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Silas Marner is the third novel by George Eliot, published in 1861. An outwardly simple tale of a linen weaver, it is notable for its strong realism and its sophisticated treatment of a variety of issues ranging fromReligionto industrialisation to community.

A level 4 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Retold for Learners of English by David Penn. One winter's day in 1673 young John Ridd is riding home from school, across the wild lonely hills of Exmoor. He has to pass Doone valley - a dangerous place, as the Doones are famous robbers and murderers. All Exmoor lives in fear of the Doones. At home there is sad news waiting for young John, and he learns that he has good reason to hate the Doones. But in the years to come he meets Lorna Doone, with her lovely smile and big dark eyes. And soon he is deeply, hopelessly, in love . . .

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A level 4 Oxford Bookworms Library graded reader. Retold for Learners of English by John Escott. When Black Beauty is trained to carry a rider on his back, or to pull a carriage behind him, he finds it hard at first. But he is lucky - his first home is a good one, where his owners are kind people, who would never be cruel to a horse. But in the nineteenth century many people were cruel to their horses, whipping them and beating them, and using them like machines until they dropped dead. Black Beauty soon finds this out, and as he describes his life, he has many terrible stories to tell.

A six-level paired skills series that helps students to think critically and succeed academically. The Third Edition builds on Q: Skills for Success' question-centered approach with even more critical thinking, up-to-date topics, and 100% new assessment.

The works collected in this volume provide an illuminating introduction to George Eliot's incisive views on religion, art and science, and the nature and purpose of fiction. Essays such as 'Evangelical Teaching' show her rejecting her earlier religious beliefs, while 'Woman in France' questions conventional ideas about female virtues and marriage, and 'Notes on Form in Art' sets out theories of idealism and realism that she developed further in Middlemarch and Daniel Deronda. It also includes selections from Eliot's translations of works by Strauss and Feuerbach that challenged many ideas about Christianity; excerpts from her poems; and reviews of writers such as Wollstonecraft, Goethe and Browning. Wonderfully rich in imagery and observations, these pieces reveal the intellectual development of this most challenging and rewarding of writers.

A level 5 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Retold for Learners of English by Clare West. In a gloomy, neglected house Miss Havisham sits, as she has sat year after year, in a wedding dress and veil that were once white, and are now faded and yellow with age. Her face is like a death's head; her dark eyes burn with bitterness and hate. By her side sits a proud and beautiful girl, and in front of her, trembling with fear in his thick country boots, stands young Pip. Miss Havisham stares at Pip coldly, and murmurs to the girl at her side: "Break his heart, Estella. Break his heart!"

On April 10, 1994, PBS stations nationwide will air the first episode of a lavish six-part Masterpiece Theatre production of Eliot's brilliant work, Middlemarch, hosted by Russell Baker and produced by Louis Marks. The Modern Library is pleased to offer this official companion edition, complete with tie-in art and printed on acid-free paper. Unabridged.

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1878 edition. Excerpt: ... unuttered curses rising to our lips, with our muscles ready to act out their half-committed sins? Bertha stood pale at the foot of the bed, quivering and helpless, despairing of devices, like a cunning animal whose hiding-places are surrounded by swift-advancing flame. Even Meunier looked paralysed; life for that moment ceased to be a scientific problem to him. As for me, this scene seemed of one texture with the rest of my existence: horror was my familiar, and this new revelation was only like an old pain recurring with new circumstances. Since then Bertha and I have lived apart--she in her own neighbourhood, the mistress of half our wealth, I as a wanderer in foreign countries, until I came to this Devonshire nest to die. Bertha lives pitied and admired; for what had I against that charming woman, whom every one but myself could have been happy with? There had been no witness of the scene in the dying room except Meunier, and while Meunier lived his lips were sealed by a promise to me. Once or twice, weary of wandering, I rested in a favourite spot, and my heart went out towards the men and women and children whose faces were becoming familiar to me: but I was driven away again in terror at the approach of my old insight--driven away to live continually with the one Unknown Presence revealed and yet hidden by the moving curtain, of the earth and sky. Till at last disease took hold of me and forced me to rest here--forced me to live in dependence on my servants. And then the curse of insight--of my double consciousness, came again, and has never left me. I know all their narrow thoughts, their feeble regard, their half-wearied pity. It is the 20th of September 1850. I know these figures I have just written, as if they were a long...

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