would have been the webmaster. And I can see Emily working as an architect in today’s world, proficient with the latest CAD software.

The sense of order and structure emerges in the construction of *Wuthering Heights*. The novel was extremely well planned with architectural symmetry. I am not the first to have noticed that Emily scattered just enough chronological details throughout the novel so as to make it possible, as a clever logic puzzle, to reconstruct the entire chronology. I think I read somewhere that she consulted an almanac as she wrote the story.

Those who have read *Wuthering Heights*, and especially those who have seen one of the many film versions, generally get the impression that it is all about the wild freedom of nature – the work of a ‘free spirit’. But the title is the name of a house, and nearly all the action takes place either in that house or in Thrushcross Grange. Far from being a novel that celebrates Nature and the great outdoors it is an indoor architectural novel.

Emily displays a great awareness of the architectural detail of the houses and she makes an enormous number roofs, eaves, chimneys, doors, windows, lintels, thresholds, hasps, staples, hinges and locks.

I first wrote about Emily’s diagrams in this Newsletter Number 25 in July 2010. A mathematical friend of mine, Douglas Rogers from the University of Hawaii, saw it and managed to identify not only the book but even the exact edition. Emily worked from the 5th edition of *An Introduction to Perspective, Practical Geometry, Drawing and Painting* by

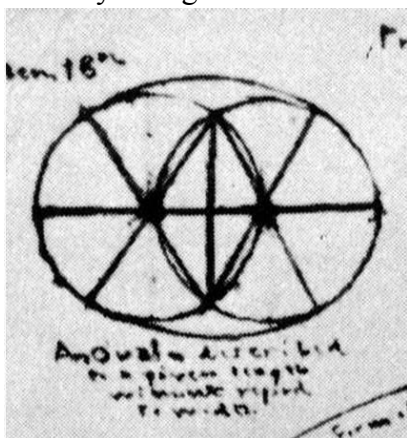
Charles Hayter in 1832. What is somewhat of a mystery is where she got hold of a copy. No copy has turned up among the books in the Parsonage. No such book was in the library of Ponden Hall. The Brontës often visited the Heaton at Ponden Hall (the model for Thruscross Grange) and had access to this library. A catalogue of this library appears in the latest issue of *Brontë Studies*. Nor was there a copy in the Keighley Mechanics Institute library from which they often borrowed books. Perhaps Branwell borrowed it from one of his artistic friends.

Charles Hayter was born in London in 1761 and died there in 1835. He was the son of an architect and exhibited, mainly portrait miniatures, at the Royal Academy. He taught perspective to Princess Charlotte, the daughter of King George IV.

In 1813 he published *An Introduction to Perspective, Practical Geometry, Drawing and Painting*. Subsequent editions were published in 1815, 1820, 1825, 1832, 1845 and 1872/3. The 6th edition of 1845 was published after the date Emily inscribed on her work and the 4th edition of 1825 did not contain the problems she illustrates. So that would make it almost certain that she had access to, the 5th edition of 1832.

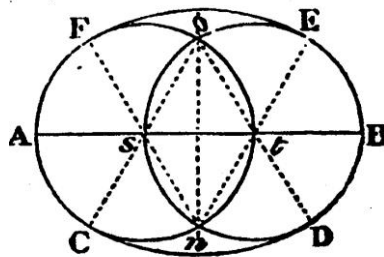
Problem 18th gives a construction for an oval with a given length. An oval is an elongated circle but not a true ellipse. Still, for the purpose of a drawing it might be sufficiently accurate.

Divide the given length into three equal parts. Now draw two overlapping circles as shown in Emily's diagram.



Draw lines joining the points where the circles intersect to the two centres. Finally draw circular arcs, with those points of intersection as centres.

Emily does not describe the construction but merely annotates it with the words *An oval described on a given length without regard to width*. In Hayter's book, his son George says 'I will now show you how to describe an oval of a given length without regard to width and goes on to describe the construction in great detail.

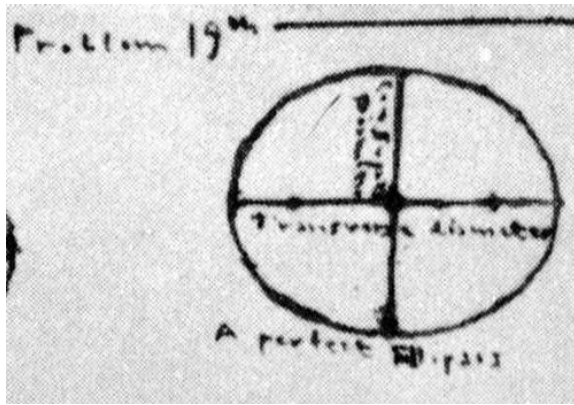


67.

