

CRANFORD

by Elizabeth Gaskell



THE AUTHOR

Elizabeth Cleghorn Stevenson (1810-1865) was born in London, the daughter of a Unitarian minister, but she was largely raised by her aunt after her mother died in 1811. Her brother, somewhat like Frederick Hale, joined the navy, but disappeared on a voyage to India and was never heard from again. Her father died in 1829, and in 1832 she married a Unitarian minister in Manchester named William Gaskell. She gave birth to six children, two of whom died in infancy. Her writing career began with the publication of a poem, *Sketches Among the Poor*, written with her husband in 1837. Her first novel, *Mary Barton* (1848), was rejected by critics because of its strong social message, defending industrial workers against their masters. In some senses, *North and South* (1854-55) was a response to this, since the book tries very hard to present both sides in the conflict. She came to know many of the literary lights of the age, including Charles Dickens, in whose magazine some of her works were serialized, William Wordsworth, and Charlotte Bronte, whose biography she published in 1857. Other notable works include *Cranford* (1853), *Ruth* (1853), and *Wives and Daughters* (1866), considered her best novel, but left unfinished at her death. Gaskell is best known as a social critic, and was influenced not only by lesser-known works of Charlotte Bronte such as *Shirley* and the social criticism of Dickens, but also by the work of Frederick Engels, who was living and writing in Manchester at the same time Gaskell was there.

Cranford occupied a special place in the author's affections. She admitted that it was the only one of her own novels she was ever tempted to reread, and the one she turned to when she needed cheering up. The novel is episodic, and focuses on the dominant women in the small town of Cranford, who seem to resist the encroachments of modern life with all their energy. The strength of the novel is in its description of relationships and its emphasis on the importance of friendship despite the many vicissitudes of daily life. The fictional Cranford is modeled on the town of Knutsford in Cheshire, where the author was raised by her aunt.

MAJOR CHARACTERS

- Mary Smith – The narrator of the story, she is a younger friend of the ladies of Cranford and the daughter of Miss Matty’s financial advisor.
- Miss Deborah Jenkyns – The daughter of the late rector of Cranford, she is firm and dictatorial in setting the standards for behavior in Cranford.
- Matilda Jenkyns (Miss Matty) – Miss Jenkyns’ sister, she is a quiet and gentle woman who is the central figure in the Cranford stories.
- Miss Pole – The town gossip, she befriends Jessie Brown because of their common interest in knitting.
- Mrs. Forrester – A widow of a military man, she is part of the inner circle of Cranford women.
- The Honourable Mrs. Jamieson – The most well-off of the denizens of Cranford, she is lazy and snobbish.
- Betty Barker - A former milliner who attains some wealth; she is best known for her devotion to her cow.
- Captain Brown – An impoverished half-pay captain who takes a position as the representative for the detested railroad, he nonetheless comes to be much respected by the ladies of Cranford for his kindness and common sense. He is killed while saving a little girl from an onrushing train.
- Mary Brown – Captain Brown’s forty-year-old spinster daughter, she is sickly and often in ill-temper because of the pain her illness brings on. She dies shortly after her father.
- Jessie Brown – Aged thirty, she is Captain Brown’s attractive younger daughter who is accepted by the ladies of Cranford despite her lower social standing.
- Major Gordon – He served with Captain Brown’s regiment and had years ago been a suitor of the young Jessie. They marry after he renews their acquaintance.
- Thomas Holbrook – A cousin of Miss Pole, he had years ago proposed marriage to Miss Matty, but she had refused him, probably because he lacked social standing, and thus was not approved by her father or Miss Jenkyns. He returns to Cranford and renews his acquaintance with Miss Matty, but dies soon after returning from a trip to Paris.
- Martha - Miss Matty’s housekeeper, she is diligent and loyal.
- Jem Hearn – A young joiner who takes up with Martha, with Miss Matty’s blessing.

- Peter Jenkyns – The younger brother of Deborah and Matty, he was a ne'er-do-well in his youth, but reappears at the end of the story to be reunited with Matty.
- Lady Glenmire – Sister-in-law of Mrs. Jamieson and widow of a baron, her visit puts the inhabitants of Cranford in a state of nervous tension, but she turns out to be quite a pleasant companion. She is shunned by her sister-in-law when she has the temerity to marry Mr. Hoggins, the town physician.
- Signor Brunoni – A traveling conjuror whose visit to Cranford amazes the local populace, his real name is Samuel Brown.
- Mr. Hayter – An elderly bachelor who serves as rector of Cranford.
- Mr. Hoggins – The local doctor who marries Lady Glenmire, much to the astonishment of all.

