

JANE EYRE

CHARLOTTE BRONTË



EDITED BY RICHARD J. DUNN

A NORTON CRITICAL EDITION
THIRD EDITION



JANE EYRE

This perennially popular Norton Critical Edition again reprints, with expanded explanatory footnotes, the 1848 third edition text, the last corrected by Charlotte Brontë.

The newly expanded and reorganized "Contexts" section provides an extensive sampling of materials concerning Brontë's experiences as a student, governess, and teacher, experiences that influenced her portrayal of Jane Eyre at Lowood school and as the governess of Thornfield Hall. New to the Third Edition are illustrations from and commentary upon Brontë's use of Thomas Bewick's *History of British Birds*. Numerous letters document *Jane Eyre*'s publication and reception history, including Brontë's retorts to negative reviews by Elizabeth Rigby and *The Christian Remembrancer*. Expanded excerpts from Elizabeth Gaskell's *The Life of Charlotte Brontë* provide a fellow novelist's comments upon Brontë as a woman author and help to explain Brontë's reactions to her critics.

"Criticism" retains major feminist readings by Adrienne Rich and Sandra M. Gilbert and newly includes essays by Jerome Beaty, Lisa Sternlieb, Jeffrey Sconce, and Donna Marie Nudd.

A Chronology and Selected Bibliography are included.

ABOUT THE SERIES: Each Norton Critical Edition includes an authoritative text, contextual and source materials, and a wide range of interpretations—from contemporary perspectives to the most current critical theory—as well as a bibliography and, in most cases, a chronology of the author's life and work.

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AUTHOR'S PORTRAIT: *Charlotte Brontë* by J. H. Thompson, Brontë Parsonage Museum.

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A NORTON CRITICAL EDITION

Charlotte Brontë

JANE EYRE



AN AUTHORITATIVE TEXT

CONTEXTS

CRITICISM

THIRD EDITION

Edited by

RICHARD J. DUNN

UNIVERSITY OF WASHINGTON



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Preface to the Third Norton Critical Edition

This third Norton Critical Edition of *Jane Eyre* provides complete text, totally revised explanatory notes, expanded contextual materials, and two discussions of *Jane Eyre* films. The criticism section retains essays by Adrienne Rich and Sandra Gilbert and adds two more recent studies by Jerome Beaty and Lisa Sternlieb, who have expanded and adapted their commentaries especially for this edition.

The text is based on the third edition, published in 1848, but I have included a facsimile of the 1847 first edition title page, because after that edition Brontë deleted “edited by” so the work might seem more directly that of Currer Bell. Rather than adhere to the separate chapter numbering of the third edition’s three-volume format, chapters here are consecutive for easy reference with indication of volume divisions included in explanatory footnotes. I have corrected obvious spelling, punctuation, and typographical errors; for documentation of variants and information about the manuscript, readers should consult the Clarendon *Jane Eyre* (1969), edited by Jane Jack and Margaret Smith.

Although I have applied the same guidelines for explanatory footnotes as in the earlier editions and do not supply information readily available in desk dictionaries, the notes now provide more of the substance and significance of biblical and literary allusions, continue to translate French passages where necessary, and note several instances where Brontë’s was the first recorded use of a word or phrase. Before preparing the footnotes, I asked two undergraduates who were familiar with *Jane Eyre* to read an edition with no notes and to mark what they thought should be explained. From discussions with them, as well as from suggestions from other students over the years, it became clear that notes from nearly thirty years ago were inadequate.

This edition’s “Contexts” section reorganizes and expands that of the earlier two editions to focus on Charlotte Brontë’s schooling and teaching, early writing, and reactions to readers and reviewers. For the second edition, Professor Christine Alexander introduced and edited parts of Charlotte’s “Roe Head Journal,” and for this edition she has

added two additional fragments from that journal of Brontë's reflections and retreats to her childhood writing. This is the first time that these have been published in their entirety to bring together the extant journal manuscript.

Also new to this edition are both illustrations from and commentary on Thomas Bewick's *History of British Birds*, the book that so fascinated both young Charlotte and young Jane Eyre. There is a new section dealing with Charlotte's experiences as a governess and her later advice to a friend concerning the future of his daughters if they were to become governesses.

Information about the novel's acceptance, publication, new editions, and contemporary reception is now arranged chronologically so readers may follow easily the sequence of events that attracted such speculative public interest in regard to *Jane Eyre*'s—Currer Bell's—Charlotte Brontë's authorship and social and religious views. Much of this information comes from letters, now reliably edited by Margaret Smith in the two-volume *The Letters of Charlotte Brontë* (1995, 2000). In response to students' requests for additional excerpts from Elizabeth Gaskell's *The Life of Charlotte Brontë*, this edition provides Gaskell's comments on Charlotte as a woman writer and also on her responses to critics.

Late-twentieth-century criticism of *Jane Eyre* has been strongly influenced by the readings of Adrienne Rich and Sandra Gilbert. Like Virginia Woolf before her, Rich reads the novel as a story of the powerless woman in mid-nineteenth-century England. Gilbert, who with Susan Gubar took from *Jane Eyre* the title cue for their influential *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (1979), writes of Jane's encounter with Rochester's mad wife as the novel's central confrontation.

Jerome Beaty, with special attention to Jane's relationship with St. John Rivers, asks us to consider the novel both externally "as a dialogue between the conflicting, open-ended worldviews of the younger and older Jane" and internally "as an unresolved dialogue between the values of both Janes" and of St. John. Lisa Sternlieb discusses "a series of parallel confidence games" in the relationship of Jane and Rochester and argues that "the extraordinary power" of the novel lies in the fact "that we are being seduced—as is Jane the character—by lies." Both Beaty and Sternlieb have revised earlier studies for this Norton Critical Edition.

In its own time the nineteenth-century English novel often spawned stage versions, and in the twentieth century it has been a rich resource for filmmakers. The history of *Jane Eyre* on screen and the story of the accommodation necessary with change of media are not unique to this novel, as Jeffrey Sconce points out in "The Cinematic Reconstruction of *Jane Eyre*." Donna Marie Nudd, who has written previously about

film adaptations of this novel, offers a new overview and listing of widely available *Jane Eyre* films and videos.

The expanded "Selected Bibliography" directs readers to important biographical and critical resources, many of which have been published since the second edition of this text.

I acknowledge particular indebtedness to Christine Alexander and Jane Sellars for Alexander's editions of Brontë's juvenilia and for their jointly edited *The Art of Charlotte Brontë* (1996), an annotated and lavishly illustrated catalog of all known drawings and paintings of the Brontë sisters and their brother, Branwell. With the help of this volume and its excellent discussions of the Brontës' interest in the visual arts and with the further assistance of art historian Susan Casteras, I have realized the extent and importance not simply of Jane as painter but of *Jane Eyre* as a key text for anyone interested in the visual dimensions of Victorian fiction. To Casteras I am grateful for having suggested J. E. Millais's *Waiting* as an apt cover illustration. Margaret Smith, editor of the excellent edition of Charlotte Brontë letters, has been most generous in providing advice and access to proof copy of her second volume. As they adapted their longer studies to this edition, Jerome Beaty and Lisa Sternlieb have had larger roles than they may have realized in the larger decisions I have had to make about what contexts and critical commentary can best serve students. I thank the University of Washington Libraries, particularly Sandra Kroupa, for her assistance with the Bewick materials, Barb Grayson for extraordinary interlibrary loan service, and Helene Williams for Victorian reference assistance and especially for making possible undergraduate research connected with the making of this edition. Professors Michael Shapiro, Sara van den Berg, and Jennifer Holberg have provided expert advice for the textual annotation. Knowing well the commitment of these professionals to faculty and students, I, too, owe much to the generations of students who have continued to teach me what we all want and need to know about *Jane Eyre*. Three students have been engaged with Brontë as a subject for their undergraduate research. Ann Plough has contributed much material on the Victorian governess; Melissa Sodeman assisted greatly with initial bibliography and with Brontë backgrounds; Suzanne Pitre, while working on a study of *Villette*, has led me to think newly about the problems of revelation and masking that occur in fictional autobiography. For listening to and looking at *Jane Eyre* with an unwinching eye as we proofread, Laura Widdice performed a labor of love for which I am most grateful. Acknowledgment in print is small token for the generous and professional assistance of these people.

RICHARD J. DUNN
April 2000

The Text of
JANE EYRE



JANE EYRE.

An Autobiography.

EDITED BY

CURRER BELL.

IN THREE VOLUMES.

VOL. I.

LONDON:
SMITH, ELDER, AND CO., CORNHILL.
—
1847.

[Facsimile of First Edition title page]

TO

W. M. THACKERAY, Esq.

THIS WORK

Is Respectfully Inscribed

BY THE AUTHOR

Author's Preface¹

A PREFACE to the first edition of 'Jane Eyre' being unnecessary, I gave none: this second edition demands a few words both of acknowledgment and miscellaneous remark.

My thanks are due in three quarters.

To the Public, for the indulgent ear it has inclined to a plain tale with few pretensions.

To the Press, for the fair field its honest suffrage has opened to an obscure aspirant.

To my Publishers, for the aid their tact, their energy, their practical sense, and frank liberality have afforded an unknown and unrecommended Author.

To the Press and the Public are but vague personifications for me, and I must thank them in vague terms; but my Publishers are definite: so are certain generous critics who have encouraged me as only large-hearted and high-minded men know how to encourage a struggling stranger; to them, *i.e.*, to my Publishers and the select Reviewers, I say cordially, Gentlemen, I thank you from my heart.

Having thus acknowledged what I owe those who have aided and approved me, I turn to another class; a small one, so far as I know, but not, therefore, to be overlooked. I mean the timorous or carping few who doubt the tendency of such books as 'Jane Eyre': in whose eyes whatever is unusual is wrong; whose ears detect in each protest against bigotry—that parent of crime—an insult to piety, that regent of God on earth. I would suggest to such doubters certain obvious distinctions; I would remind them of certain simple truths.

Conventionality is not morality. Self-righteousness is not religion. To attack the first is not to assail the last. To pluck the mask from the face of the Pharisee, is not to lift an impious hand to the Crown of Thorns.²

These things and deeds are diametrically opposed: they are as distinct as is vice from virtue. Men too often confound them: they should not be confounded: appearance should not be mistaken for truth; narrow human doctrines, that only tend to elate and magnify a few, should not be substituted for the world-redeeming creed of Christ. There is—I repeat it—a difference; and it is a good, and not a bad action to mark broadly and clearly the line of separation between them.

The world may not like to see these ideas dissevered, for it has been accustomed to blend them; finding it convenient to make external

1. The first edition was published on October 19, 1847; the second, which included this preface, on January 22, 1848. For a summary of preface revisions, see *The Letters of Charlotte Brontë*, Vol. 1, ed. Margaret Smith (Oxford: Clarendon Press, 1995), 581 n.

2. Pharisees were conventional to a fault, masking in legalistic literalism their self-righteousness. To expose them would not be unchristian.

show pass for sterling worth—to let white-washed walls vouch for clean shrines. It may hate him who dares to scrutinise and expose—to rase the gilding, and show base metal under it—penetrate the sepulchre, and reveal charnel relics: but hate as it will, it is indebted to him.

Ahab did not like Micaiah, because he never prophesied good concerning him, but evil: probably he liked the sycophant son of Che-naanah better; yet might Ahab have escaped a bloody death, had he but stopped his ears to flattery and opened them to faithful counsel.³

There is a man in our own days whose words are not framed to tickle delicate ears: who, to my thinking, comes before the great ones of society, much as the son of Imlah came before the throned Kings of Judah and Israel; and who speaks truth as deep, with a power as prophet-like and as vital—a mien as dauntless and as daring. Is the satirist of '*Vanity Fair*' admired in high places?⁴ I cannot tell; but I think if some of those amongst whom he hurls the Greek fire of his sarcasm, and over whom he flashes the levin-brand of his denunciation, were to take his warnings in time—they or their seed might yet escape a fatal Ramoth-Gilead.

Why have I alluded to this man? I have alluded to him, Reader, because I think I see in him an intellect profounder and more unique than his contemporaries have yet recognised; because I regard him as the first social regenerator of the day—as the very master of that working corps who would restore to rectitude the warped system of things; because I think no commentator on his writings has yet found the comparison that suits him, the terms which rightly characterise his talent. They say he is like Fielding;⁵ they talk of his wit, humour, comic powers. He resembles Fielding as an eagle does a vulture: Fielding could stoop on carrion, but Thackeray never does. His wit is bright, his humour attractive, but both bear the same relation to his serious genius, that the mere lambent sheet-lightning, playing under the edge of the summer cloud, does to the electric death-spark hid in its womb. Finally; I have alluded to Mr. Thackeray, because to him—if he will accept the tribute of a total stranger—I have dedicated this second edition of '*JANE EYRE*'.

Curer Bell
December 21st, 1847.

3. Micaiah, son of Imlah, foretold disaster if Ahab took his armies to Ramoth-Gilead. But believing the false prophet Zedekiah, Ahab imprisoned Micaiah, whose prophecy was fulfilled by Ahab's defeat and death (1 Kings 22).
4. William Makepeace Thackeray (1811–1863) was best known in 1847 as a satirical essayist. *Vanity Fair* was appearing in monthly numbers when Charlotte dedicated her novel to him.
5. Henry Fielding (1707–1754), novelist, dramatist, and satirist, best known for *Tom Jones*.

Note to the Third Edition¹

I avail myself of the opportunity which a third edition of *Jane Eyre* affords me, of again addressing a word to the Public, to explain that my claim to the title of novelist rests on this one work alone. If, therefore, the authorship of other works of fiction has been attributed to me, an honor is awarded where it is not merited; and consequently, denied where it is justly due.

This explanation will serve to rectify mistakes which may already have been made, and to prevent future errors.

Currer Bell
April 13th, 1848.

1. This edition was published on April 15, 1848, and included selected “Opinions of the Press.” This note was Charlotte’s response to misleading statements by Thomas Newby, the publisher of Emily Brontë’s *Wuthering Heights* and Anne Brontë’s *Agnes Grey*, to capitalize on the success of *Jane Eyre*. His advertisements gave the impression that Ellis Bell (Emily) was the author of *Jane Eyre*.

Jane Eyre

Chapter I

There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further outdoor exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mamma in the drawing-room: she lay reclined on the sofa by the fire-side, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, ‘She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie and could discover by her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner—something lighter, franker, more natural, as it were—she really must exclude me from privileges intended only for contented, happy, little children.’

‘What does Bessie say I have done?’ I asked.

‘Jane, I don’t like cavillers or questioners: besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.’

A small breakfast-room adjoined the drawing-room. I slipped in there. It contained a bookcase: I soon possessed myself of a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathering up my feet, I sat cross-legged like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.

Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me

from the drear November day. At intervals, while turning over the leaves of my book, I studied the aspect of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near, a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.

I returned to my book—Bewick's 'History of British Birds':¹ the letterpress thereof I cared little for, generally speaking; and yet there were certain introductory pages that, child as I was, I could not pass quite as a blank. They were those which treat of the haunts of sea-fowl; of 'the solitary rocks and promontories' by them only inhabited; of the coast of Norway, studded with isles from its southern extremity, the Lindeness, or Naze, to the North Cape—

Where the Northern Ocean, in vast whirls,
Boils round the naked, melancholy isles
Of farthest Thule; and the Atlantic surge
Pours in among the stormy Hebrides.

Nor could I pass unnoticed the suggestion of the bleak shores of Lapland, Siberia, Spitzbergen, Nova Zembla, Iceland, Greenland, with 'the vast sweep of the Arctic Zone, and those forlorn regions of dreary space—that reservoir of frost and snow, where firm fields of ice, the accumulation of centuries of winters, glazed in Alpine heights above heights, surround the pole, and concentrate the multiplied rigors of extreme cold.' Of these death-white realms I formed an idea of my own: shadowy, like all the half-comprehended notions that float dim through children's brains, but strangely impressive. The words in these introductory pages connected themselves with the succeeding vignettes, and gave significance to the rock standing up alone in a sea of billow and spray; to the broken boat stranded on a desolate coast; to the cold and ghastly moon glancing through bars of cloud at a wreck just sinking.