In Hayter's lesson, the character Ann asks 'If we are only bound to length, are we always obliged to divide into three equal parts?' George replies 'Not absolutely obliged; but as a mere oval it is as agreeable an approach to the true ovular form as you require; a perfect oval has no part of a circle in its circumferent line, and is termed an ellipse.'

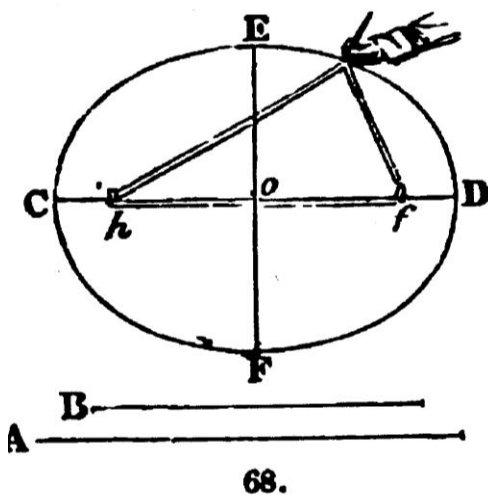
Problem 19th is described by Emily as *A perfect Ellipsis*. No construction is shown, but two points on the *transverse diameter* are marked. (Along the vertical axis she has written *conjugate diameter*.) These are clearly the foci of the ellipse. It is well-known in mathematics that a perfect ellipse can be drawn by the 'string and pins method'.

You draw the transverse diameter, mark the centre, and place two points on this diameter, equidistant from the centre. These points will be the foci. Now you place a pin in each focus and lay a loop of string, of a certain length, around the pins. You then place your pencil inside this loop and pull tight, so that the loop forms a triangle with the two foci and the pencil being at the corners. Now you move the pencil, keeping the string tight the whole time, and the curve traced out will be an ellipse.



I have examined Emily's original manuscript in the Parsonage Museum and there are barely visible signs of pinholes at the two foci. Hayter describes this construction as follows:

To describe a perfect ellipsis, whose transverse (the longest) and conjugate (the shortest) diameter are given, as A and B ; first draw the long diameter A as $C D$; then cross it centrally with the short diameter B at $E F$; they always



68.

bisect each other at right angles, producing the centre o . Now with your compasses take the space $C o$, which is half the transverse diameter, place one foot on either F or E , and mark h and f on the line $C D$.

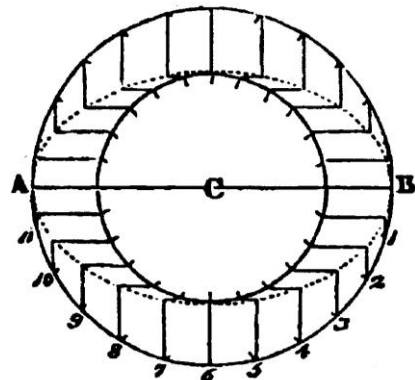
Now, John, get a deal drawing-board, that we may set up two strong pins or small nails at h and at f ; and we will pass a strong thread round the two pins. and put a third pin temporarily at E or F , tying it exactly tight in the form of a triangle $h E f$, or $h F f$. Now take

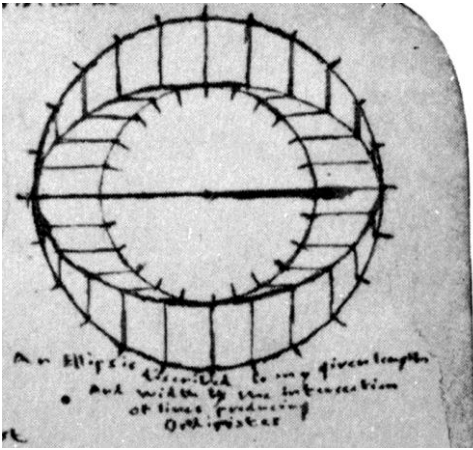
away the third pin, and set up your pencil in its place, within the thread, keeping it uniformly tight by regular pressure of your pencil, moving on steadily towards D ; and onwards through F and C up to E , and the line thus drawn will be as true an ellipsis as the nature of the materials and your care will admit of; the principle is perfect, and supersedes the necessity of applying to other methods; but as the ingenious contrivance of producing a true result by the intersection of lines will be instructive, you shall have two different examples.