PLOT SUMMARY

The book begins with a description of Cranford society. The town is dominated by women – single, widowed, or whose husbands are perpetually away on business. Most live in genteel poverty though they maintain aristocratic pretensions; everyone knows everyone else's business, but is too polite to speak of it. Unwritten rules regulate their social interaction, strictly limiting clothing and the times and conversations of calling hours. In general, their lifestyle is characterized by "elegant economy." The comfortable order of Cranford is interrupted with the arrival of Captain Brown, an impoverished half-pay retiree who has taken a position as a representative for the railroad – a modern incursion fiercely resisted by the tradition-bound denizens of Cranford. The Captain soon becomes a valued part of society, able to make minor repairs whenever required by the ladies of Cranford and unfailingly polite and helpful when invited to parties. His advice is so valued that when he jokingly suggests to Miss Betty Barker, when her beloved cow falls into a lime pit, that she should make the cow a flannel waistcoat, Miss Barker immediately proceeds to do so, much to the silent amusement of the townsfolk. When Miss Jenkyns throws a party in honor of the narrator, the Captain has the audacity to suggest that the upstart Charles Dickens is a superior writer to her favorite, Dr. Johnson. Brown's two adult daughters are not as readily accepted, since their relatives are in trade and they make no scruples to speak about this shameful condition openly.

As time passes, Captain Brown's kindness continues to impress the ladies of Cranford. He shocks them by helping an old woman carry her dinner home from the public bake-oven, and often blacks his own shoes to ease the life of his maid-servant. He even tries to make peace with Miss Jenkyns after having spoken ill of Dr. Johnson by giving her a wooden fire-shovel, which she promptly stores in the woodshed. Meanwhile, Miss Pole begins to befriend Jessie Brown because of their common interest in knitting and crocheting with Shetland wool. Much to the surprise of everyone, Lord Mauleverer, a close friend of Mrs. Jamieson's late husband, announces his intention to visit Cranford in order to spend time with Captain Brown, who had saved his life during the recent wars. Despite the general excitement occasioned by the visit, no one in town is able to discern what actually happens during the two-day visit. All this the narrator hears by correspondence from her friends.

When she returns to Cranford that summer, little has changed. Miss Jenkyns has a new carpet, which she diligently covers with newspaper to keep the sun from falling on it or anyone from soiling it with their feet. Miss Brown, meanwhile, is getting much worse, and the strain is showing on both the Captain and Jessie. Miss Matty, Miss Jenkyns' sister, who is really the most influential woman in town, grows increasingly sympathetic toward Jessie as she observes her unflinching attendance on her sister, given without complaint despite Miss Brown's ill temper. One day the town is shocked by the news of Captain Brown's death; he had been waiting for the train to arrive and had spotted a little girl wandering on the tracks as the train approached. He rushed to save her, but while throwing her to her mother, his foot slipped and he was run over by the train. Miss Jenkyns is the first to rush to the aid of the Captain's daughters, comforting Jessie and conspiring to keep the shock from her sister. Jessie tells her sister of their father's death shortly before she, too, passes away into eternity.

When Jessie is left alone, the ladies take her under their wings and begin to think of where she might live and how she might support herself. Miss Jenkyns offers her home, and sewing and nursing are considered as possibilities. Their deliberations are interrupted by the arrival of Major Gordon, who had served in Captain Brown's regiment and had become enamored of the young Jessie. She had refused him because of her obligations to her father and sister, and he had left in anger and frustration. Now, having heard of the twin tragedies experienced by his former innamorata, he returns to renew her acquaintance. At this point the narrator interrupts the continuity of the story to inform the reader that the Major and Jessie eventually marry, and are beloved by the Jenkyns sisters.