I cannot tell what sentiment haunted the quite solitary churchyard, with its inscribed headstone; its gate, its two trees, its low horizon, girdled by a broken wall, and its newly-risen crescent, attesting the hour of eventide.

The two ships becalmed on a torpid sea I believed to be marine phantoms.

The fiend pinning down the thief's pack behind him I passed over quickly: it was an object of terror.

So was the black, horned thing seated aloof on a rock, surveying a distant crowd surrounding a gallows.

Each picture told a story; mysterious often to my undeveloped

1. Jane quotes and paraphrases from the introduction to the second volume of Thomas Bewick's *The History of British Birds* (1804). The lines of poetry and six of the vignettes she describes are from that volume, and one is from the first volume (1797).

understanding and imperfect feelings, yet ever profoundly interesting: as interesting as the tales Bessie sometimes narrated on winter evenings, when she chanced to be in good humour; and when, having brought her ironing-table to the nursery-hearth, she allowed us to sit about it, and while she got up Mrs. Reed's lace frills, and crimped her night-cap borders, fed our eager attention with passages of love and adventure taken from old fairy tales and older ballads; or (as at a later period I discovered) from the pages of '*Pamela*,' and '*Henry, Earl of Moreland*'.²

With Bewick on my knee, I was then happy: happy at least in my way. I feared nothing but interruption and that came too soon. The breakfast-room door opened.

'Boh! Madame Mope!' cried the voice of John Reed; then he paused: he found the room apparently empty.

'Where the dickens is she?' he continued. 'Lizzy! Georgy! (calling to his sisters) Joan³ is not here: tell mamma she is run out into the rain—bad animal!'

'It is well I drew the curtain,' thought I; and I wished fervently he might not discover my hiding-place: nor would John Reed have found it out himself; he was not quick either of vision or conception; but Eliza just put her head in at the door, and said at once:—'She is in the window-seat, to be sure, Jack.'

And I came out immediately, for I trembled at the idea of being dragged forth by the said Jack.

'What do you want?' I asked, with awkward diffidence.

'Say, "what do you want, Master Reed?"' was the answer. 'I want you to come here;' and sitting himself in an arm-chair, he intimated by a gesture that I was to approach and stand before him.

John Reed was a schoolboy of fourteen years old; four years older than I, for I was but ten; large and stout for his age, with a dingy and unwholesome skin; thick lineaments in a spacious visage, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious, and gave him a dim and bleared eye and flabby cheeks. He ought now to have been at school; but his mamma had taken him home for a month or two, 'on account of his delicate health.' Mr. Miles, the master, affirmed that he would do very well if he had fewer cakes and sweetmeats sent him from home; but the mother's heart turned from an opinion so harsh, and inclined rather to the more refined idea that John's sallowness was owing to over-application and, perhaps, to pining after home.

2. Samuel Richardson's novel *Pamela, or Virtue Rewarded* (1740) was the story of the servant girl who eventually married her master. *The History of Henry, Earl of Moreland* (1781) was John Wesley's abridgment of Henry Brooke's *The Fool of Quality* (1764–70). Wesley assured readers that the story "continually strikes at the heart" and "aims at inspiring and increasing every right affection: at instilling gratitude to God and benevolence to man."

3. "Joan" and "Janet," which Rochester later calls her, are variations of the name "Jane."

John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh on my bones shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his inflictions; the servants did not like to offend their young master by taking my part against him, and Mrs. Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence; more frequently, however, behind her back.

Habitually obedient to John, I came up to his chair: he spent some three minutes in thrusting out his tongue at me as far as he could without damaging the roots: I knew he would soon strike, and while dreading the blow, I mused on the disgusting and ugly appearance of him who would presently deal it. I wonder if he read that notion in my face; for, all at once, without speaking, he struck suddenly and strongly. I tottered, and regaining my equilibrium retired back a step or two from his chair.

'That is for your impudence in answering mamma a while since,' said he, 'and for your sneaking way of getting behind curtains, and for the look you had in your eyes two minutes since, you rat!'

Accustomed to John Reed's abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult.

'What were you doing behind the curtain?' he asked.

'I was reading.'

'Show the book.'

I returned to the window and fetched it thence.

'You have no business to take our books; you are a dependent, mamma says; you have no money; your father left you none; you ought to beg, and not live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mamma's expense. Now, I'll teach you to rummage my book-shelves: for they *are* mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows.'

I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head against the door and cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.

'Wicked and cruel boy!' I said. 'You are like a murderer—you are like a slave-driver—you are like the Roman emperors!'

I had read Goldsmith's 'History of Rome,' and had formed my opin-

ion of Nero, Caligula, &c. Also I had drawn parallels in silence, which I never thought thus to have declared aloud.

'What! what!' he cried. 'Did she say that to me? Did you hear her, Eliza and Georgiana? Won't I tell mamma? but first—'

He ran headlong at me: I felt him grasp my hair and my shoulder: he had closed with a desperate thing. I really saw in him a tyrant: a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering: these sensations for the time predominated over fear, and I received him in frantic sort. I don't very well know what I did with my hands, but he called me 'Rat! rat!' and bellowed out aloud. Aid was near him: Eliza and Georgiana had run for Mrs. Reed, who was gone upstairs; she now came upon the scene, followed by Bessie and her maid Abbot. We were parted: I heard the words:—'Dear! dear! What a fury to fly at Master John!'

'Did ever anybody see such a picture of passion!'

Then Mrs. Reed subjoined:—'Take her away to the red-room, and lock her in there.' Four hands were immediately laid upon me, and I was borne upstairs.

Chapter II

I resisted all the way: a new thing for me, and a circumstance which greatly strengthened the bad opinion Bessie and Miss Abbot were disposed to entertain of me. The fact is, I was a trifle beside myself; or rather *out* of myself, as the French would say: I was conscious that a moment's mutiny had already rendered me liable to strange penalties, and, like any other rebel slave, I felt resolved, in my desperation, to go all lengths.

'Hold her arms, Miss Abbot: she's like a mad cat.'

'For shame! for shame!' cried the lady's-maid. 'What shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress's son! Your young master.'

'Master! How is he my master? Am I a servant?'

'No; you are less than a servant, for you do nothing for your keep. There, sit down, and think over your wickedness.'

They had got me by this time into the apartment indicated by Mrs. Reed, and had thrust me upon a stool: my impulse was to rise from it like a spring; their two pairs of hands arrested me instantly.

'If you don't sit still, you must be tied down,' said Bessie. 'Miss Abbot, lend me your garters; she would break mine directly.'

Miss Abbot turned to divest a stout leg of the necessary ligature. This preparation for bonds, and the additional ignominy it inferred, took a little of the excitement out of me.

'Don't take them off,' I cried; 'I will not stir.'

In guarantee whereof I attached myself to my seat by my hands.

'Mind you don't,' said Bessie; and when she had ascertained that I was really subsiding, she loosened her hold of me; then she and Miss Abbot stood with folded arms, looking darkly and doubtfully on my face, as incredulous of my sanity.

'She never did so before,' at last said Bessie, turning to the Abigail.¹

'But it was always in her,' was the reply. 'I've told Missis often my opinion about the child, and Missis agreed with me. She's an underhand little thing: I never saw a girl of her age with so much cover.'

Bessie answered not; but ere long, addressing me, she said:

'You ought to be aware, Miss, that you are under obligations to Mrs. Reed: she keeps you: if she were to turn you off, you would have to go to the poorhouse.'

I had nothing to say to these words: they were not new to me: my very first recollections of existence included hints of the same kind. This reproach of my dependence had become a vague sing-song in my ear; very painful and crushing, but only half intelligible. Miss Abbot joined in:—'And you ought not to think yourself on an equality with the Misses Reed and Master Reed, because Missis kindly allows you to be brought up with them. They will have a great deal of money, and you will have none: it is your place to be humble, and to try to make yourself agreeable to them.'

'What we tell you is for your good,' added Bessie, in no harsh voice: 'you should try to be useful and pleasant, then, perhaps, you would have a home here; but if you become passionate and rude, Missis will send you away, I am sure.'

'Besides,' said Miss Abbot, 'God will punish her: He might strike her dead in the midst of her tantrums, and then where would she go? Come, Bessie, we will leave her: I wouldn't have her heart for anything. Say your prayers, Miss Eyre, when you are by yourself; for if you don't repent, something bad might be permitted to come down the chimney, and fetch you away.'

They went, shutting the door, and locking it behind them.

The red-room was a spare chamber, very seldom slept in; I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour, with a blush of pink in it; the

1. Handmaid; the term derives from the story of Abigail, who intervened with King David on behalf of her husband (1 Samuel 25).

wardrobe, the toilet-table, the chairs were of darkly-polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample, cushioned easy-chair near the head of the bed, also white, with a foot-stool before it; and looking, as I thought, like a pale throne.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchens; solemn, because it was known to be so seldom entered. The housemaid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust: and Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room—the spell which kept it so lonely in spite of its grandeur.

Mr. Reed had been dead nine years: it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker's men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece; the bed rose before me; to my right hand there was the high, dark wardrobe, with subdued, broken reflections varying the gloss of its panels; to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and, when I dared move, I got up, and went to see. Alas! yes: no jail was ever more secure. Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers. I returned to my stool.

Superstition was with me at that moment; but it was not yet her hour for complete victory: my blood was still warm; the mood of the revolted slave was still bracing me with its bitter vigour; I had to stem a rapid rush of retrospective thought before I quailed to the dismal present.

All John Reed's violent tyrannies, all his sisters' proud indifference, all his mother's aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a turbid well. Why was I always suffering, always browbeaten, always accused, for ever condemned?

Why could I never please? Why was it useless to try to win any one's favour? Eliza, who was headstrong and selfish, was respected. Georgiana, who had a spoiled temper, a very acrid spite, a captious and insolent carriage, was universally indulged. Her beauty, her pink cheeks and golden curls, seemed to give delight to all who looked at her, and to purchase indemnity for every fault. John, no one thwarted, much less punished; though he twisted the necks of the pigeons, killed the little pea-chicks, set the dogs at the sheep, stripped the hothouse vines of their fruit, and broke the buds off the choicest plants in the conservatory: he called his mother 'old girl,' too; sometimes reviled her for her dark skin, similar to his own; bluntly disregarded her wishes; not unfrequently tore and spoiled her silk attire; and he was still 'her own darling.' I dared commit no fault; I strove to fulfil every duty; and I was termed naughty and tiresome, sullen and sneaking, from morning to noon, and from noon to night.

My head still ached and bled with the blow and fall I had received: no one had reproved John for wantonly striking me; and because I had turned against him to avert farther irrational violence, I was loaded with general opprobrium.

'Unjust!—unjust!' said my reason, forced by the agonising stimulus into precocious though transitory power; and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression—as running away, or, if that could not be effected, never eating or drinking more, and letting myself die.

What a consternation of soul was mine that dreary afternoon! How all my brain was in tumult, and all my heart in insurrection! Yet in what darkness, what dense ignorance, was the mental battle fought! I could not answer the ceaseless inward question—*why* I thus suffered; now, at the distance of—I will not say how many years, I see it clearly.

I was a discord in Gateshead Hall; I was like nobody there; I had nothing in harmony with Mrs. Reed or her children, or her chosen vassalage. If they did not love me, in fact, as little did I love them. They were not bound to regard with affection a thing that could not sympathise with one amongst them; a heterogeneous thing, opposed to them in temperament, in capacity, in propensities; a useless thing, incapable of serving their interest, or adding to their pleasure; a noxious thing, cherishing the germs of indignation at their treatment, of contempt of their judgment. I know that had I been a sanguine, brilliant, careless, exacting, handsome, romping child—though equally dependent and friendless—Mrs. Reed would have endured my presence more complacently; her children would have entertained for me more of the cordiality of fellow-feeling; the servants would have been less prone to make me the scapegoat of the nursery.

Daylight began to forsake the red-room; it was past four o'clock, and the beclouded afternoon was tending to drear twilight. I heard the rain

still beating continuously on the staircase window, and the wind howling in the grove behind the hall; I grew by degrees cold as a stone, and then my courage sank. My habitual mood of humiliation, self-doubt, forlorn depression, fell damp on the embers of my decaying ire. All said I was wicked, and perhaps I might be so: what thought had I been but just conceiving of starving myself to death? That certainly was a crime: and was I fit to die? Or was the vault under the chancel of Gateshead Church an inviting bourne? In such vault I had been told did Mr. Reed lie buried; and led by this thought to recall his idea,² I dwelt on it with gathering dread. I could not remember him; but I knew that he was my own uncle—my mother's brother—that he had taken me when a parentless infant to his house; and that in his last moments he had required a promise of Mrs. Reed that she would rear and maintain me as one of her own children. Mrs. Reed probably considered she had kept this promise; and so she had, I dare say, as well as her nature would permit her; but how could she really like an interloper not of her race,³ and unconnected with her, after her husband's death, by any tie? It must have been most irksome to find herself bound by a hard-wrung pledge to stand in the stead of a parent to a strange child she could not love, and to see an uncongenial alien permanently intruded on her own family group.

A singular notion dawned upon me. I doubted not—never doubted—that if Mr. Reed had been alive he would have treated me kindly; and now, as I sat looking at the white bed and overshadowed walls—occasionally also turning a fascinated eye towards the dimly gleaming mirror—I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perfused and avenge the oppressed; and I thought Mr. Reed's spirit, harassed by the wrongs of his sister's child, might quit its abode—whether in the church vault, or in the unknown world of the departed—and rise before me in this chamber. I wiped my tears and hushed my sobs, fearful lest any sign of violent grief might waken a preternatural voice to comfort me, or elicit from the gloom some haloed face, bending over me with strange pity. This idea, consolatory in theory, I felt would be terrible if realised: with all my might I endeavoured to stifle it—I endeavoured to be firm. Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room. At this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it glided up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern, carried by some one across the lawn: but then, prepared as my mind was for horror, shaken as my nerves were

2. She is using "idea" in the sense of both his appearance and his nature.

3. Not of her particular family.

by agitation, I thought the swift-darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings: something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort. Steps came running along the outer passage; the key turned, Bessie and Abbot entered.

'Miss Eyre, are you ill?' said Bessie.

'What a dreadful noise! it went quite through me!' exclaimed Abbot.

'Take me out! let me go into the nursery!' was my cry.

'What for? Are you hurt? Have you seen something?' again demanded Bessie.

'Oh! I saw a light, and I thought a ghost would come.' I had now got hold of Bessie's hand, and she did not snatch it from me.

'She has screamed out on purpose,' declared Abbot, in some disgust. 'And what a scream! If she had been in great pain one would have excused it, but she only wanted to bring us all here: I know her naughty tricks.'

'What is all this?' demanded another voice, peremptorily; and Mrs. Reed came along the corridor, her cap flying wide, her gown rustling stormily. 'Abbot and Bessie, I believe I gave orders that Jane Eyre should be left in the red-room till I came to her myself.'

'Miss Jane screamed so loud, ma'am,' pleaded Bessie.

'Let her go,' was the only answer. 'Loose Bessie's hand, child: you cannot succeed in getting out by these means, be assured. I abhor artifice, particularly in children; it is my duty to show you that tricks will not answer: you will now stay here an hour longer, and it is only on condition of perfect submission and stillness that I shall liberate you then.'

'Oh aunt, have pity! Forgive me! I cannot endure it—let me be punished some other way! I shall be killed if—'

'Silence! This violence is all most repulsive:' and so, no doubt, she felt it. I was a precocious actress in her eyes: she sincerely looked on me as a compound of virulent passions, mean spirit, and dangerous duplicity.