In saying that 'the principle is perfect' George is saying that it is mathematically exact, which it is. He then goes on to describe two other methods which are just as exact, except that instead of drawing the ellipse they mark out, through the intersection of lines, a number of points on the ellipse. The ellipse is then drawn freehand so that it passes through these points.

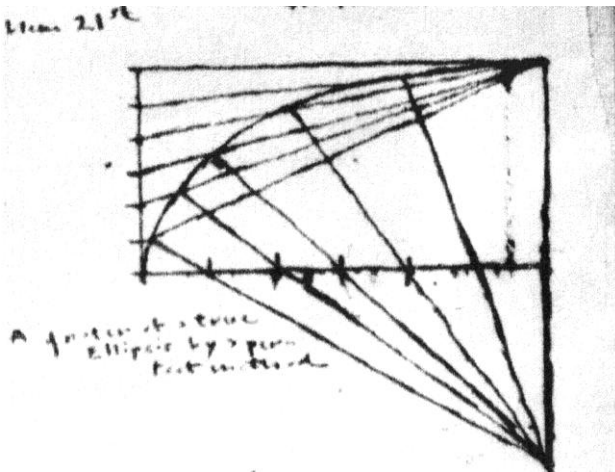
Problem 20th gives a construction that starts with one circle inside a larger circle. The circumferences are divided into equal-sized parts, the same number of parts for each circle. Emily followed Hayter in using 24 parts. For each point on the inner circle, draw a horizontal line, while at the same time you draw a vertical line from the corresponding point on the outer circle. Where these lines meet you get a point on the ellipse.

This will give 24 points on the ellipse, and then one may draw, freehand, the ellipse through them. Emily's description reads *An Ellipsis discribed [sic] to any given length and width by the intersection of lines producing Ordinates.*

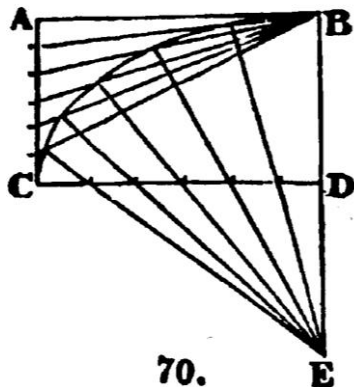




In Problem 21st Emily has drawn a rectangle. She has divided the base into six equal segments, and also the left hand edge.



Then she has extended the right hand end down so that it is twice the length of the left hand edge. Emily did not name any of these points but let us call the top of the right hand edge *A* and the bottom of this elongated edge *B*. *A* is now joined by straight lines to the equally spaced points on the left hand edge while *B* is joined to the equally spaced points on the bottom edge of the rectangle, and these lines are extended. The points of intersection of corresponding lines all lie on an ellipse, and Emily has



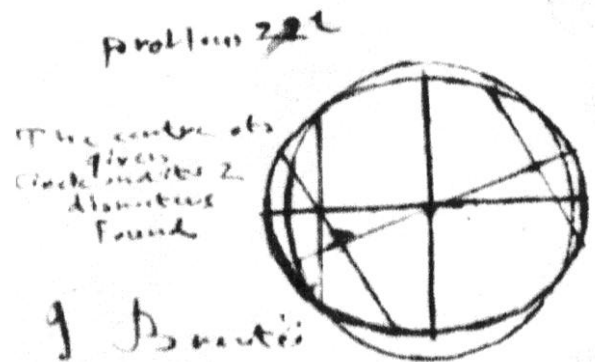
drawn the ellipse passing through them.

Emily's description reads 'A quarter of a true Ellipsis by a perfect method'. Indeed a theorem of projective geometry guarantees that this produces an ellipse.

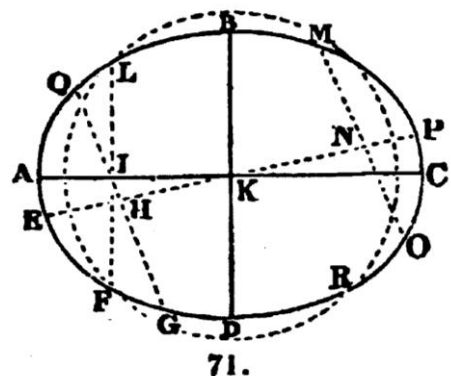
In Problem 22nd we are given an ellipse and are required to find the centre and the diameters. Emily's notation is *The centre of a given Circle and its two diameters Found*. It is not clear why she mentions a circle when the method works for any ellipse, including a circle as a special case. Hayter describes the method as applying to any 'oval'.