By the time the third chapter begins, Miss Jenkyns has died and Miss Matty is left alone in the world. When the narrator comes for one of her infrequent visits, she finds that the routine of the house is now strictly set up to follow the whims of the dear departed, even though those routines were considered overly restrictive while Miss Jenkyns was alive. This alteration even extends to Miss Matty's insistence on being called "Miss Matilda" because her older sister preferred it; her friends make a concerted effort in this direction, but soon slip back into calling her Miss Matty. Matty's housekeeper, Fanny, is a pretty girl with many prospective suitors, despite the fact that her contract of employment forbade gentleman callers. Handsome young tradesmen seem to find their way into the house on a regular basis, and soon Fanny leaves to pursue other interests. Her replacement, Martha, is a farm girl with little formal training, and the narrator undertakes the task of equipping her for her new position. Shortly after Martha's arrival, Miss Matty receives a letter from her cousin Major Jenkyns, who has spent the last twenty or thirty years in India, and wishes to stop in Cranford with his invalid wife on their way to Scotland. With great trepidation, Miss Matty agrees to the visit, which goes more smoothly than her fears allow her to hope.

One day Thomas Holbrook, who years earlier had proposed marriage to Miss Matty and had been refused, largely because of the disapproval of her father and sister, appears in Cranford, much to the consternation of Miss Matty. He is very open and friendly, though he makes no allusion to their prior relationship. Miss Matty does not know how to respond; she at first tries to avoid meeting him, and then breaks down in her room in tears after he leaves her home. Soon Miss Matty and Miss Pole are invited, along with the narrator, to visit Holbrook's farm in Woodley. Though Miss Matty is reluctant to visit her erstwhile lover, she allows herself to be persuaded. The ladies find a thriving farm with twenty-six cows named after the letters of the alphabet, and owned by an old bachelor who eats peas with his knife in the kitchen, keeps a large

and disorderly library, and recites poetry whenever the mood strikes him. Miss Matty is enchanted and thinks again of the life she has missed. When he calls on them a few days later and brings her a book of poetry, her mind cannot help but dwell on the joys of their earlier courtship. Sadly, however, Holbrook takes a trip to Paris, where he becomes ill, and dies shortly after his return. Miss Matty becomes increasingly reclusive after his passing and takes to wearing a widow's cap. She also surprisingly announces to her housekeeper Martha that she will now be permitted to take up with a decent young man as long as Miss Matty approves of his character. Martha, who has been faithful in obeying the strictures of the house, immediately announces a likely candidate – Jem Hearn, a young joiner in Cranford.

One evening Miss Matty asks the narrator to help her go through a packet of old family letters, which she then intends to burn. They read of the courtship of Matty's parents, the births of the three children (including a son, Peter, of whom the narrator had been unaware), the publication of one of her father's sermons – the highlight of his life, conditions during the Napoleonic Wars, and the constant scrapes in which Peter became involved while at school. He was never a good student, and failed to achieve his father's ambition that he should follow him into the Church. He was too much of a practical joker to take his studies seriously. Unable to make Cambridge, he came home to study under his father's tutelage, but constantly got himself into trouble by playing tricks on the old ladies of Cranford. The worst was when he dressed up in Deborah's clothes and carried a bundle made up to look like a baby, scandalizing the crowd of neighbors that soon gathered. His father, furious, had whipped him on the spot, after which he had run away from home and joined the navy. His mother never recovered from the shock, and died before he returned home. This he did briefly before his father died, but then went back to sea; the family had not seen him since.

Soon Miss Betty Barker arrives to invite the ladies of Cranford to her home for tea. The niceties of society are observed as much as can be expected from a former ladies' maid and now-retired milliner, and particular note is taken of the quality of the food offered by the hostess. At the end of the meal, Mrs. Jamieson surprises the company by announcing the upcoming visit of her sister-in-law, Lady Glenmire. While the ladies agonize over the proper form of address to use with one so high-born, Mrs. Jamieson herself drops in and announces that she desires that the ladies of Cranford not call on her noble relation. Now in high dudgeon at the insult, the ladies determine to turn their backs on the visitor whenever she comes near, which they do at the first opportunity, the following Sunday in church. Once Lady Glenmire is in town for a few weeks, however, she realizes how dull the place is without company, and Mrs. Jamieson soon relents and invites the ladies to dinner. Miss Matty and the narrator are determined to refuse because of the earlier slight, but Miss Pole convinces them to attend, thus refusing to give Mrs. Jamieson the satisfaction of thinking that her slight had had a long-term effect on the ladies of Cranford. The evening turns out to be quite a pleasant one despite the inhospitable behavior of Mrs. Jamieson. Lady Glenmire has no interest in putting on airs, and freely admits that she has never been to court in her life. She readily engages the ladies in conversation, and listens with good humor to Mrs. Forrester's long story about the lace collar she is wearing; after having been passed down through the family for several generations, the lace had been washed in milk to keep its proper color, but while soaking had been eaten by the family cat, which was then induced to regurgitate it, after which it was again cleaned and left almost as good as new.