Bessie and Abbot having retreated, Mrs. Reed, impatient of my now frantic anguish and wild sobs, abruptly thrust me back and locked me in, without farther parley. I heard her sweeping away; and soon after she was gone I suppose I had a species of fit: unconsciousness closed the scene.

Chapter III

The next thing I remember is, waking up with a feeling as if I had had a frightful nightmare, and seeing before me a terrible red glare,

crossed with thick black bars. I heard voices, too, speaking with a hollow sound, as if muffled by a rush of wind or water: agitation, uncertainty, and an all-predominating sense of terror confused my faculties. Ere long I became aware that some one was handling me; lifting me up and supporting me in a sitting posture, and that more tenderly than I had ever been raised or upheld before. I rested my head against a pillow or an arm, and felt easy.

In five minutes more the cloud of bewilderment dissolved: I knew quite well that I was in my own bed, and that the red glare was the nursery fire. It was night: a candle burnt on the table; Bessie stood at the bed-foot with a basin in her hand, and a gentleman sat in a chair near my pillow, leaning over me.

I felt an inexpressible relief, a soothing conviction of protection and security, when I knew that there was a stranger in the room, an individual not belonging to Gateshead, and not related to Mrs. Reed. Turning from Bessie (though her presence was far less obnoxious to me than that of Abbot, for instance, would have been), I scrutinised the face of the gentleman: I knew him; it was Mr. Lloyd, an apothecary, sometimes called in by Mrs. Reed when the servants were ailing: for herself and the children she employed a physician.

'Well, who am I?' he asked.

I pronounced his name, offering him at the same time my hand: he took it, smiling and saying, 'We shall do very well by-and-by.' Then he laid me down, and addressing Bessie, charged her to be very careful that I was not disturbed during the night. Having given some further directions, and intimated that he should call again the next day, he departed—to my grief: I felt so sheltered and befriended while he sat in the chair near my pillow; and as he closed the door after him all the room darkened and my heart again sank: inexpressible sadness weighed it down.

'Do you feel as if you should sleep, Miss?' asked Bessie, rather softly.

Scarcely dared I answer her; for I feared the next sentence might be rough. 'I will try.'

'Would you like to drink, or could you eat anything?'

'No, thank you, Bessie.'

'Then I think I shall go to bed, for it is past twelve o'clock; but you may call me if you want anything in the night.'

Wonderful civility this! It emboldened me to ask a question.

'Bessie, what is the matter with me? Am I ill?'

'You fell sick, I suppose, in the red-room with crying; you'll be better soon, no doubt.'

Bessie went into the housemaid's apartment, which was near. I heard her say—'Sarah, come and sleep with me in the nursery; I daren't for my life be alone with that poor child to-night; she might die; it's such

a strange thing she should have that fit: I wonder if she saw anything. Missis was rather too hard.'

Sarah came back with her; they both went to bed; they were whispering together for half an hour before they fell asleep. I caught scraps of their conversation, from which I was able only too distinctly to infer the main subject discussed.

'Something passed her, all dressed in white, and vanished—'A great black dog behind him'—'Three loud raps on the chamber door'—'A light in the churchyard just over his grave'—&c. &c.

At last both slept: the fire and the candle went out. For me, the watches of that long night passed in ghastly wakefulness; ear, eye, and mind were alike strained by dread: such dread as children only can feel.

No severe or prolonged bodily illness followed this incident of the red-room: it only gave my nerves a shock, of which I feel the reverberation to this day. Yes, Mrs. Reed, to you I owe some fearful pangs of mental suffering. But I ought to forgive you, for you knew not what you did:¹ while rending my heart-strings, you thought you were only uprooting my bad propensities.

Next day, by noon, I was up and dressed, and sat wrapped in a shawl by the nursery hearth. I felt physically weak and broken down; but my worst ailment was an unutterable wretchedness of mind: a wretchedness which kept drawing from me silent tears; no sooner had I wiped one salt drop from my cheek than another followed. Yet I thought I ought to have been happy, for none of the Reeds were there, they were all gone out in the carriage with their mamma: Abbot, too, was sewing in another room, and Bessie, as she moved hither and thither, putting away toys and arranging drawers, addressed to me every now and then a word of unwonted kindness. This state of things should have been to me a paradise of peace, accustomed as I was to a life of ceaseless reprimand and thankless fagging; but, in fact, my racked nerves were now in such a state that no calm could soothe, and no pleasure excite them agreeably.

Bessie had been down into the kitchen, and she brought up with her a tart on a certain brightly painted china plate, whose bird of paradise, nestling in a wreath of convolvuli and rosebuds, had been wont to stir in me a most enthusiastic sense of admiration; and which plate I had often petitioned to be allowed to take in my hand in order to examine it more closely, but had always hitherto been deemed unworthy of such a privilege. This precious vessel was now placed on my knee, and I was cordially invited to eat the circlet of delicate pastry upon it. Vain favour! coming, like most other favours long deferred and often wished for, too late! I could not eat the tart: and the plumage of the bird, the tints of the flowers, seemed strangely faded: I put both plate and tart

1. Jane is trying to follow the example of Christ's ultimate prayer from the cross (Luke 23.34).

away. Bessie asked if I would have a book: the word *book* acted as a transient stimulus, and I begged her to fetch 'Gulliver's Travels' from the library. This book I had again and again perused with delight. I considered it a narrative of facts and discovered in it a vein of interest deeper than what I found in fairy tales: for as to the elves, having sought them in vain among foxglove leaves and bells, under mushrooms and beneath the ground-ivy mantling old wall-nooks, I had at length made up my mind to the sad truth, that they were all gone out of England to some savage country where the woods were wilder and thicker, and the population more scant; whereas, Lilliput and Brobdingnag being, in my creed, solid parts of the earth's surface, I doubted not that I might one day, by taking a long voyage, see with my own eyes the little fields, houses, and trees, the diminutive people, the tiny cows, sheep, and birds of the one realm; and the corn-fields forest-high, the mighty mastiffs, the monster cats, the tower-like men and women, of the other. Yet when this cherished volume was now placed in my hand—when I turned over its leaves, and sought in its marvellous pictures the charm I had, till now, never failed to find—all was eerie and dreary; the giants were gaunt goblins, the pygmies malevolent and fearful imps, Gulliver a most desolate wanderer in most dread and dangerous regions.² I closed the book, which I dared no longer peruse, and put it on the table, beside the untasted tart.

Bessie had now finished dusting and tidying the room, and having washed her hands, she opened a certain little drawer, full of splendid shreds of silk and satin, and began making a new bonnet for Georgiana's doll. Meantime she sang: her song was—

In the days when we went gipsyng,
A long time ago.³

I had often heard the song before, and always with lively delight; for Bessie had a sweet voice—at least I thought so. But now, though her voice was still sweet, I found in its melody an indescribable sadness. Sometimes, preoccupied with her work, she sang the refrain very low, very lingerly; 'A long time ago' came out like the saddest cadence of a funeral hymn. She passed into another ballad, this time a really doleful one.

My feet they are sore, and my limbs they are weary;
Long is the way, and the mountains are wild;
Soon will the twilight close moonless and dreary
Over the path of the poor orphan child.

2. Jane's interest in the illustrations of Swift's book, like her fascination with *The History of British Birds*, turns toward distant scenes, here the smaller-than-life world of Lilliput and the larger-than-life one of Brobdingnag.

3. The lines are from a popular song of the 1840s by Edwin Ransford.

Why did they send me so far and so lonely,
 Up where the moors spread and grey rocks are piled?
 Men are hard-hearted, and kind angels only
 Watch o'er the steps of a poor orphan child.

Yet distant and soft the night-breeze is blowing,
 Clouds there are none, and clear stars beam mild;
 God, in His mercy, protection is showing,
 Comfort and hope to the poor orphan child.

Ev'n should I fall o'er the broken bridge passing,
 Or stray in the marshes, by false lights beguiled,
 Still will my Father, with promise and blessing,
 Take to His bosom the poor orphan child.

There is a thought that for strength should avail me,
 Though both of shelter and kindred despoiled;
 Heaven is a home, and a rest will not fail me;
 God is a friend to the poor orphan child.⁴

'Come, Miss Jane, don't cry,' said Bessie, as she finished. She might as well have said to the fire, 'don't burn!' but how could she divine the morbid suffering to which I was a prey? In the course of the morning Mr. Lloyd came again.

'What, already up!' said he, as he entered the nursery. 'Well, nurse, how is she?'

Bessie answered that I was doing very well.

'Then she ought to look more cheerful. Come here, Miss Jane; your name is Jane, is it not?'

'Yes, sir, Jane Eyre.'

'Well, you have been crying, Miss Jane Eyre; can you tell me what about? Have you any pain?'

'No, sir.'

'Oh! I daresay she is crying because she could not go out with Missis in the carriage,' interposed Bessie.

'Surely not! why, she is too old for such pettishness.'

I thought so too; and my self-esteem being wounded by the false charge, I answered promptly, 'I never cried for such a thing in my life: I hate going out in the carriage. I cry because I am miserable.'

'Oh fie, Miss!' said Bessie.

The good apothecary appeared a little puzzled. I was standing before him; he fixed his eyes on me very steadily: his eyes were small and grey: not very bright, but I daresay I should think them shrewd now: he had

4. This was the first publication of this poem by Charlotte Brontë.

a hard-featured yet good-natured looking face. Having considered me at leisure, he said: 'What made you ill yesterday?'

'She had a fall,' said Bessie, again putting in her word.

'Fall! why that is like a baby again! Can't she manage to walk at her age? She must be eight or nine years old.'

'I was knocked down,' was the blunt explanation jerked out of me by another pang of mortified pride: 'but that did not make me ill,' I added; while Mr. Lloyd helped himself to a pinch of snuff.

As he was returning the box to his waistcoat pocket, a loud bell rang for the servants' dinner; he knew what it was. 'That's for you, nurse,' said he; 'you can go down; I'll give Miss Jane a lecture till you come back.'

Bessie would rather have stayed, but she was obliged to go, because punctuality at meals was rigidly enforced at Gateshead Hall.

'The fall did not make you ill; what did, then?' pursued Mr. Lloyd, when Bessie was gone.

'I was shut up in a room where there is a ghost till after dark.'

I saw Mr. Lloyd smile and frown at the same time: 'Ghost! What, you are a baby after all! You are afraid of ghosts?'

'Of Mr. Reed's ghost I am: he died in that room, and was laid out there. Neither Bessie nor any one else will go into it at night, if they can help it; and it was cruel to shut me up alone without a candle,—so cruel that I think I shall never forget it.'

'Nonsense! And is it that makes you so miserable? Are you afraid now in daylight?'

'No: but night will come again before long: and besides,—I am unhappy,—very unhappy, for other things.'

'What other things? Can you tell me some of them?'

How much I wished to reply fully to this question! How difficult it was to frame any answer. Children can feel, but they cannot analyse their feelings; and if the analysis is partially effected in thought, they know not how to express the result of the process in words. Fearful, however, of losing this first and only opportunity of relieving my grief by imparting it, I, after a disturbed pause, contrived to frame a meagre, though, as far as it went, true response.

'For one thing, I have no father or mother, brothers or sisters.'

'You have a kind aunt and cousins.'

Again I paused; then bunglingly enounced: 'But John Reed knocked me down, and my aunt shut me up in the red-room.'

Mr. Lloyd a second time produced his snuff-box.

'Don't you think Gateshead Hall a very beautiful house?' asked he. 'Are you not very thankful to have such a fine place to live at?'

'It is not my house, sir; and Abbot says I have less right to be here than a servant.'

'Pooh! you can't be silly enough to wish to leave such a splendid place?'

'If I had anywhere else to go, I should be glad to leave it; but I can never get away from Gateshead till I am a woman.'

'Perhaps you may—who knows? Have you any relations besides Mrs. Reed?'

'I think not, sir.'

'None belonging to your father?'

'I don't know: I asked aunt Reed once, and she said possibly I might have some poor, low relations called Eyre, but she knew nothing about them.'

'If you had such, would you like to go to them?'

I reflected. Poverty looks grim to grown people; still more so to children: they have not much idea of industrious, working, respectable poverty; they think of the word only as connected with ragged clothes, scanty food, fireless grates, rude manners, and debasing vices: poverty for me was synonymous with degradation.

'No; I should not like to belong to poor people,' was my reply.

'Not even if they were kind to you?'

I shook my head: I could not see how poor people had the means of being kind; and then to learn to speak like them, to adopt their manners, to be uneducated, to grow up like one of the poor women I saw sometimes nursing their children or washing their clothes at the cottage doors of the village of Gateshead: no, I was not heroic enough to purchase liberty at the price of caste.

'But are your relatives so very poor? Are they working people?'

'I cannot tell; aunt Reed says, if I have any, they must be a beggarly set: I should not like to go a begging.'

'Would you like to go to school?'

Again I reflected: I scarcely knew what school was; Bessie sometimes spoke of it as a place where young ladies sat in the stocks, wore back-boards, and were expected to be exceedingly genteel and precise: John Reed hated his school, and abused his master; but John Reed's tastes were no rule for mine, and if Bessie's accounts of school discipline (gathered from the young ladies of a family where she had lived before coming to Gateshead) were somewhat appalling, her details of certain accomplishments attained by these same young ladies were, I thought, equally attractive. She boasted of beautiful paintings of landscapes and flowers by them executed; of songs they could sing and pieces they could play, or purses they could net, of French books they could translate; till my spirit was moved to emulation as I listened. Besides, school would be complete change: it implied a long journey, an entire separation from Gateshead, an entrance into a new life.

'I should indeed like to go to school,' was the audible conclusion of my musings.

'Well, well; who knows what may happen?' said Mr. Lloyd, as he got up: 'The child ought to have change of air and scene,' he added, speaking to himself; 'nerves not in a good state.'

Bessie now returned; at the same moment the carriage was heard rolling up the gravel-walk.

'Is that your mistress, nurse?' asked Mr. Lloyd. 'I should like to speak to her before I go.'

Bessie invited him to walk into the breakfast-room, and led the way out. In the interview which followed between him and Mrs. Reed, I presume, from after-occurrences, that the apothecary ventured to recommend my being sent to school; and the recommendation was no doubt readily enough adopted; for as Abbot said, in discussing the subject with Bessie when both sat sewing in the nursery one night, after I was in bed, and, as they thought, asleep, 'Missis was, she dared say, glad enough to get rid of such a tiresome, ill-conditioned child, who always looked as if she were watching everybody, and scheming plots underhand.' Abbot, I think, gave me credit for being a sort of infantine Guy Fawkes.⁵

On that same occasion I learned, for the first time, from Miss Abbot's communications to Bessie, that my father had been a poor clergyman; that my mother had married him against the wishes of her friends, who considered the match beneath her; that my grandfather Reed was so irritated at her disobedience, he cut her off without a shilling; that after my mother and father had been married a year, the latter caught the typhus fever while visiting among the poor of a large manufacturing town where his curacy was situated, and where that disease was then prevalent; that my mother took the infection from him, and both died within a month of each other.

Bessie, when she heard this narrative, sighed and said, 'Poor Miss Jane is to be pitied, too, Abbot.'

'Yes,' responded Abbot, 'if she were a nice, pretty child, one might compassionate her forlornness; but one really cannot care for such a little toad as that.'

'Not a great deal, to be sure,' agreed Bessie: 'at any rate, a beauty like Miss Georgiana would be more moving in the same condition.'

'Yes, I doat on Miss Georgiana!' cried the fervent Abbot. 'Little darling!—with her long curls and her blue eyes, and such a sweet colour as she has; just as if she were painted!—Bessie, I could fancy a Welsh rabbit for supper.'

'So, could I—with a roast onion. Come, we'll go down.' They went.