The method depends on the fact that for any ellipse (including a circle) the midpoints of parallel chords pass through the centre and the midpoint of any chord through the centre will be the centre.

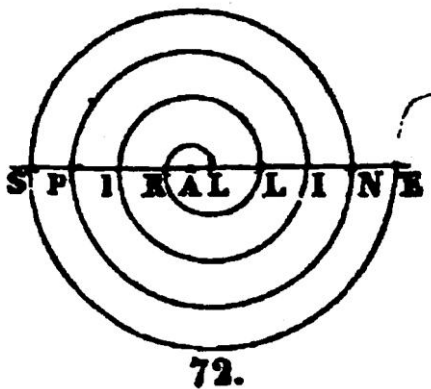
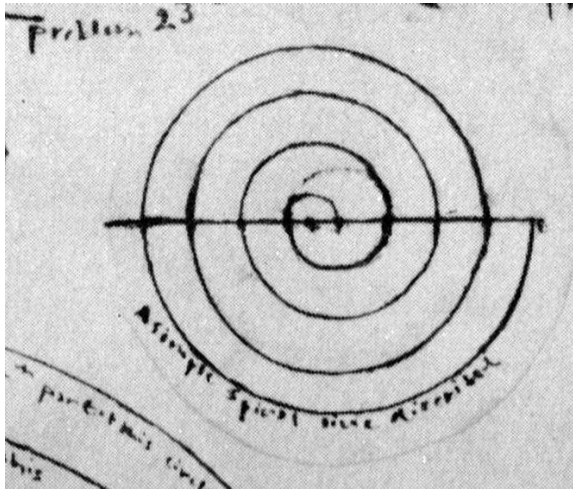
One then draws a circle, with its centre being the centre of the ellipse and any radius that causes the circle to intersect the ellipse in four points. These points will be the vertices of a rectangle whose sides are parallel to the axes of the ellipse, and so the axes themselves can



then be easily constructed.



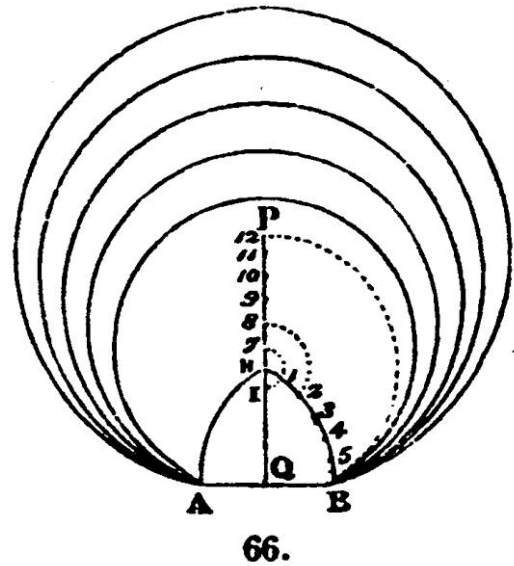
We then move away from ellipses to other constructions. Problem 23rd is an approximation to an Archimedean spiral. In a true Archimedean spiral the radius increases continuously. This approximation consists of a series of semicircles where the radius stays constant on each. But, since the centres all lie along the horizontal axis, the curve will be smooth. Emily's description reads *A simple spiral line discribed* (sic).



From a mathematical point of view Problem 17th is the most interesting. It purports to be a method for constructing regular polygons with any number of sides, at least up to 12 sides. These regular polygons have all their sides and all their angles equal and the constructions begin with a given side.

With three sides the regular polygon is an equilateral triangle and with four sides it is a square. These are easy to construct and both

Hayter and Emily illustrate the method with the regular Pentagon (5 sides). Emily mentions the Hexagon (6 sides), the Heptagon (7 sides), the Octagon (8 sides), the Enneagon (9 sides), the Decagon (10 sides), the Hendecagon (11 sides) and the Dodecagon (12 sides). These names are not given at the point where Hayter describes