After the narrator is absent from Cranford for almost a year tending her sickly father, she receives word of an amazing event that she ought not to miss – the visit of a conjuror named

Signor Brunoni to the town. The night of the performance finds the female coterie occupying the first two rows, some believing and some insisting on clinging firmly to their skepticism. Shortly after the departure of Signor Brunoni, a few petty thefts occur in the village of Cranford. These incidents initiate a panic among the elderly female residents. Wild rumors begin to fly about the nature of the thieves, largely invented and abetted by Miss Pole. Everyone is convinced that the thieves must be foreigners, probably Frenchmen, and that Signor Brunoni, who after all spoke with an accent, must be behind this disruption of the peace of the town. The ladies begin to take all sorts of ridiculous precautions to protect themselves, culminating in a trip to the home of Mrs. Forrester to celebrate the anniversary of her wedding to her late husband. There the women speak of their fears, and Mrs. Forrester admits to a fear of ghosts. When her maid Jenny claims to have seen a ghost – a headless woman – in the lane approaching the house, the other women leave as quickly and expeditiously as possible, forcing the bearers of their traveling chair to do double time down Darkness Lane.

The next day, Miss Pole and Lady Glenmire take a walk in search of a woman who has a reputation for knitting stockings. On the way they stop at an inn, where they see a bedraggled little girl. They soon discover that her parents had been staying at the inn following her father's injury, and that they were accompanied by her father's twin brother. The father's name is Samuel Brown, but they soon discover that he is none other than the conjuror Signor Brunoni, to whom they had been ascribing all manner of recent evils. They take pity on the injured man and undertake to help him and his family; hardly anyone notices that the "band of dangerous thieves" seems to have left Cranford, nor do they notice that all of the incidents that caused the recent panic were either fabricated entirely or blown wildly out of proportion. One day Mrs. Brown tells her story. Her husband was a soldier in India, and she had accompanied him. While there, she had borne and lost six children. When she became pregnant a seventh time, she determined to return home by whatever means in order to save her baby. She then walked a hundred miles carrying her child, assisted by kindly natives and a British nobleman, and hiring herself out to work whenever necessary. Two years after arriving home, her husband bought his discharge and became the professional conjuror they had met earlier.

In the course of telling her story, Mrs. Brown mentions the name of the British nobleman who had assisted her and young Phoebe; his name was "Aga" Jenkyns. The narrator immediately suspects that the man was none other than Matty's long-lost brother Peter. As the narrator surreptitiously attempts to research the possible connection, the ladies are astounded by the news that Lady Glenmire has agreed to marry Mr. Hoggins, the local doctor. Apparently the two had become close while sharing in the care of poor Signor Brunoni and his family.

One morning the mail brings two letters, one for the narrator and one for Miss Matty. The latter invites her, as a shareholder, to a meeting of the Town and County Bank, while the former warns that the same bank, in which Deborah Jenkyns had foolishly invested, was about to go bankrupt. Later in the day the two women go shopping for clothes. In the shop, they overhear a poor man who is trying to buy presents for his wife and children. When he presents a note from the Town and County Bank, the shopkeeper refuses to honor it. Miss Matty then generously gives the man cash for the note, leaving her unable to make any purchases for herself. Soon she hears the terrible truth – the bank has failed, and she is left practically destitute. The narrator quickly sends a letter off to Aga Jenkyns in India, explaining Matty's plight and hoping that the recipient is indeed her brother.