5. An apt allusion because Fawkes was the perpetrator of the unsuccessful Gunpowder Plot to destroy Parliament in 1605 and because Guy Fawkes Day is in November, the month of Jane's rebellion at Gateshead.

Chapter IV

From my discourse with Mr. Lloyd, and from the above-reported conference between Bessie and Abbot, I gathered enough of hope to suffice as a motive for wishing to get well: a change seemed near,—I desired and waited it in silence. It tarried, however: days and weeks passed: I had regained my normal state of health, but no new allusion was made to the subject over which I brooded. Mrs. Reed surveyed me at times with a severe eye, but seldom addressed me: since my illness she had drawn a more marked line of separation than ever between me and her own children; appointing me a small closet to sleep in by myself, condemning me to take my meals alone, and pass all my time in the nursery, while my cousins were constantly in the drawing-room. Not a hint, however, did she drop about sending me to school: still I felt an instinctive certainty that she would not long endure me under the same roof with her; for her glance, now more than ever, when turned on me, expressed an insuperable and rooted aversion.

Eliza and Georgiana, evidently acting according to orders, spoke to me as little as possible: John thrust his tongue in his cheek whenever he saw me, and once attempted chastisement; but as I instantly turned against him, roused by the same sentiment of deep ire and desperate revolt which had stirred my corruption before, he thought it better to desist, and ran from me, uttering execrations, and vowing I had burst his nose. I had indeed levelled at that prominent feature as hard a blow as my knuckles could inflict; and when I saw that either that or my look daunted him, I had the greatest inclination to follow up my advantage to purpose; but he was already with his mamma. I heard him in a blubbering tone commence the tale of how ‘that nasty Jane Eyre’ had flown at him like a mad cat: he was stopped rather harshly—‘Don’t talk to me about her, John: I told you not to go near her; she is not worthy of notice; I do not choose that either you or your sisters should associate with her.’

Here, leaning over the banister, I cried out suddenly, and without at all deliberating on my words,—‘They are not fit to associate with me.’

Mrs. Reed was rather a stout woman; but on hearing this strange and audacious declaration, she ran nimbly up the stair, swept me like a whirlwind into the nursery, and crushing me down on the edge of my crib, dared me in an emphatic voice to rise from that place, or utter one syllable, during the remainder of the day.

‘What would uncle Reed say to you, if he were alive?’ was my scarcely voluntary demand. I say scarcely voluntary, for it seemed as if my tongue pronounced words without my will consenting to their utterance: something spoke out of me over which I had no control.

‘What?’ said Mrs. Reed under her breath: her usually cold composed

grey eye became troubled with a look like fear; she took her hand from my arm, and gazed at me as if she really did not know whether I were child or fiend. I was now in for it.

'My uncle Reed is in heaven, and can see all you do and think; and so can papa and mamma: they know how you shut me up all day long, and how you wish me dead.'

Mrs. Reed soon rallied her spirits: she shook me most soundly, she boxed both my ears, and then left me without a word. Bessie supplied the hiatus by a homily of an hour's length, in which she proved beyond a doubt that I was the most wicked and abandoned child ever reared under a roof. I half believed her; for I felt indeed only bad feelings surging in my breast.

November, December, and half of January passed away. Christmas and the New Year had been celebrated at Gateshead with the usual festive cheer; presents had been interchanged, dinners and evening parties given. From every enjoyment I was, of course, excluded: my share of the gaiety consisted in witnessing the daily apparelling of Eliza and Georgiana, and seeing them descend to the drawing-room, dressed out in thin muslin frocks and scarlet sashes, with hair elaborately ringleted; and afterwards, in listening to the sound of the piano or the harp played below, to the passing to and fro of the butler and footman, to the jingling of glass and china as refreshments were handed, to the broken hum of conversation as the drawing-room doors opened and closed. When tired of this occupation, I would retire from the stairhead to the solitary and silent nursery: there, though somewhat sad, I was not miserable. To speak truth, I had not the least wish to go into company, for in company I was very rarely noticed; and if Bessie had but been kind and companionable, I should have deemed it a treat to spend the evenings quietly with her, instead of passing them under the formidable eye of Mrs. Reed, in a room full of ladies and gentlemen. But Bessie, as soon as she had dressed her young ladies, used to take herself off to the lively regions of the kitchen and the housekeeper's room, generally bearing the candle along with her. I then sat with my doll on my knee, till the fire got low, glancing round occasionally to make sure that nothing worse than myself haunted the shadowy room; and when the embers sank to a dull red, I undressed hastily, tugging at knots and strings as I best might, and sought shelter from cold and darkness in my crib. To this crib I always took my doll; human beings must love something, and in the dearth of worthier objects of affection, I contrived to find a pleasure in loving and cherishing a faded graven image, shabby as a miniature scarecrow. It puzzles me now to remember with what absurd sincerity I doated on this little toy, half fancying it alive and capable of sensation. I could not sleep unless it was folded in my night-gown; and when it lay there safe and warm, I was comparatively happy, believing it to be happy likewise.

Long did the hours seem while I waited the departure of the company, and listened for the sound of Bessie's step on the stairs: sometimes she would come up in the interval to seek her thimble or her scissors, or perhaps to bring me something by way of supper—a bun or a cheese-cake—then she would sit on the bed while I ate it, and when I had finished, she would tuck the clothes round me, and twice she kissed me, and said, 'Good night, Miss Jane.' When thus gentle, Bessie seemed to me the best, prettiest, kindest being in the world; and I wished most intensely that she would always be so pleasant and amiable, and never push me about, or scold, or task me unreasonably, as she was too often wont to do. Bessie Lee must, I think, have been a girl of good natural capacity, for she was smart in all she did, and had a remarkable knack of narrative; so, at least, I judge from the impression made on me by her nursery tales. She was pretty, too, if my recollections of her face and person are correct. I remember her as a slim young woman, with black hair, dark eyes, very nice features, and good, clear complexion; but she had a capricious and hasty temper, and indifferent ideas of principle or justice: still, such as she was, I preferred her to any one else at Gateshead Hall.

It was the fifteenth of January, about nine o'clock in the morning: Bessie was gone down to breakfast; my cousins had not yet been summoned to their mamma; Eliza was putting on her bonnet and warm garden-coat to go and feed her poultry, an occupation of which she was fond: and not less so of selling the eggs to the housekeeper and hoarding up the money she thus obtained. She had a turn for traffic,¹ and a marked propensity for saving; shown not only in the vending of eggs and chickens, but also in driving hard bargains with the gardener about flower-roots, seeds, and slips of plants; that functionary having orders from Mrs. Reed to buy of his young lady all the products of her parterre² she wished to sell: and Eliza would have sold the hair off her head if she could have made a handsome profit thereby. As to her money, she first secreted it in odd corners, wrapped in a rag or an old curl-paper; but some of these hoards having been discovered by the housemaid, Eliza, fearful of one day losing her valued treasure, consented to intrust it to her mother, at a usurious rate of interest—fifty or sixty per cent.; which interest she exacted every quarter, keeping her accounts in a little book with anxious accuracy.

Georgiana sat on a high stool, dressing her hair at the glass, and interweaving her curls with artificial flowers and faded feathers, of which she had found a store in a drawer in the attic. I was making my bed, having received strict orders from Bessie to get it arranged before she returned (for Bessie now frequently employed me as a sort of under-nurserymaid, to tidy the room, dust the chairs, &c.). Having

1. Trade.

2. Ornamental flower garden with beds of varying sizes.

spread the quilt, and folded my night-dress, I went to the window-seat to put in order some picture-books and doll's house furniture scattered there; and abrupt command from Georgiana to let her playthings alone (for the tiny chairs and mirrors, the fairy plates and cups were her property) stopped my proceedings; and then, for lack of other occupation, I fell to breathing on the frost-flowers with which the window was fretted, and thus clearing a space in the glass through which I might look out on the grounds, where all was still and petrified under the influence of a hard frost.

From this window were visible the porter's lodge and the carriage-road, and just as I had dissolved so much of the silver-white foliage veiling the panes as left room to look out, I saw the gates thrown open and a carriage roll through. I watched it ascending the drive with indifference: carriages often came to Gateshead, but none ever brought visitors in whom I was interested; it stopped in front of the house, the door-bell rang loudly, the new-comer was admitted. All this being nothing to me, my vacant attention soon found livelier attraction in the spectacle of a little hungry robin, which came and chirruped on the twigs of the leafless cherry-tree nailed against the wall near the casement. The remains of my breakfast of bread and milk stood on the table, and having crumbled a morsel of roll, I was tugging at the sash to put out the crumbs on the window-sill, when Bessie came running upstairs into the nursery.

'Miss Jane, take off your pinafore: what are you doing there? Have you washed your hands and face this morning?' I gave another tug before I answered, for I wanted the bird to be secure of its bread: the sash yielded; I scattered the crumbs, some on the stone sill, some on the cherry-tree bough, then, closing the window, I replied:—'No, Bessie; I have only just finished dusting.'

'Troublesome, careless child! and what are you doing now? You look quite red, as if you had been about some mischief: what were you opening the window for?'

I was spared the trouble of answering, for Bessie seemed in too great a hurry to listen to explanations: she hauled me to the washstand, inflicted a merciless, but happily brief scrub on my face and hands with soap, water, and a coarse towel; disciplined my head with a bristly brush, denuded me of my pinafore, and then, hurrying me to the top of the stairs, bid me go down directly, as I was wanted in the breakfast-room.

I would have asked who wanted me: I would have demanded if Mrs. Reed was there; but Bessie was already gone, and had closed the nursery-door upon me: I slowly descended. For nearly three months I had never been called to Mrs. Reed's presence: restricted so long to the nursery, the breakfast, dining, and drawing-rooms were become for me awful regions, on which it dismayed me to intrude.

I now stood in the empty hall; before me was the breakfast-room door, and I stopped, intimidated and trembling. What a miserable little poltroon had fear, engendered of unjust punishment, made of me in those days! I feared to return to the nursery, and feared to go forward to the parlour; ten minutes I stood in agitated hesitation: the vehement ringing of the breakfast-room bell decided me; *I must enter.*

'Who could want me?' I asked inwardly, as with both hands I turned the stiff door-handle, which, for a second or two, resisted my efforts. 'What should I see besides aunt Reed in the apartment?—a man or a woman?' The handle turned, the door unclosed, and passing through and curtseying low I looked up at—a black pillar! such, at least, appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug: the grim face at the top was like a carved mask, placed above the shaft by way of capital.

Mrs. Reed occupied her usual seat by the fireside: she made a signal to me to approach: I did so, and she introduced me to the stony stranger with the words: 'This is the little girl respecting whom I applied to you.'

He, for it was a man, turned his head slowly towards where I stood, and having examined me with the two inquisitive-looking grey eyes which twinkled under a pair of bushy brows, said solemnly, and in a bass voice: 'Her size is small: what is her age?'

'Ten years.'

'So much?' was the doubtful answer; and he prolonged his scrutiny for some minutes. Presently he addressed me:

'Your name, little girl?'

'Jane Eyre, sir.'

In uttering these words I looked up: he seemed to me a tall gentleman; but then I was very little: his features were large, and they and all the lines of his frame were equally harsh and prim.

'Well, Jane Eyre, and are you a good child?'

Impossible to reply to this in the affirmative: my little world held a contrary opinion: I was silent. Mrs. Reed answered for me by an expressive shake of the head, adding soon, 'Perhaps the less said on that subject the better, Mr. Brocklehurst.'

'Sorry indeed to hear it! she and I must have some talk;' and bending from the perpendicular, he installed his person in the arm-chair, opposite Mrs. Reed's. 'Come here,' he said.

I stepped across the rug; he placed me square and straight before him. What a face he had, now that it was almost on a level with mine! What a great nose! and what a mouth! and what large prominent teeth!

'No sight so sad as that of a naughty child,' he began, 'especially a naughty little girl. Do you know where the wicked go after death?'

'They go to hell,' was my ready and orthodox answer.

'And what is hell? Can you tell me that?'

'A pit full of fire.'

'And should you like to fall into that pit, and to be burning there for ever?'

'No, sir.'

'What must you do to avoid it?'

I deliberated a moment; my answer, when it did come, was objectionable: 'I must keep in good health and not die.'

'How can you keep in good health? Children younger than you die daily. I buried a little child of five years old only a day or two since,—a good little child, whose soul is now in heaven. It is to be feared the same could not be said of you, were you to be called hence.'

Not being in a condition to remove his doubt, I only cast my eyes down on the two large feet planted on the rug, and sighed, wishing myself far enough away.

'I hope that sigh is from the heart, and that you repent of ever having been the occasion of discomfort to your excellent benefactress.'

'Benefactress! benefactress!' said I, inwardly: 'they all call Mrs. Reed my benefactress; if so, a benefactress is a disagreeable thing.'

'Do you say your prayers night and morning?' continued my interrogator.

'Yes, sir.'

'Do you read your Bible?'

'Sometimes.'

'With pleasure? Are you fond of it?'

'I like Revelations, and the book of Daniel, and Genesis and Samuel, and a little bit of Exodus, and some parts of Kings and Chronicles, and Job and Jonah.'

'And the Psalms? I hope you like them?'

'No, sir.'

'No? Oh, shocking! I have a little boy, younger than you, who knows six Psalms by heart: and when you ask him which he would rather have, a gingerbread-nut to eat, or a verse of a Psalm to learn he says: "Oh! the verse of a Psalm! angels sing Psalms," says he; "I wish to be a little angel here below;" he then gets two nuts in recompense for his infant piety.'

'Psalms are not interesting,' I remarked.

'That proves you have a wicked heart; and you must pray to God to change it: to give you a new and clean one: to take away your heart of stone and give you a heart of flesh.'

I was about to propound a question, touching the manner in which that operation of changing my heart was to be performed, when Mrs. Reed interposed, telling me to sit down; she then proceeded to carry on the conversation herself.

'Mr. Brocklehurst, I believe I intimated in the letter which I wrote to you three weeks ago, that this little girl has not quite the character

and disposition I could wish: should you admit her into Lowood school, I should be glad if the superintendent and teachers were requested to keep a strict eye on her, and above all, to guard against her worst fault, a tendency to deceit. I mention this in your hearing, Jane, that you may not attempt to impose on Mr. Brocklehurst.'

Well might I dread, well might I dislike Mrs. Reed; for it was her nature to wound me cruelly: never was I happy in her presence: however carefully I obeyed, however strenuously I strove to please her, my efforts were still repulsed and repaid by such sentences as the above. Now, uttered before a stranger, the accusation cut me to the heart: I dimly perceived that she was already obliterating hope from the new phase of existence which she destined me to enter; I felt, though I could not have expressed the feeling, that she was sowing aversion and unkindness along my future path; I saw myself transformed under Mr. Brocklehurst's eye into an artful noxious child, and what could I do to remedy the injury?

'Nothing, indeed,' thought I, as I struggled to repress a sob, and hastily wiped away some tears, the impotent evidences of my anguish.

'Deceit is, indeed, a sad fault in a child,' said Mr. Brocklehurst; 'it is akin to falsehood, and all liars will have their portion in the lake burning with fire and brimstone: she shall, however, be watched, Mrs. Reed; I will speak to Miss Temple and the teachers.'

'I should wish her to be brought up in a manner suiting her prospects,' continued my benefactress; 'to be made useful, to be kept humble: as for the vacations, she will, with your permission, spend them always at Lowood.'

'Your decisions are perfectly judicious, madam,' returned Mr. Brocklehurst. 'Humility is a Christian grace, and one peculiarly appropriate to the pupils of Lowood: I, therefore, direct that especial care shall be bestowed on its cultivation amongst them. I have studied how best to mortify in them the worldly sentiment of pride; and, only the other day, I had a pleasing proof of my success. My second daughter, Augusta, went with her mamma to visit the school, and on her return she exclaimed: "Oh, dear papa, how quiet and plain all the girls at Lowood look; with their hair combed behind their ears, and their long pinafores, and those little holland pockets outside their frocks—they are almost like poor people's children! and," said she, "they looked at my dress and mamma's, as if they had never seen a silk gown before."