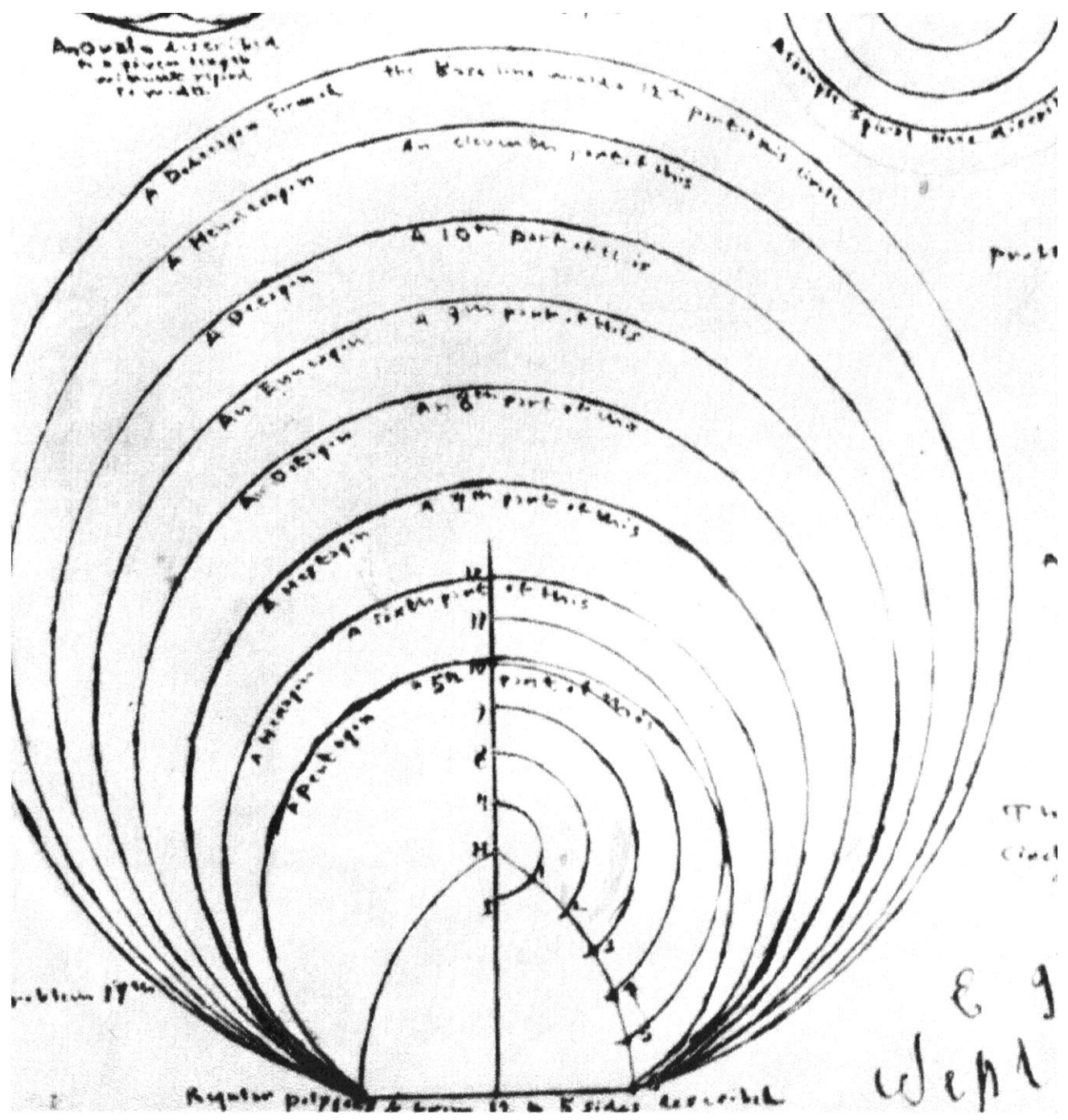
the construction on page 26, but Emily has copied them from pages 17 and 18.

What is interesting about the construction is that it has been proved that no ruler and compass construction is possible for 7, 9 or 11 sides¹⁰. At best the construction in these cases would be a good approximation and from the point of view of an artist that would be sufficient.

Near the largest circle she has written *A Dodecagon Formed the base line divide a 12th part of this circle*. Adjacent to the Hendecagon she has written *A Hendecagon An eleventh part of this*. For 7 to 10 sides she names the polygon and writes *A ...th part of this*. For the hexagon she writes *A Hexagon A sixth part of this* and for the pentagon she writes *A pentagon a 5th part of this*. Under the base she wrote *Regular polygons of from 12 to 5 sides described to given length of 1 side*.

It is fascinating to read Hayter's book and to wonder how much of the rest of it Emily read and to what extent she followed his advice. However I have to leave it to those with more knowledge of art and, in particular, Emily's art to investigate this. For it would seem, judging

from the particular 'Geometric figures' she chose to illustrate and their applications in drawing, that her mathematical study was closely related to her interest in visual art and its representation.