Having lost her small fortune, Miss Matty begins to consider the necessity of retrenchment. Her original intention is to dismiss her housekeeper Martha, sell the house and its furnishings, and move into a small rented apartment. Her friends, however, close ranks immediately to help her. Martha insists that she will never leave Miss Matty, money or no money. She proposes that she and Jem Heard marry as quickly as possible, take a small home of their own, and bring Miss Matty in as a lodger, where Martha can continue to care for her. Meanwhile, the ladies of Cranford meet secretly and determine to give whatever excess funds they may be able to spare on an annual basis to help in Miss Matty's support, insisting only that it be channeled in such a way that it appears to come from her investments rather than from her friends. For this purpose, they consult Mr. Smith, her longtime financial advisor (and the father of the narrator). When his daughter Mary adds her own suggestion, he put together the proposal that is finally accepted by all. Miss Matty is to remain in her present home, and Martha and Jem will live with her. The annual expenses are to be paid by a combination of the secret contributions of her friends and the expedient of turning the front parlor into a tearoom, which would be sufficient to augment Miss Matty's income.

Soon Mr. Hoggins and Lady Glenmire marry, much to the consternation of Mrs. Jamieson; she refuses to acknowledge them, but the rest of the ladies accept them readily. Jem and Martha also marry, and settle down happily in their new home. The tearoom prospers, and Jem and Martha soon have a baby, much to everyone's delight, whom they name Matilda. One day an elderly man appears at the tearoom. The mysterious man is Peter Jenkyns himself, returned from India. He had fought in the Burmese wars, been captured and imprisoned, and after gaining his freedom had become an indigo planter. On receipt of Mary Smith's letter, he had sold everything and come home. He and Miss Matty have a tearful reunion, and all delight in the marvelous stories he has to tell of his days in India. He has enough money for them to live on, so the tearoom is closed, the stock is distributed to the inhabitants of Cranford, and all who had helped Miss Matty in her time of trouble receive handsome presents from her prosperous brother. Peter soon becomes a favorite among the ladies of Cranford, especially because of the wondrous stories he tells of his time in the East. One day Major and Mrs. Gordon (the former Jessie Brown) arrive for a visit, and Peter conspires to get everyone of importance in town invited to the party; he even brings Signor Brunoni back to provide the entertainment. Most important of all, he succeeds in reconciling Mrs. Jamieson and her sister-in-law, now Mrs. Hoggins, and thus returns Cranford to its previous peace and tranquility.

NOTABLE QUOTATIONS

“In the first place, Cranford is in possession of the Amazons; all the holders of houses, above a certain rent, are women.” (ch.1, p.1)

“As everybody had this rule in their minds, whether they received or paid a call, no absorbing subject was ever spoken about. We kept ourselves to short sentences of small talk, and were punctual to our time.” (ch.1, p.2-3)

“She would have despised the modern idea of women being equal to men. Equal, indeed! She knew they were superior.” (ch.2, p.12)

“It is very pleasant dining with a bachelor. I only hope it is not improper; so many pleasant things are.” (Miss Matty, ch.4, p.34)

“I’ll not listen to reason. Reason always means what some one else has got to say.” (Martha, ch.14, p.129)

“See, Mary, how a good innocent life makes friends all around.” (Mr. Smith, ch.14, p.141)

“We all love Miss Matty, and I somehow think we are all of us better when she is near us.” (Mary Smith, ch.16, p.160)

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. When one approaches a novel, one usually comes with certain expectations – a beginning, a middle, and an end (rising action, climax, falling action), conflict, a protagonist and an antagonist. One would be hard-pressed to find any of these in Elizabeth Gaskell’s *Cranford*. May the book rightly be considered a novel, or is it really a series of anecdotes connected by character and place? Support your conclusion with details from the story.
2. Whom would you consider to be the protagonist of Elizabeth Gaskell’s *Cranford*? Defend your choice with details from the book. If instead you wish to argue that the book has no protagonist, you may choose to defend that proposition also.
3. Elizabeth Gaskell’s *Cranford* appears to lack the biting social criticism of her other novels. Do you agree? If so, why do you think this may be the case? If not, explicate the social criticism found in the story. Be specific.
4. In Elizabeth Gaskell’s *Cranford*, the author uses a narrator who stands in the background of the main action of the book. Evaluate this choice. How does the use of Mary Smith as the storyteller provide opportunities that one might not find when viewing the action through an omniscient third-person narrator, a first-person speaker who is more central to the action such as one finds in Charlotte Bronte’s *Jane Eyre*, or an embedded narration such as appears in Emily Bronte’s *Wuthering Heights*?
5. Elizabeth Gaskell’s *Cranford* was first published in serial form in the magazine *Household Words*, edited by Charles Dickens, who also published many of his novels in the same periodical. What characteristics of *Cranford* reveal its original format? Are these characteristics found in the novels of Dickens? Choose one Dickens novel as a basis for your comparison.