'This is the state of things I quite approve.' returned Mrs. Reed; 'had I sought all England over, I could scarcely have found a system more exactly fitting a child like Jane Eyre. Consistency, my dear Mr. Brocklehurst; I advocate consistency in all things.'

'Consistency, madam, is the first of Christian duties; and it has been observed in every arrangement connected with the establishment of Lowood: plain fare, simple attire, unsophisticated accommodations,

hardy and active habits; such is the order of the day in the house and its inhabitants.'

'Quite right, sir. I may then depend upon this child being received as a pupil at Lowood, and there being trained in conformity to her position and prospects?'

'Madam, you may: she shall be placed in that nursery of chosen plants—and I trust she will show herself grateful for the inestimable privilege of her election.'

'I will send her, then, as soon as possible, Mr. Brocklehurst; for, I assure you, I feel anxious to be relieved of a responsibility that was becoming too irksome.'

'No doubt, no doubt, madam, and now I wish you good morning. I shall return to Brocklehurst Hall in the course of a week or two: my good friend, the Archdeacon, will not permit me to leave him sooner. I shall send Miss Temple notice that she is to expect a new girl, so that there will be no difficulty about receiving her. Good-bye.'

'Good-bye, Mr. Brocklehurst; remember me to Mrs. and Miss Brocklehurst, and to Augusta and Theodore, and Master Broughton Brocklehurst.'

'I will, madam. Little girl, here is a book entitled the "Child's Guide"; read it with prayer, especially that part containing "an account of the awfully sudden death of Martha G——, a naughty child addicted to falsehood and deceit." '³

With these words Mr. Brocklehurst put into my hand a thin pamphlet sewn in a cover, and having rung for his carriage he departed.

Mrs. Reed and I were left alone: some minutes passed in silence: she was sewing, I was watching her. Mrs. Reed might be at that time some six or seven and thirty; she was a woman of robust frame, square-shouldered and strong-limbed, not tall, and, though stout, not obese: she had a somewhat large face, the under-jaw being much developed and very solid; her brow was low, her chin large and prominent, mouth and nose sufficiently regular; under her light eyebrows glimmered an eye devoid of ruth; her skin was dark and opaque, her hair nearly flaxen; her constitution was sound as a bell—illness never came near her; she was an exact, clever manager, her household and tenantry were thoroughly under her control; her children, only, at times defied her authority, and laughed it to scorn; she dressed well, and had a presence and port calculated to set off handsome attire.

Sitting on a low stool, a few yards from her arm-chair, I examined her figure; I perused her features. In my hand I held the tract containing the sudden death of the Liar: to which narrative my attention had been pointed as to an appropriate warning. What had just passed; what Mrs. Reed had said concerning me to Mr. Brocklehurst; the whole tenor

3. The Reverend William Carus Wilson, founder of the school for clergy daughters attended by Charlotte and three of her sisters, published a monthly magazine, *The Children's Friend*.

of their conversation, was recent, raw, and stinging in my mind; I had felt every word as acutely as I had heard it plainly, and a passion of resentment fomented now within me.

Mrs. Reed looked up from her work; her eye settled on mine, her fingers at the same time suspended their nimble movements.

'Go out of the room; return to the nursery,' was her mandate. My look or something else must have struck her as offensive, for she spoke with extreme, though suppressed irritation. I got up, I went to the door; I came back again; I walked to the window, across the room, then close up to her.

Speak I must; I had been trodden on severely, and must turn: but how? What strength had I to dart retaliation at my antagonist? I gathered my energies and launched them in this blunt sentence:—'I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I.'

Mrs. Reed's hands still lay on her work inactive: her eye of ice continued to dwell freezingly on mine.

'What more have you to say?' she asked, rather in the tone in which a person might address an opponent of adult age than such as is ordinarily used to a child.

That eye of hers, that voice stirred every antipathy I had. Shaking from head to foot, thrilled with ungovernable excitement, I continued:—'I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty.'

'How dare you affirm that, Jane Eyre?'

'How dare I, Mrs. Reed? How dare I? Because it is the *truth*. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back—roughly and violently thrust me back—into the red-room, and locked me up there, to my dying day; though I was in agony; though I cried out, while suffocating with distress, "Have mercy! Have mercy, aunt Reed!" And that punishment you made me suffer because your wicked boy struck me—knocked me down for nothing. I will tell anybody who asks me questions this exact tale. People think you a good woman, but you are bad; hard-hearted. *You are deceitful!*'

Ere I had finished this reply my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into unhoped-for liberty. Not without cause was this sentiment: Mrs. Reed looked

frightened; her work had slipped from her knee; she was lifting up her hands, rocking herself to and fro, and even twisting her face as if she would cry.

'Jane, you are under a mistake: what is the matter with you? Why do you tremble so violently? Would you like to drink some water?'

'No, Mrs. Reed.'

'Is there anything else you wish for, Jane? I assure you, I desire to be your friend.'

'Not you. You told Mr. Brocklehurst I had a bad character, a deceitful disposition; and I'll let everybody at Lowood know what you are, and what you have done.'

'Jane, you don't understand these things: children must be corrected for their faults.'

'Deceit is not my fault!' I cried out in a savage, high voice.

'But you are passionate, Jane, that you must allow: and now return to the nursery—there's a dear—and lie down a little.'

'I am not your dear; I cannot lie down: send me to school soon, Mrs. Reed, for I hate to live here.'

'I will indeed send her to school soon,' murmured Mrs. Reed, *sotto voce*; and gathering up her work, she abruptly quitted the apartment.

I was left there alone—winner of the field. It was the hardest battle I had fought, and the first victory I had gained: I stood awhile on the rug, where Mr. Brocklehurst had stood, and I enjoyed my conqueror's solitude. First, I smiled to myself and felt elate; but this fierce pleasure subsided in me as fast as did the accelerated throb of my pulses. A child cannot quarrel with its elders, as I had done; cannot give its furious feelings uncontrolled play, as I had given mine, without experiencing afterwards the pang of remorse and the chill of reaction. A ridge of lighted heath, alive, glancing, devouring, would have been a meet emblem of my mind when I accused and menaced Mrs. Reed: the same ridge, black and blasted after the flames are dead, would have represented as meetly my subsequent condition, when half an hour's silence and reflection had shown me the madness of my conduct, and the dreariness of my hatred and hating position.

Something of vengeance I had tasted for the first time; as aromatic wine it seemed, on swallowing, warm and racy: its after-flavour, metallic and corroding, gave me a sensation as if I had been poisoned. Willingly would I now have gone and asked Mrs. Reed's pardon; but I knew, partly from experience and partly from instinct, that was the way to make her repulse me with double scorn, thereby re-exciting every turbulent impulse of my nature.

I would fain exercise some better faculty than that of fierce speaking; fain find nourishment for some less fiendish feeling than that of sombre indignation. I took a book—some Arabian tales; I sat down and endeavoured to read. I could make no sense of the subject; my own

thoughts swam always between me and the page I had usually found fascinating. I opened the glass-door in the breakfast-room: the shrubbery was quite still: the black frost reigned, unbroken by sun or breeze, through the grounds. I covered my head and arms with the skirt of my frock, and went out to walk in a part of the plantation which was quite sequestered: but I found no pleasure in the silent trees, the falling fir-cones, the congealed relics of autumn, russet leaves, swept by past winds in heaps, and now stiffened together. I leaned against a gate, and looked into an empty field where no sheep were feeding, where the short grass was nipped and blanched. It was a very grey day; a most opaque sky, ‘onding on snaw,’⁴ canopied all; thence flakes fell at intervals, which settled on the hard path and on the hoary lea without melting. I stood, a wretched child enough, whispering to myself over and over again, ‘What shall I do?—what shall I do?’

All at once I heard a clear voice call, ‘Miss Jane! where are you? Come to lunch!’

It was Bessie, I knew well enough; but I did not stir; her light step came tripping down the path.

‘You naughty little thing!’ she said. ‘Why don’t you come when you are called?’

Bessie’s presence, compared with the thoughts over which I had been brooding, seemed cheerful; even though, as usual, she was somewhat cross. The fact is, after my conflict with and victory over Mrs. Reed, I was not disposed to care much for the nursemaid’s transitory anger; and I *was* disposed to bask in her youthful lightness of heart. I just put my two arms round her, and said, ‘Come, Bessie! don’t scold.’

The action was more frank and fearless than any I was habituated to indulge in: somehow it pleased her.

‘You are a strange child, Miss Jane,’ she said, as she looked down at me: ‘a little, roving, solitary thing: and you are going to school, I suppose?’

I nodded.

‘And won’t you be sorry to leave poor Bessie?’

‘What does Bessie care for me? She is always scolding me.’

‘Because you’re such a queer, frightened, shy, little thing. You should be bolder.’

‘What! to get more knocks?’

‘Nonsense! But you are rather put upon, that’s certain. My mother said, when she came to see me last week, that she would not like a little one of her own to be in your place. Now, come in, and I’ve some good news for you.’

‘I don’t think you have, Bessie.’

‘Child! what do you mean? What sorrowful eyes you fix on me! Well!

4. Appearing ready to snow.

but Missis and the young ladies and Master John are going out to tea this afternoon, and you shall have tea with me. I'll ask cook to bake you a little cake, and then you shall help me to look over your drawers; for I am soon to pack your trunk. Missis intends you to leave Gateshead in a day or two, and you shall choose what toys you like to take with you.'

'Bessie, you must promise not to scold me any more till I go.'

'Well, I will: but mind you are a very good girl, and don't be afraid of me. Don't start when I chance to speak rather sharply: it's so provoking.'

'I don't think I shall ever be afraid of you again, Bessie, because I have got used to you; and I shall soon have another set of people to dread.'

'If you dread them, they'll dislike you.'

'As you do, Bessie?'

'I don't dislike you, Miss; I believe I am fonder of you than of all the others.'

'You don't show it.'

'You little sharp thing! you've got quite a new way of talking. What makes you so venturesome and hardy?'

'Why, I shall soon be away from you, and besides——' I was going to say something about what had passed between me and Mrs. Reed; but on second thoughts I considered it better to remain silent on that head.

'And so you're glad to leave me?'

'Not at all, Bessie; indeed, just now I am rather sorry.'

'Just now! and rather! How coolly my little lady says it! I daresay now if I were to ask you for a kiss you wouldn't give it me: you'd say you'd *rather* not.'

'I'll kiss you and welcome: bend your head down.' Bessie stooped; we mutually embraced, and I followed her into the house quite comforted. That afternoon lapsed in peace and harmony; and in the evening Bessie told me some of her most enchanting stories, and sang me some of her sweetest songs. Even for me life had its gleams of sunshine.

Chapter V

Five o'clock had hardly struck on the morning of the 19th of January, when Bessie brought a candle into my closet, and found me already up and nearly dressed. I had risen half an hour before her entrance, and had washed my face, and put on my clothes by the light of a half-moon just setting, whose rays streamed through the narrow window near my crib. I was to leave Gateshead that day by a coach which passed the lodge gates at six A.M. Bessie was the only person yet risen; she had lit a fire in the nursery, where she now proceeded to make my breakfast.

Few children can eat when excited with the thoughts of a journey; nor could I. Bessie, having pressed me in vain to take a few spoonfuls of the boiled milk and bread she had prepared for me, wrapped up some biscuits in a paper and put them into my bag; then she helped me on with my pelisse¹ and bonnet, and wrapping herself in a shawl, she and I left the nursery. As we passed Mrs. Reed's bedroom, she said, 'Will you go in and bid Missis good-bye?'

'No, Bessie: she came to my crib last night when you were gone down to supper, and said I need not disturb her in the morning, or my cousins either; and she told me to remember that she had always been my best friend, and to speak of her and be grateful to her accordingly.'

'What did you say, Miss?'

'Nothing: I covered my face with the bed-clothes, and turned from her to the wall.'

'That was wrong, Miss Jane.'

'It was quite right, Bessie: your Missis has not been my friend: she has been my foe.'

'Oh, Miss Jane! don't say so!'

'Good-bye to Gateshead!' cried I, as we passed through the hall and went out at the front door.

The moon was set, and it was very dark; Bessie carried a lantern, whose light glanced on wet steps and gravel road sodden by a recent thaw. Raw and chill was the winter morning: my teeth chattered as I hastened down the drive. There was a light in the porter's lodge: when we reached it, we found the porter's wife just kindling her fire: my trunk, which had been carried down the evening before, stood corded at the door. It wanted but a few minutes of six, and shortly after that hour had struck the distant roll of wheels announced the coming coach; I went to the door, and watched its lamps approach rapidly through the gloom.

'Is she going by herself?' asked the porter's wife.

'Yes.'

'And how far is it?'

'Fifty miles.'

'What a long way! I wonder Mrs. Reed is not afraid to trust her so far alone.'

The coach drew up; there it was at the gates with its four horses and its top laden with passengers: the guard and coachman loudly urged haste; my trunk was hoisted up; I was taken from Bessie's neck, to which I clung with kisses.

'Be sure and take good care of her,' cried she to the guard, as he lifted me into the inside.

'Ay, ay!' was the answer: the door was slapped to, a voice exclaimed,

1. A long cloak with slits for the arms.

'All right,' and on we drove. Thus was I severed from Bessie and Gateshead: thus whirled away to unknown, and, as I then deemed, remote and mysterious regions.

I remember but little of the journey: I only know that the day seemed to me of a preternatural length, and that we appeared to travel over hundreds of miles of road. We passed through several towns, and in one, a very large one, the coach stopped; the horses were taken out, and the passengers alighted to dine. I was carried into an inn, where the guard wanted me to have some dinner; but, as I had no appetite, he left me in an immense room with a fireplace at each end, a chandelier pendent from the ceiling, and a little red gallery high up against the wall filled with musical instruments. Here I walked about for a long time, feeling very strange, and mortally apprehensive of some one coming in and kidnapping me; for I believed in kidnappers, their exploits having frequently figured in Bessie's fireside chronicles. At last the guard returned: once more I was stowed away in the coach, my protector mounted his own seat, sounded his hollow horn, and away we rattled over the 'stony street' of L——.

The afternoon came on wet and somewhat misty: as it waned into dusk I began to feel that we were getting very far indeed from Gateshead: we ceased to pass through towns; the country changed; great grey hills heaved up round the horizon: as twilight deepened we descended a valley, dark with wood, and long after night had overclouded the prospect I heard a wild wind rushing amongst trees.

Lulled by the sound, I at last dropped asleep: I had not long slumbered when the sudden cessation of motion awoke me; the coach-door was open, and a person like a servant was standing at it: I saw her face and dress by the light of the lamps.

'Is there a little girl called Jane Eyre here?' she asked. I answered 'Yes,' and was then lifted out; my trunk was handed down, and the coach instantly drove away.

I was stiff with long sitting, and bewildered with the noise and motion of the coach: gathering my faculties, I looked about me. Rain, wind, and darkness filled the air; nevertheless, I dimly discerned a wall before me and a door open in it; through this door I passed with my new guide: she shut and locked it behind her. There was now visible a house or houses—for the building spread far—with many windows, and lights burning in some; we went up a broad pebbly path, splashing wet, and were admitted at a door; then the servant led me through a passage into a room with a fire, where she left me alone.

I stood and warmed my numbed fingers over the blaze, then I looked round; there was no candle, but the uncertain light from the hearth showed, by intervals, papered walls, carpet, curtains; shining mahogany furniture: it was a parlour, not so spacious or splendid as the drawing-room at Gateshead, but comfortable enough. I was puzzling

to make out the subject of a picture on the wall, when the door opened, and an individual carrying a light entered; another followed close behind.

The first was a tall lady with dark hair, dark eyes, and a pale and large forehead; her figure was partly enveloped in a shawl, her countenance was grave, her bearing erect.