LETTER FROM THE PRESIDENT

The theme of this year's Sydney Writers' Festival was *It's Thinking Season*. One of the messages I took away from this memorable event was that we need to slow down and read more. Great advice!

2014 ended with a very successful dinner in conjunction with the NSW Dickens Society with visiting Associate Professor Sara Pearson from Trinity Western University, Langley, Canada, who continued the theme of our Country Weekend with a talk on the relationship between Charlotte Brontë and Charles Dickens.



2015 began with Dr Patrick Morris, a well known Sydney Psychiatrist, depicting trauma and its character development in *Jane Eyre*, *Wuthering Heights* and *The Tenant of Wildfell Hall*. Patrick's insight into the subject was illuminating and led to much discussion amongst those in attendance. We look forward to continuing the medical theme in October when Dr Vasudha Chandra will look at *Medical Mishaps and Maladies* in the Brontë novels.

The newly formed Classics Book Club/Google Hangout on Air discussed Anne Brontë's *Agnes Grey* in March. The link to the video is: <https://youtu.be/4sEtRoFJtWA>. Mrs Gaskell's *Wives and Daughters* will be discussed on 21 July.

Thank you to all those who responded to the request for books for the Khemisti Middle School in Algeria, especially Josephine Newman and Wendy King. Matthew Withey, Operations & Development Manager for the Brontë Society and Brontë Parsonage Museum, was delighted to receive a parcel from Australia and has posted a link to our website on their Facebook page.

Welcome to new members Susan Dunn and Elizabeth Richards, and a warm welcome back to Dawn Bruce. We hope you enjoy your membership.

Since our AGM in March, with the expansion of her young family, Mandy Swann has decided to take some time out and I am delighted to announce that Michelle Cavanagh has agreed to fill the position of Vice President. Gary Corkill has also now joined the committee as a general member.

As we continue with our program this year, thoughts now turn to planning the ABA program for 2016 in celebration of Charlotte's 200th birthday, with the book of the year being *Jane Eyre*. Please let us know if you would like to give a talk, do a reading or contribute to our events in any way or if you have any suggestions for future speakers/topics.

Sarah Burns

FINANCIAL REPORT FOR 2014

RECEIPTS		EXPENSES	
Balance Brought at 01/02/14	1492.37	Donation to Juvenilia Press	500.00
Membership	2205.00	Printing	1378.14
Meeting – Admission	640.00	Castlereagh Room Hire	1000.00
Pearson Lecture	1827.00	Pearson Lecture	1476.00
Badges	45.00	Ezy Engraving for Name Tags	60.50
Conference Profit	1039.20	Speakers Gifts	195.00
Christmas Party Profit	267.50	Speakers Lunches	159.95
Sale of Books	146.00	Postage	165.00
Bank Interest	1.99	To Dickens for Pearson Lecture	36.19
Sundries	30.40	Welfare	120.50
		Web Hosting	19.95
		Sundries	42.10
TOTAL	7694.46	TOTAL	5153.33
BALANCE AT 03/02/15	2541.13		

Program for the Rest of 2015

The Australian Brontë Association meets in Sydney several times a year. Meetings are held at the Castlereagh Boutique Hotel (near Town Hall Station) at 10:30am, though we serve morning tea from 10:00am. Those who wish to do so, have a light lunch at the hotel. At each meeting, a paper on some aspect of the Brontës' life and work is presented. There is a meeting charge of \$5 (members and non-members).

DATE	DETAILS
6 June 10:30am	Ryan Twomey – Macquarie University The Influence of Emily Brontë's Juvenilia on <i>Wuthering Heights</i>
1 Aug 10:30am	Jenny MacLennan: The Cinematic Afterlives of <i>Wuthering Heights</i>
3 Oct 10:30am	Dr Vasudha Chandra: Medical Mishaps and Maladies in the Brontës' novels
28 Nov Noon	CHRISTMAS LUNCH WITH THE NSW DICKENS SOCIETY Cello's Restaurant, Castlereagh Boutique Hotel

POSTCARD FROM HAWORTH

Australian Brontë Association fan Leticia Lentini has dedicated a special bench to her mother at the Bronte Parsonage Museum in Haworth. "A special place, to honour a special mum, who fostered the joy of literature every day of my life and gave me my first copy of *Jane Eyre* when I was eight! At her bedside vigil as she passed away, I read and re-read that book for comfort, it was like sitting with an old friend. She is missed every day."