6. In Elizabeth Gaskell's *Cranford*, Deborah Jenkyns is described by the narrator as "a strong-minded woman; although she would have despised the modern idea of women being equal to men. Equal, indeed! She knew they were superior." To what extent does this quotation describe the author's perspective on women? Would you argue that *Cranford* is a feminist novel? Why or why not? Be sure to use specifics from the story to support your arguments.
7. In Elizabeth Gaskell's *Cranford*, would you describe Matty Jenkyns as a weak woman? Why or why not? Consider her susceptibility to the influence of others as well as the influence she herself exerts on those around her.
8. Growth and development in characters is an important part of any novel or play. To what extent may one perceive such growth in Elizabeth Gaskell's *Cranford*? Choose one character and discuss his or her growth, or lack thereof, through the course of the story. Be sure to cite specifics.
9. Elizabeth Gaskell's *Cranford* focuses largely on elderly women, and men play a relatively small role in the plot of the story. Assess the nature of that role. To what extent do men drive the action? To what extent do they exist in the story simply to flesh out the reader's knowledge of the central characters? Use specific incidents and quotations to support your arguments.
10. Elizabeth Gaskell's *Cranford* is a gentle story, the humor of which is found in its eye for detail, both in character and action. Choose three descriptions in the story that you would consider humorous. Analyze what makes them funny, and how the nature of the humor found in them is congruent with the author's style as a whole, as well as her central themes.
11. Mary Smith, the narrator in Elizabeth Gaskell's *Cranford*, is a young woman who has lost her mother early in life. To what extent do the elderly spinsters of Cranford serve as mother figures for her? What does she learn from them? How is her character shaped by her interaction with these older women?
12. One of the central characteristics of Elizabeth Gaskell's *Cranford* is the "strict code of gentility" by which the ladies of the town live. Discuss the author's attitude toward this code. Is her intention to satirize it as outmoded and old-fashioned, or does she want her readers to look back with nostalgia or even regret on what is being lost in the rush toward modernity? Support your conclusion with details from the novel.
13. One of the central characteristics of Elizabeth Gaskell's *Cranford* is the "strict code of gentility" by which the ladies of the town live. Often, however, that code is challenged by an outsider, whether a man or someone of the different social class or from a different location. How do these challenges drive the plot of the story, and what do the responses of the central characters to these challenges indicate about the themes the author wishes to emphasize? Support your arguments by citing three specific challenges to the unwritten code of Cranford that occur in the course of the story.

14. Elizabeth Gaskell once wrote that *Cranford* was “the only one of my own books that I can read again.” She spoke of taking it up when she was sick because of the joy and laughter it engendered. Did you react to the book in the same way? Is it a book that you would choose to take up and read again for the pure pleasure of its humor and its language? Why or why not? Be sure to use specific details and quotations from the novel to support your conclusion.
15. Elizabeth Gaskell’s *Cranford* centers on a group of elderly women, either spinsters or widows. One of the challenges of portraying such a uniform and tightly-knit society is to distinguish the central characters from one another. How does the author accomplish this? Analyze the details of character and speech by which she makes the women upon whom the story centers unique individuals rather than indistinguishable stereotypes.
16. The female society in Elizabeth Gaskell’s *Cranford* is a picture of an aristocracy that has sustained its manners despite the loss of its wealth. How does the author succeed in painting such a picture? What details reinforce this picture throughout the narrative? Does the author view such a society with sympathetic appreciation or with pity? Why do you think so?
17. Elizabeth Gaskell’s *Cranford* is a story without a clear protagonist. To what extent does the town of Cranford itself serve as the focus of the narrative? Discuss the importance of a sense of place in the story woven by the author. Why does the location in which the narrative takes place matter to its themes and impact on the reader?
18. To what extent is Elizabeth Gaskell’s *Cranford* a novel about the value of friendship? Discuss ways in which the story centers on the importance of friendship in maintaining the social fabric of the town and enabling the various characters to meet the crises, both large and small, that they encounter throughout the narrative.
19. What are the most important moral values to be found in Elizabeth Gaskell’s *Cranford*? To what extent are these values biblical? Choose three specific moral principles found in the book and evaluate them from Scripture.