'The child is very young to be sent alone,' said she, putting her candle down on the table. She considered me attentively for a minute or two, then further added:

'She had better be put to bed soon; she looks tired: are you tired?' she asked, placing her hand on my shoulder.

'A little, ma'am.'

'And hungry too, no doubt: let her have some supper before she goes to bed, Miss Miller. Is this the first time you have left your parents to come to school, my little girl?'

I explained to her that I had no parents. She inquired how long they had been dead; then how old I was, what was my name, whether I could read, write, and sew a little: then she touched my cheek gently with her forefinger, and saying, 'She hoped I should be a good child,' dismissed me along with Miss Miller.

The lady I had left might be about twenty-nine; the one who went with me appeared some years younger: the first impressed me by her voice, look, and air. Miss Miller was more ordinary; ruddy in complexion, though a careworn countenance; hurried in gait and action, like one who had always a multiplicity of tasks on hand: she looked, indeed, what I afterwards found she really was, an under-teacher. Led by her, I passed from compartment to compartment, from passage to passage, of a large and irregular building; till, emerging from the total and somewhat dreary silence pervading that portion of the house we had traversed, we came upon the hum of many voices, and presently entered a wide, long room, with great deal tables, two at each end, on each of which burnt a pair of candles, and seated all round on benches a congregation of girls of every age, from nine or ten to twenty. Seen by the dim light of the dips, their number to me appeared countless, though not in reality exceeding eighty; they were uniformly dressed in brown stuff frocks of quaint fashion, and long holland pinafores.² It was the hour of study; they were engaged in conning over their to-morrow's task, and the hum I had heard was the combined result of their whispered repetitions.

Miss Miller signed to me to sit on a bench near the door, then walking up to the top of the long room, she cried out:

'Monitors, collect the lesson-books and put them away!'

Four tall girls arose from different tables, and going round, gathered

2. Holland was a linen fabric; Dickens in *Dombey and Son* (1848) described lighting fixtures wrapped in holland.

the books and removed them. Miss Miller again gave the word of command:

'Monitors, fetch the supper-trays!'

The tall girls went out, and returned presently, each bearing a tray, with portions of something, I knew not what, arranged thereon, and a pitcher of water and mug in the middle of each tray. The portions were handed round; those who liked took a draught of the water, the mug being common to all. When it came to my turn, I drank, for I was thirsty, but did not touch the food, excitement and fatigue rendering me incapable of eating: I now saw, however, that it was a thin oatén cake, shared into fragments.

The meal over, prayers were read by Miss Miller, and the classes filed off, two and two, upstairs. Overpowered by this time with weariness, I scarcely noticed what sort of a place the bedroom was; except that, like the schoolroom, I saw it was very long. To-night I was to be Miss Miller's bedfellow; she helped me to undress: when laid down I glanced at the long rows of beds, each of which was quickly filled with two occupants; in ten minutes the single light was extinguished; amidst silence and complete darkness, I fell asleep.

The night passed rapidly: I was too tired even to dream; I only once awoke to hear the wind rave in furious gusts, and the rain fall in torrents, and to be sensible that Miss Miller had taken her place by my side. When I again unclosed my eyes, a loud bell was ringing: the girls were up and dressing; day had not yet begun to dawn, and a rush-light or two burnt in the room. I too rose reluctantly; it was bitter cold, and I dressed as well as I could for shivering, and washed when there was a basin at liberty, which did not occur soon, as there was but one basin to six girls on the stands down the middle of the room. Again the bell rang: all formed in file, two and two, and in that order descended the stairs and entered the cold and dimly-lit schoolroom: here prayers were read by Miss Miller; afterwards she called out:—'Form classes!'

A great tumult succeeded for some minutes, during which Miss Miller repeatedly exclaimed, 'Silence!' and 'Order!' When it subsided, I saw them all drawn up in four semicircles, before four chairs, placed at the four tables; all held books in their hands, and a great book, like a Bible, lay on each table, before the vacant seat. A pause of some seconds succeeded, filled up by the low, vague hum of numbers; Miss Miller walked from class to class, hushing this indefinite sound.

A distant bell tinkled: immediately three ladies entered the room, each walked to a table and took her seat; Miss Miller assumed the fourth vacant chair, which was that nearest the door, and around which the smallest of the children were assembled: to this inferior class I was called, and placed at the bottom of it.

Business now began: the day's Collect³ was repeated, then certain texts of Scripture were said, and to these succeeded a protracted reading of chapters in the Bible, which lasted an hour. By the time that exercise was terminated day had fully dawned. The indefatigable bell now sounded for the fourth time: the classes were marshalled and marched into another room to breakfast: how glad I was to behold a prospect of getting something to eat! I was now nearly sick from inanition, having taken so little the day before.

The refectory was a great, low-ceiled, gloomy room; on two long tables smoked basins of something hot, which, however, to my dismay, sent forth an odour far from inviting. I saw a universal manifestation of discontent when the fumes of the repast met the nostrils of those destined to swallow it: from the van of the procession, the tall girls of the first class, rose the whispered words:—'Disgusting! The porridge is burnt again!'

'Silence!' ejaculated a voice; not that of Miss Miller, but one of the upper teachers, a little and dark personage, smartly dressed, but of somewhat morose aspect, who installed herself at the top of one table, while a more buxom lady presided at the other. I looked in vain for her I had first seen the night before; she was not visible: Miss Miller occupied the foot of the table where I sat, and a strange, foreign looking, elderly lady, the French teacher, as I afterwards found, took the corresponding seat at the other board. A long grace was said and a hymn sung; then a servant brought in some tea for the teachers, and the meal began.

Ravenous, and now very faint, I devoured a spoonful or two of my portion without thinking of its taste; but the first edge of hunger blunted, I perceived I had got in hand a nauseous mess: burnt porridge is almost as bad as rotten potatoes; famine itself soon sickens over it. The spoons were moved slowly: I saw each girl taste her food and try to swallow it; but in most cases the effort was soon relinquished. Breakfast was over, and none had breakfasted. Thanks being returned for what we had not got, and a second hymn chanted, the refectory was evacuated for the schoolroom. I was one of the last to go out, and in passing the tables, I saw one teacher take a basin of the porridge and taste it; she looked at the others; all their countenances expressed displeasure, and one of them, the stout one, whispered:—'Abominable stuff! How shameful!'

A quarter of an hour passed before lessons again began, during which the schoolroom was in a glorious tumult; for that space of time, it seemed to be permitted to talk loud and more freely, and they used their privilege. The whole conversation ran on the breakfast, which one and all abused roundly. Poor things! it was the sole consolation they

3. The prayer for the day in the Anglican liturgical calendar; here it was clearly the morning prayer on a weekday.

had. Miss Miller was now the only teacher in the room: a group of great girls standing about her, spoke with serious and sullen gestures. I heard the name of Mr. Brocklehurst pronounced by some lips; at which Miss Miller shook her head disapprovingly; but she made no great effort to check the general wrath: doubtless she shared in it.

A clock in the schoolroom struck nine; Miss Miller left her circle, and standing in the middle of the room, cried:—‘Silence! To your seats!’

Discipline prevailed: in five minutes the confused throng was resolved into order, and comparative silence quelled the Babel clamour of tongues. The upper teachers now punctually resumed their posts: but still, all seemed to wait. Ranged on benches down the sides of the room, the eighty girls sat motionless and erect: a quaint assemblage they appeared, all with plain locks combed from their faces, not a curl visible; in brown dresses, made high and surrounded by a narrow tucker about the throat, with little pockets of holland (shaped something like a Highlander’s purse) tied in front of their frocks, and destined to serve the purpose of a work-bag: all too wearing woollen stockings and country-made shoes, fastened with brass buckles. Above twenty of those clad in this costume were full-grown girls, or rather young women; it suited them ill, and gave an air of oddity even to the prettiest.

I was still looking at them, and also at intervals examining the teachers—none of whom precisely pleased me; for the stout one was a little coarse, the dark one not a little fierce, the foreigner harsh and grotesque, and Miss Miller, poor thing! looked purple, weatherbeaten, and overworked—when, as my eye wandered from face to face, the whole school rose simultaneously, as if moved by a common spring.

What was the matter? I had heard no order given: I was puzzled. Ere I had gathered my wits, the classes were again seated: but as all eyes were now turned to one point, mine followed the general direction, and encountered the personage who had received me last night. She stood at the bottom of the long room, on the hearth; for there was a fire at each end: she surveyed the two rows of girls silently and gravely. Miss Miller approaching, seemed to ask her a question, and having received her answer, went back to her place, and said aloud,—‘Monitor of the first class, fetch the globes!’

While the direction was being executed, the lady consulted moved slowly up the room. I suppose I have a considerable organ of Veneration,⁴ for I retain yet the sense of admiring awe with which my eyes traced her steps. Seen now, in broad daylight, she looked tall, fair, and

4. This is the first of a number of references to phrenology, the popular practice of identifying qualities of individual character from the shape of various parts (“organs”) of the skull. Together with physiognomy, which relied on the face or countenance as an index of character, phrenology furthered confidence in the visual interpretation of human nature.

shapely; brown eyes, with a benignant light in their irids, and a fine pencilling of long lashes round, relieved the whiteness of her large front; on each of her temples her hair, of a very dark brown, was clustered in round curls, according to the fashion of those times, when neither smooth bands nor long ringlets were in vogue; her dress, also in the mode of the day, was of purple cloth, relieved by a sort of Spanish trimming of black velvet; a gold watch (watches were not so common then as now) shone at her girdle. Let the reader add, to complete the picture, refined features; a complexion, if pale, clear; and a stately air and carriage, and he will have, at least, as clearly as words can give it, a correct idea of the exterior of Miss Temple—Maria Temple, as I afterwards saw the name written in a prayer-book entrusted to me to carry to church.

The superintendent of Lowood (for such was this lady) having taken her seat before a pair of globes placed on one of the tables, summoned the first class round her, and commenced giving a lesson in geography; the lower classes were called by the teachers: repetitions in history, grammar, &c., went on for an hour; writing and arithmetic succeeded, and music lessons were given by Miss Temple to some of the elder girls. The duration of each lesson was measured by the clock, which at last struck twelve. The superintendent rose:—‘I have a word to address to the pupils,’ said she.

The tumult of cessation from lessons was already breaking forth, but it sank at her voice. She went on:—‘You had this morning a breakfast which you could not eat; you must be hungry. I have ordered that a lunch of bread and cheese shall be served to all.’

The teachers looked at her with a sort of surprise.

‘It is to be done on my responsibility,’ she added, in an explanatory tone to them, and immediately afterwards left the room.

The bread and cheese was presently brought in and distributed, to the high delight and refreshment of the whole school. The order was now given, ‘To the garden!’ Each put on a coarse straw bonnet, with strings of coloured calico, and a cloak of grey frieze. I was similarly equipped, and, following the stream, I made my way into the open air.

The garden was a wide inclosure, surrounded with walls so high as to exclude every glimpse of prospect; a covered verandah ran down one side, and broad walks bordered a middle space divided into scores of little beds: these beds were assigned as gardens for the pupils to cultivate, and each bed had an owner. When full of flowers they would doubtless look pretty; but now, at the latter end of January, all was wintry blight and brown decay. I shuddered as I stood and looked around me: it was an inclement day for outdoor exercise; not positively rainy, but darkened by a drizzling yellow fog; all underfoot was still soaking wet with the floods of yesterday. The stronger among the girls ran about and engaged in active games, but sundry pale and thin ones

herded together for shelter and warmth in the verandah; and amongst these, as the dense mist penetrated to their shivering frames, I heard frequently the sound of a hollow cough.

As yet I had spoken to no one, nor did anybody seem to take notice of me; I stood lonely enough: but to that feeling of isolation I was accustomed; it did not oppress me much. I leant against a pillar of the verandah, drew my grey mantle close about me, and trying to forget the cold which nipped me without, and the unsatisfied hunger which gnawed me within, delivered myself up to the employment of watching and thinking. My reflections were too undefined and fragmentary to merit record: I hardly yet knew where I was; Gateshead and my past life seemed floated away to an immeasurable distance; the present was vague and strange, and of the future I could form no conjecture. I looked round the convent-like garden, and then up at the house; a large building, half of which seemed grey and old, the other half quite new. The new part, containing the schoolroom and dormitory, was lit by mullioned and latticed windows, which gave it a church-like aspect: a stone tablet over the door, bore this inscription:—

LOWOOD INSTITUTION.

THIS PORTION WAS REBUILT A.D.—, BY NAOMI BROCKLEHURST,
OF BROCKLEHURST HALL, IN THIS COUNTY.

'Let your light so shine before men that they may see
your good works, and glorify your Father
which is in heaven.'—ST. MATT. v. 16.

I read these words over and over again: I felt that an explanation belonged to them, and was unable fully to penetrate their import. I was still pondering the signification of 'Institution,' and endeavouring to make out a connection between the first words and the verse of Scripture, when the sound of a cough close behind me, made me turn my head. I saw a girl sitting on a stone bench near; she was bent over a book, on the perusal of which she seemed intent: from where I stood I could see the title—it was 'Rasselas';⁵ a name that struck me as strange, and consequently attractive. In turning a leaf she happened to look up, and I said to her directly:—'Is your book interesting?' I had already formed the intention of asking her to lend it to me some day.

'I like it,' she answered, after a pause of a second or two, during which she examined me.

'What is it about?' I continued. I hardly know where I found the hardihood thus to open a conversation with a stranger; the step was contrary to my nature and habits: but I think her occupation touched a chord of sympathy somewhere; for I too liked reading, though of a

5. Samuel Johnson's moralistic novel, *The History of Rasselas, Prince of Abyssinia* (1759), concluded that human happiness was elusive and the best course was resignation to that sad fact.

frivolous and childish kind; I could not digest or comprehend the serious or substantial.

'You may look at it,' replied the girl, offering me the book.

I did so; a brief examination convinced me that the contents were less taking than the title: 'Rasselas' looked dull to my trifling taste; I saw nothing about fairies, nothing about genii; no bright variety seemed spread over the closely printed pages. I returned it to her; she received it quietly, and without saying anything she was about to relapse into her former studious mood: again I ventured to disturb her: —'Can you tell me what the writing on that stone over the door means? What is Lowood Institution?'

'This house where you are come to live.'

'And why do they call it Institution? Is it in any way different from other schools?'

'It is partly a charity-school: you and I, and all the rest of us, are charity children. I suppose you are an orphan: are not either your father or your mother dead?'

'Both died before I can remember.'

'Well, all the girls here have lost either one or both parents, and this is called an institution for educating orphans.'

'Do we pay no money? Do they keep us for nothing?'

'We pay, or our friends pay, fifteen pounds a year for each.'

'Then why do they call us charity children?'

'Because fifteen pounds is not enough for board and teaching, and the deficiency is supplied by subscription.'

'Who subscribes?'

'Different benevolent-minded ladies and gentlemen in this neighbourhood and in London.'

'Who was Naomi Brocklehurst?'

'The lady who built the new part of this house as that tablet records, and whose son overlooks and directs everything here.'

'Why?'

'Because he is treasurer and manager of the establishment.'

'Then this house does not belong to that tall lady who wears a watch, and who said we were to have some bread and cheese.'

'To Miss Temple? Oh, no! I wish it did: she has to answer to Mr. Brocklehurst for all she does. Mr. Brocklehurst buys all our food and all our clothes.'

'Does he live here?'

'No—two miles off, at a large hall.'

'Is he a good man?'

'He is a clergyman, and is said to do a great deal of good.'

'Did you say that tall lady was called Miss Temple?'

'Yes.'

'And what are the other teachers called?'

'The one with red cheeks is called Miss Smith; she attends to the work, and cuts out—for we make our own clothes, our frocks, and pelisses, and everything; the little one with black hair is Miss Scatcherd; she teaches history and grammar, and hears the second class repetitions; and the one who wears a shawl, and has a pocket-handkerchief tied to her side with a yellow riband, is Madame Pierrot: she comes from Lisle, in France, and teaches French.'

'Do you like the teachers?'

'Well enough.'

'Do you like the little black one, and the Madame ——?—I cannot pronounce her name as you do.'

'Miss Scatcherd is hasty—you must take care not to offend her; Madame Pierrot is not a bad sort of person.'

'But Miss Temple is the best—isn't she?'

'Miss Temple is very good, and very clever: she is above the rest, because she knows far more than they do.'

'Have you been long here?'

'Two years.'

'Are you an orphan?'

'My mother is dead.'

'Are you happy here?'

'You ask rather too many questions. I have given you answers enough for the present: now I want to read.'

But at the moment the summons sounded for dinner: all re-entered the house. The odour which now filled the refectory was scarcely more appetising than that which had regaled our nostrils at breakfast: the dinner was served in two huge tin-plated vessels, whence rose a strong steam redolent of rancid fat. I found the mess to consist of indifferent potatoes and strange shreds of rusty meat, mixed and cooked together. Of this preparation a tolerably abundant plateful was apportioned to each pupil. I ate what I could, and wondered within myself whether every day's fare would be like this.

After dinner, we immediately adjourned to the schoolroom: lessons recommenced, and were continued till five o'clock.

The only marked event of the afternoon was, that I saw the girl with whom I had conversed in the verandah, dismissed in disgrace, by Miss Scatcherd, from a history class, and sent to stand in the middle of the large schoolroom. The punishment seemed to me in a high degree ignominious, especially for so great a girl—she looked thirteen or upwards. I expected she would show signs of great distress and shame; but to my surprise she neither wept nor blushed: composed, though grave, she stood, the central mark of all eyes. 'How can she bear it so quietly—so firmly?' I asked of myself. 'Were I in her place, it seems to me I should wish the earth to open and swallow me up. She looks as if she were thinking of something beyond her punishment—beyond

her situation: of something not round her nor before her. I have heard of day-dreams—is she in a day-dream now? Her eyes are fixed on the floor, but I am sure they do not see it—her sight seems turned in, gone down into her heart: she is looking at what she can remember, I believe; not at what is really present. I wonder what sort of a girl she is—whether good or naughty?

Soon after five P.M. we had another meal, consisting of a small mug of coffee, and half a slice of brown bread. I devoured my bread and drank my coffee with relish; but I should have been glad of as much more—I was still hungry. Half an hour's recreation succeeded, then study: then the glass of water and the piece of oatcake, prayers and bed. Such was my first day at Lowood.

Chapter VI

The next day commenced as before, getting up and dressing by rush-light; but this morning we were obliged to dispense with the ceremony of washing: the water in the pitchers was frozen. A change had taken place in the weather the preceding evening, and a keen north-east wind, whistling through the crevices of our bedroom windows all night long, had made us shiver in our beds, and turned the contents of the ewers to ice.

Before the long hour and a half of prayers and Bible reading was over, I felt ready to perish with cold. Breakfast-time came at last, and this morning the porridge was not burnt; the quality was eatable, the quantity small; how small my portion seemed! I wished it had been doubled.

In the course of the day I was enrolled a member of the fourth class, and regular tasks and occupations were assigned me: hitherto, I had only been a spectator of the proceedings at Lowood, I was now to become an actor therein. At first, being little accustomed to learn by heart, the lessons appeared to me both long and difficult: the frequent change from task to task, too, bewildered me; and I was glad, when, about three o'clock in the afternoon, Miss Smith put into my hands a border of muslin two yards long, together with needle, thimble, &c., and sent me to sit in a quiet corner of the schoolroom, with directions to hem the same. At that hour most of the others were sewing likewise; but one class still stood round Miss Scatcherd's chair reading, and as all was quiet, the subject of their lessons could be heard, together with the manner in which each girl acquitted herself, and the animadversions or commendations of Miss Scatcherd on the performance. It was English history: among the readers, I observed my acquaintance of the verandah: at the commencement of the lesson, her place had been at the top of the class, but for some error of pronunciation or some inattention to stops, she was suddenly sent to the very bottom. Even in

that obscure position, Miss Scatcherd continued to make her an object of constant notice: she was continually addressing to her such phrases as the following:—

‘Burns’ (such it seems was her name: the girls here were all called by their surnames, as boys are elsewhere), ‘Burns, you are standing on the side of your shoe, turn your toes out immediately.’ ‘Burns, you poke your chin out most unpleasantly, draw it in.’ ‘Burns, I insist on your holding your head up: I will not have you before me in that attitude,’ &c., &c.

A chapter having been read through twice, the books were closed and the girls examined. The lesson had comprised part of the reign of Charles I., and there were sundry questions about tonnage and poundage, and ship-money, which most of them appeared unable to answer; still, every little difficulty was solved instantly when it reached Burns: her memory seemed to have retained the substance of the whole lesson, and she was ready with answers on every point. I kept expecting that Miss Scatcherd would praise her attention; but, instead of that, she suddenly cried out:—

‘You dirty, disagreeable girl! you have never cleaned your nails this morning!’

Burns made no answer: I wondered at her silence.

‘Why,’ thought I, ‘does she not explain that she could neither clean her nails nor wash her face, as the water was frozen?’

My attention was now called off by Miss Smith desiring me to hold a skein of thread: while she was winding it, she talked to me from time to time, asking whether I had ever been at school before, whether I could mark, stitch, knit, &c.; till she dismissed me, I could not pursue my observations on Miss Scatcherd’s movements. When I returned to my seat, that lady was just delivering an order, of which I did not catch the import; but Burns immediately left the class, and, going into the small inner room where the books were kept, returned in half a minute, carrying in her hand a bundle of twigs tied together at one end. This ominous tool she presented to Miss Scatcherd with a respectful curtsey; then she quietly, and without being told, unloosed her pinafore, and the teacher instantly and sharply inflicted on her neck a dozen strokes with the bunch of twigs. Not a tear rose to Burns’ eye; and, while I paused from my sewing, because my fingers quivered at this spectacle with a sentiment of unavailing and impotent anger, not a feature of her pensive face altered its ordinary expression.

‘Hardened girl!’ exclaimed Miss Scatcherd; ‘nothing can correct you of your slatternly habits: carry the rod away.’

Burns obeyed: I looked at her narrowly as she emerged from the book-closet; she was just putting back her handkerchief into her pocket, and the trace of a tear glistened on her thin cheek.

The play-hour in the evening I thought the pleasantest fraction of

the day at Lowood: the bit of bread, the draught of coffee swallowed at five o'clock had revived vitality, if it had not satisfied hunger; the long restraint of the day was slackened; the schoolroom felt warmer than in the morning—its fires being allowed to burn a little more brightly to supply, in some measure, the place of candles, not yet introduced; the ruddy gloaming, the licensed uproar, the confusion of many voices, gave one a welcome sense of liberty.

On the evening of the day on which I had seen Miss Scatcherd flog her pupil, Burns, I wandered as usual among the forms and tables and laughing groups without a companion, yet not feeling lonely; when I passed the windows, I now and then lifted a blind and looked out; it snowed fast, a drift was already forming against the lower panes; putting my ear close to the window, I could distinguish from the gleeful tumult within, the disconsolate moan of the wind outside.

Probably, if I had lately left a good home and kind parents, this would have been the hour when I should most keenly have regretted the separation: that wind would then have saddened my heart; this obscure chaos would have disturbed my peace: as it was, I derived from both a strange excitement, and reckless and feverish, I wished the wind to howl more wildly, the gloom to deepen to darkness, and the confusion to rise to clamour.

Jumping over forms, and creeping under tables, I made my way to one of the fire-places: there, kneeling by the high wire fender, I found Burns, absorbed, silent, abstracted from all round her by the companionship of a book, which she read by the dim glare of the embers.

'Is it still "Rasselas"?' I asked, coming behind her.

'Yes,' she said, 'and I have just finished it.'

And in five minutes more she shut it up. I was glad of this.

'Now,' thought I, 'I can perhaps get her to talk.' I sat down by her on the floor.

'What if your name besides Burns?'

'Helen.'

'Do you come a long way from here?'

'I come from a place further north; quite on the borders of Scotland.'

'Will you ever go back?'

'I hope so; but nobody can be sure of the future.'

'You must wish to leave Lowood?'

'No: why should I? I was sent to Lowood to get an education; and it would be of no use going away until I have attained that object.'

'But that teacher, Miss Scatcherd, is so cruel to you?'

'Cruel? Not at all! She is severe: she dislikes my faults.'

'And if I were in your place I should dislike her; I should resist her; if she struck me with that rod, I should get it from her hand; I should break it under her nose.'

'Probably you would do nothing of the sort: but if you did, Mr.

Brocklehurst would expel you from the school; that would be a great grief to your relations. It is far better to endure patiently a smart which nobody feels but yourself, than to commit a hasty action whose evil consequences will extend to all connected with you; and, besides, the Bible bids us return good for evil.'

'But then it seems disgraceful to be flogged, and to be sent to stand in the middle of a room full of people; and you are such a great girl: I am far younger than you, and I could not bear it.'

'Yet it would be your duty to bear it, if you could not avoid it: it is weak and silly to say you *cannot bear* what it is your fate to be required to bear.'

I heard her with wonder: I could not comprehend this doctrine of endurance; and still less could I understand or sympathise with the forbearance she expressed for her chastiser. Still I felt that Helen Burns considered things by a light invisible to my eyes. I suspected she might be right and I wrong; but I would not ponder the matter deeply: like Felix, I put it off to a more convenient season.¹

'You say you have faults, Helen: what are they? To me you seem very good.'

'Then learn from me, not to judge by appearances: I am, as Miss Scatcherd said, slatternly; I seldom put, and never keep, things in order; I am careless; I forget rules; I read when I should learn my lessons; I have no method; and sometimes I say, like you, I cannot *bear* to be subjected to systematic arrangements. This is all very provoking to Miss Scatcherd, who is naturally neat, punctual, and particular.'

'And cross and cruel,' I added; but Helen Burns would not admit my addition: she kept silence.

'Is Miss Temple as severe to you as Miss Scatcherd?'

At the utterance of Miss Temple's name, a soft smile flitted over her grave face.

'Miss Temple is full of goodness: it pains her to be severe to any one, even the worst in the school; she sees my errors, and tells me of them gently; and, if I do anything worthy of praise, she gives me my meed liberally. One strong proof of my wretchedly defective nature is, that even her expostulations, so mild, so rational, have not influence to cure me of my faults; and even her praise, though I value it most highly, cannot stimulate me to continued care and foresight.'

'That is curious,' said I: 'it is so easy to be careful.'

'For *you* I have no doubt it is. I observed you in your class this morning, and saw you were closely attentive: your thoughts never seemed to wander while Miss Miller explained the lesson and questioned you. Now, mine continually rove away: when I should be listening to Miss Scatcherd, and collecting all she says with assiduity, often

1. Impressed by the Apostle Paul, this Roman governor of Judea delayed bringing him to trial for two years (Acts 24.24-27).

I lose the very sound of her voice; I fall into a sort of dream. Sometimes I think I am in Northumberland, and that the noises I hear round me are the bubbling of a little brook which runs through Deepden near our house;—then, when it comes to my turn to reply, I have to be wakened; and, having heard nothing of what was read for listening to the visionary brook, I have no answer ready.'

'Yet how well you replied this afternoon.'

'It was mere chance: the subject on which we had been reading had interested me. This afternoon, instead of dreaming of Deepden, I was wondering how a man who wished to do right could act so unjustly and unwisely as Charles the First sometimes did;² and I thought what a pity it was that, with his integrity and conscientiousness, he could see no farther than the prerogatives of the crown. If he had but been able to look to a distance, and see to what they call the spirit of the age was tending! Still, I like Charles—I respect him—I pity him, poor murdered king! Yes, his enemies were the worst: they shed blood they had no right to shed. How dared they kill him!'

Helen was talking to herself now: she had forgotten I could not very well understand her—that I was ignorant, or nearly so, of the subject she discussed. I recalled her to my level.

'And when Miss Temple teaches you, do your thoughts wander then?'

'No, certainly, not often; because Miss Temple has generally something to say which is newer than my own reflections: her language is singularly agreeable to me, and the information she communicates is often just what I wished to gain.'

'Well, then, with Miss Temple you are good?'

'Yes, in a passive way: I make no effort; I follow as inclination guides me. There is no merit in such goodness.'

'A great deal: you are good to those who are good to you. It is all I ever desire to be. If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way; they would never feel afraid, and so they would never alter, but would grow worse and worse. When we are struck at without a reason, we should strike back again very hard; I am sure we should—so hard as to teach the person who struck us never to do it again.'

'You will change your mind, I hope, when you grow older: as yet you are but a little untaught girl.'

'But I feel this, Helen: I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved.'

2. In 1629 Charles dismissed Parliament and began the "personal rule" that went on for more than ten years, and the allusion may also be to what he often called his worst decision, the trial and execution of a loyal supporter.

'Heathens and savage tribes hold that doctrine; but Christians and civilised nations disown it.'

'How? I don't understand.'

'It is not violence that best overcomes hate—nor vengeance that most certainly heals injury.'

'What then?'

'Read the New Testament, and observe what Christ says, and how he acts; make his word your rule, and his conduct your example.'

'What does he say?'

'Love your enemies; bless them that curse you; do good to them that hate you and spitefully use you.'³

'Then I should love Mrs. Reed, which I cannot do; I should bless her son John, which is impossible.'

In her turn, Helen Burns asked me to explain, and I proceeded forthwith to pour out, in my own way, the tale of my sufferings and resentments. Bitter and truculent when excited, I spoke as I felt, without reserve or softening.

Helen heard me patiently to the end: I expected she would then make a remark, but she said nothing.

'Well,' I asked impatiently, 'is not Mrs. Reed a hard-hearted, bad woman?'

'She has been unkind to you, no doubt; because, you see, she dislikes your cast of character, as Miss Scatcherd does mine: but how minutely you remember all she has done and said to you! What a singularly deep impression her injustice seems to have made on your heart! No ill-usage so brands its record on my feelings. Would you not be happier if you tried to forget her severity, together with the passionate emotions it excited? Life appears to me too short to be spent in nursing animosity, or registering wrongs. We are, and must be, one and all, burdened with faults in this world: but the time will soon come when, I trust, we shall put them off in putting off our corruptible bodies; when debasement and sin will fall from us with this cumbrous frame of flesh, and only the spark of the spirit will remain,—the impalpable principle of life and thought, pure as when it left the Creator to inspire the creature: whence it came it will return; perhaps again to be communicated to some being higher than man—perhaps to pass through gradations of glory, from the pale human soul to brighten to the seraph! Surely it will never, on the contrary, be suffered to degenerate from man to friend? No; I cannot believe that: I hold another creed; which no one ever taught me, and which I seldom mention; but in which I delight, and to which I cling: for it extends hope to all: it makes Eternity a rest—a mighty home, not a terror and an abyss. Besides, with this creed, I can so clearly distinguish between the criminal and his

crime; I can so sincerely forgive the first while I abhor the last: with this creed revenge never worries my heart, degradation never too deeply disgusts me, injustice never crushes me too low: I live in calm, looking to the end.'

Helen's head, always drooping, sank a little lower as she finished this sentence. I saw by her look she wished no longer to talk to me, but rather to converse with her own thoughts. She was not allowed much time for meditation: a monitor, a great rough girl, presently came up, exclaiming in a strong Cumberland accent,—

'Helen Burns, if you don't go and put your drawer in order, and fold up your work this minute, I'll tell Miss Scatcherd to come and look at it!'

Helen sighed as her reverie fled, and getting up, obeyed the monitor without reply as without delay.

Chapter VII

My first quarter at Lowood seemed an age; and not the golden age either: it comprised an irksome struggle with difficulties in habituating myself to new rules and unwonted tasks. The fear of failure in these points harassed me worse than the physical hardships of my lot; though these were no trifles.

During January, February, and part of March, the deep snows, and, after their melting, the almost impassable roads, prevented our stirring beyond the garden walls, except to go to church; but within these limits we had to pass an hour every day in the open air. Our clothing was insufficient to protect us from the severe cold: we had no boots, the snow got into our shoes and melted there; our ungloved hands became numbed and covered with chilblains, as were our feet: I remember well the distracting irritation I endured from this cause every evening, when my feet inflamed; and the torture of thrusting the swelled, raw, and stiff toes into my shoes in the morning. Then the scanty supply of food was distressing: with the keen appetites of growing children, we had scarcely sufficient to keep alive a delicate invalid. From this deficiency of nourishment resulted an abuse, which pressed hardly on the younger pupils: whenever the famished great girls had an opportunity, they would coax or menace the little ones out of their portion. Many a time I have shared between two claimants the precious morsel of brown bread distributed at tea-time; and after relinquishing to a third, half the contents of my mug of coffee, I have swallowed the remainder with an accompaniment of secret tears, forced from me by the exigency of hunger.

Sundays were dreary days in that wintry season. We had to walk two miles to Brocklebridge Church, where our patron officiated. We set out cold, we arrived at church colder: during the morning service we

became almost paralysed. It was too far to return to dinner, and an allowance of cold meat and bread, in the same penurious proportion observed in our ordinary meals, was served round between the services.

At the close of the afternoon service we returned by an exposed and hilly road, where the bitter winter wind, blowing over a range of snowy summits to the north, almost flayed the skin from our faces.

I can remember Miss Temple walking lightly and rapidly along our drooping line, her plaid cloak, which the frosty wind fluttered, gathered close about her, and encouraging us, by precept and example, to keep up our spirits, and march forward, as she said, 'like stalwart soldiers.' The other teachers, poor things, were generally themselves too much dejected to attempt the task of cheering others.

How we longed for the light and heat of a blazing fire when we got back! But, to the little ones at least, this was denied: each hearth in the schoolroom was immediately surrounded by a double row of great girls, and behind them the younger children crouched in groups, wrapping their starved¹ arms in their pinapores.

A little solace came at tea-time, in the shape of a double ration of bread—a whole, instead of a half, slice—with the delicious addition of a thin scrape of butter: it was the hebbomadal treat to which we all looked forward from Sabbath to Sabbath. I generally contrived to reserve a moiety of this bounteous repast for myself; but the remainder I was invariably obliged to part with.

The Sunday evening was spent in repeating, by heart, the Church Catechism, and the fifth, sixth, and seventh chapters of St. Matthew; and in listening to a long sermon, read by Miss Miller, whose irrepressible yawns attested her weariness. A frequent interlude of these performances was the enactment of the part of Eutychus by some half dozen of little girls; who, overpowered with sleep, would fall down, if not out of the third loft, yet off the fourth form, and be taken up half dead.² The remedy was, to thrust them forward into the centre of the schoolroom, and oblige them to stand there till the sermon was finished. Sometimes their feet failed them, and they sank together in a heap; they were then propped up with the monitors' high stools.

I have not yet alluded to the visits of Mr. Brocklehurst; and indeed that gentleman was from home during the greater part of the first month after my arrival; perhaps prolonging his stay with his friend the archdeacon: his absence was a relief to me. I need not say that I had my own reasons for dreading his coming: but come he did at last.

One afternoon (I had then been three weeks at Lowood), as I was sitting with a slate in my hand, puzzling over a sum in long division,

1. The *Oxford English Dictionary* cites this passage as an instance of the poetic and chiefly dialectic use of "starved" to mean "perished with cold."
2. The girls suffer punishment, but the unconscious Eutychus was embraced by Paul, who declared him alive, and the other listeners were comforted by the young man's survival (*Acts 20.9-12*).

my eyes, raised in abstraction to the window, caught sight of a figure just passing: I recognised almost instinctively that gaunt outline; and when two minutes after, all the school, teachers included, rose *en masse*, it was not necessary for me to look up in order to ascertain whose entrance they thus greeted. A long stride measured the school-room, and presently beside Miss Temple, who herself had risen, stood the same black column which had frowned on me so ominously from the hearth-rug of Gateshead. I now glanced sideways at this piece of architecture. Yes, I was right: it was Mr. Brocklehurst, buttoned up in a surtout, and looking longer, narrower, and more rigid than ever.

I had my own reasons for being dismayed at this apparition: too well I remembered the perfidious hints given by Mrs. Reed about my disposition, &c.; the promise pledged by Mr. Brocklehurst to apprise Miss Temple and the teachers of my vicious nature. All along I had been dreading the fulfilment of this promise—I had been looking out daily for the ‘Coming Man,’ whose information respecting my past life and conversation was to brand me as a bad child for ever: now there he was. He stood at Miss Temple’s side; he was speaking low in her ear: I did not doubt he was making disclosures of my villainy; and I watched her eye with painful anxiety, expecting every moment to see its dark orb turn on me a glance of repugnance and contempt. I listened too; and as I happened to be seated quite at the top of the room, I caught most of what he said: its import relieved me from immediate apprehension.

‘I suppose, Miss Temple, the thread I bought at Lowton will do; it struck me that it would be just of the quality for the calico chemises, and I sorted the needles to match. You may tell Miss Smith that I forgot to make a memorandum of the darning needles, but she shall have some papers sent in next week; and she is not, on any account, to give out more than one at a time to each pupil: if they have more, they are apt to be careless and lose them. And, oh ma’am! I wish the woollen stockings were better looked to!—when I was here last, I went into the kitchen-garden and examined the clothes drying on the line; there was a quantity of black hose in a very bad state of repair: from the size of the holes in them I was sure they had not been well mended from time to time.’

He paused.

‘Your directions shall be attended to, sir,’ said Miss Temple.

‘And, ma’am,’ he continued, ‘the laundress tells me some of the girls have two clean tuckers in the week: it is too much; the rules limit them to one.’

‘I think I can explain that circumstance, sir. Agnes and Catherine Johnstone were invited to take tea with some friends at Lowton last Thursday, and I gave them leave to put on clean tuckers for the occasion.’

Mr. Brocklehurst nodded.

'Well, for once it may pass; but please not to let the circumstance occur too often. And there is another thing which surprised me: I find, in settling accounts with the housekeeper, that a lunch, consisting of bread and cheese, has twice been served out to the girls during the past fortnight. How is this? I look over the regulations, and I find no such meal as lunch mentioned. Who introduced this innovation? and by what authority?'

'I must be responsible for the circumstance, sir,' replied Miss Temple: 'the breakfast was so ill-prepared that the pupils could not possibly eat it; and I dared not allow them to remain fasting till dinner-time.'

'Madam, allow me an instant. You are aware that my plan in bringing up these girls is, not to accustom them to habits of luxury and indulgence, but to render them hardy, patient, self-denying. Should any little accidental disappointment of the appetite occur, such as the spoiling of a meal, the under or the over dressing of a dish, the incident ought not to be neutralised by replacing with something more delicate the comfort lost, thus pampering the body and obviating the aim of this institution; it ought to be improved to the spiritual edification of the pupils, by encouraging them to evince fortitude under the temporary privation. A brief address on those occasions would not be mis-timed, wherein a judicious instructor would take the opportunity of referring to the sufferings of the primitive Christians; to the torments of martyrs; to the exhortations of our blessed Lord himself, calling upon his disciples to take up their cross and follow him; to his warnings that man shall not live by bread alone, but by every word that proceedeth out of the mouth of God; to his divine consolations, "if ye suffer hunger or thirst for my sake, happy are ye."³ Oh, madam, when you put bread and cheese, instead of burnt porridge, into these children's mouths, you may indeed feed their vile bodies, but you little think how you starve their immortal souls!'

Mr. Brocklehurst again paused—perhaps overcome by his feelings. Miss Temple had looked down when he first began to speak to her; but she now gazed straight before her, and her face, naturally pale as marble, appeared to be assuming also the coldness and fixity of that material; especially her mouth, closed as if it would have required a sculptor's chisel to open it, and her brow settled gradually into petrified severity.

Meantime, Mr. Brocklehurst, standing on the hearth with his hands behind his back, majestically surveyed the whole school. Suddenly his eye gave a blink, as if it had met something that either dazzled or

3. Brocklehurst quotes Christ's refusal to turn stones into bread when tempted in the wilderness by the devil (Matthew 4.4). The irony compounds as he takes liberty with Christ's admonition in the Sermon on the Mount, "Blessed are they which do hunger and thirst after righteousness: for they shall be filled" (Matthew 5.6).

shocked its pupil; turning, he said in more rapid accents than he had hitherto used:—‘Miss Temple, Miss Temple, what—*what* is that girl with curled hair? Red hair, ma’am, curled—curled all over?’ And extending his cane he pointed to the awful object, his hand shaking as he did so.

‘It is Julia Severn,’ replied Miss Temple, very quietly.

‘Julia Severn, ma’am! And why has she, or any other, curled hair? Why, in defiance of every precept and principle of this house, does she conform to the world so openly—here in an evangelical, charitable establishment—as to wear her hair one mass of curls?’

‘Julia’s hair curls naturally,’ returned Miss Temple, still more quietly.

‘Naturally! Yes, but we are not to conform to nature: I wish these girls to be the children of Grace: and why that abundance? I have again and again intimated that I desire the hair to be arranged closely, modestly, plainly. Miss Temple, that girl’s hair must be cut off entirely; I will send a barber to-morrow: and I see others who have far too much of the excrescence—that tall girl, tell her to turn round. Tell all the first form to rise up and direct their faces to the wall.’

Miss Temple passed her handkerchief over her lips, as if to smooth away the involuntary smile that curled them; she gave the order, however, and when the first class could take in what was required of them, they obeyed. Leaning a little back on my bench, I could see the looks and grimaces with which they commented on this manœuvre: it was a pity Mr. Brocklehurst could not see them too; he would perhaps have felt that, whatever he might do with the outside of the cup and platter, the inside was further beyond his interference than he imagined.⁴

He scrutinised the reverse of these living medals some five minutes, then pronounced sentence. These words fell like the knell of doom:—‘All those top-knots must be cut off.’

Miss Temple seemed to remonstrate.

‘Madam,’ he pursued, ‘I have a master to serve whose kingdom is not of this world: my mission is to mortify in these girls the lusts of the flesh; to teach them to clothe themselves with shamefacedness and sobriety, not with braided hair and costly apparel; and each of the young persons before us has a string of hair twisted in plaits which vanity itself might have woven: these, I repeat, must be cut off; think of the time wasted, of——’

Mr. Brocklehurst was here interrupted: three other visitors, ladies, now entered the room. They ought to have come a little sooner to have heard his lecture on dress, for they were splendidly attired in velvet, silk, and furs. The two younger of the trio (fine girls of sixteen and

4. Jane, drawing from Christ’s accusation that Pharisees lacked judgment, mercy, and faith, immediately recognizes the hypocrisy of Brocklehurst’s earlier cant about bodily and spiritual nourishment. “Hypocrites! for ye make clean the outside of the cup and of the platter, but within they are full of extortion and excess” (Matthew 23.25).

seventeen) had grey beaver hats, then in fashion, shaded with ostrich plumes, and from under the brim of this graceful head-dress fell a profusion of light tresses, elaborately curled; the elder lady was enveloped in a costly velvet shawl, trimmed with ermine, and she wore a false front of French curls.

These ladies were deferentially received by Miss Temple, as Mrs. and the Misses Brocklehurst, and conducted to seats of honour at the top of the room. It seems they had come in the carriage with their reverend relative, and had been conducting a rummaging scrutiny of the rooms upstairs, while he transacted business with the housekeeper, questioned the laundress, and lectured the superintendent. They now proceeded to address divers remarks and reproofs to Miss Smith, who was charged with the care of the linen and the inspection of the dormitories: but I had no time to listen to what they said; other matters called off and enchain'd my attention.

Hitherto, while gathering up the discourse of Mr. Brocklehurst and Miss Temple, I had not, at the same time, neglected precautions to secure my personal safety; which I thought would be effected, if I could only elude observation. To this end, I had sat well back on the form, and while seeming to be busy with my sum, had held my slate in such a manner as to conceal my face: I might have escaped notice, had not my treacherous slate somehow happened to slip from my hand and falling with an obtrusive crash, directly drawn every eye upon me; I knew it was all over now, and, as I stooped to pick up the two fragments of slate, I rallied my forces for the worst. It came.

'A careless girl!' said Mr. Brocklehurst, and immediately after—'It is the new pupil, I perceive.' And before I could draw breath, 'I must not forget I have a word to say respecting her.' Then aloud: how loud it seemed to me! 'Let the child who broke her slate, come forward!'

Of my own accord, I could not have stirred: I was paralysed: but the two great girls who sat on each side of me, set me on my legs and pushed me towards the dread judge, and then Miss Temple gently assisted me to his very feet, and I caught her whispered counsel,—'Don't be afraid, Jane, I saw it was an accident; you shall not be punished.'

The kind whisper went to my heart like a dagger.

'Another minute, and she will despise me for a hypocrite,' thought I; and an impulse of fury against Reed, Brocklehurst, and Co. bounded in my pulses at the conviction. I was no Helen Burns. 'Fetch that stool,' said Mr. Brocklehurst, pointing to a very high one from which a monitor had just risen: it was brought.

'Place the child upon it.'

And I was placed there, by whom I don't know: I was in no condition to note particulars: I was only aware that they had hoisted me up to the height of Mr. Brocklehurst's nose, that he was within a yard of me,

and that a spread of shot orange and purple silk pelisses, and a cloud of silvery plumage extended and waved below me.

Mr. Brocklehurst hemmed.

'Ladies,' said he, turning to his family; 'Miss Temple, teachers, and children, you all see this girl?'

Of course they did; for I felt their eyes directed like burning-glasses against my scorched skin.

'You see she is yet young; you observe she possesses the ordinary form of childhood; God has graciously given her the shape that he has given to all of us; no signal deformity points her out as a marked character. Who would think that the Evil One had already found a servant and agent in her? Yet such, I grieve to say, is the case.'

A pause—in which I began to steady the palsy of my nerves, and to feel that the Rubicon was passed;⁵ and that the trial, no longer to be shirked, must be firmly sustained.

'My dear children,' pursued the black marble clergyman, with pathos, 'this is a sad, a melancholy occasion; for it becomes my duty to warn you, that this girl, who might be one of God's own lambs, is a little castaway: not a member of the true flock, but evidently an interloper and an alien. You must be on your guard against her; you must shun her example: if necessary, avoid her company, exclude her from your sports, and shut her out from your converse. Teachers, you must watch her: keep your eyes on her movements, weigh well her words, scrutinise her actions, punish her body to save her soul: if, indeed, such salvation be possible, for (my tongue falters while I tell it) this girl, this child, the native of a Christian land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut—this girl is—a liar!'⁶

Now came a pause of ten minutes; during which I, by this time in perfect possession of my wits, observed all the female Brocklehursts produce their pocket-handkerchiefs and apply them to their optics, while the elderly lady swayed herself to and fro, and the two younger ones whispered, 'How shocking!'

Mr. Brocklehurst resumed.

'This I learned from her benefactress; from the pious and charitable lady who adopted her in her orphan state, reared her as her own daughter, and whose kindness, whose generosity the unhappy girl repaid by an ingratitude so bad, so dreadful, that at last her excellent patroness was obliged to separate her from her own young ones, fearful lest her vicious example should contaminate their purity: she has sent her here to be healed, even as the Jews of old sent their diseased to the troubled

5. She has made an irrevocable decision such as Julius Caesar took by crossing this boundary of Italy in a military campaign.

6. Referring to shibboleths of Hindu worship, Brocklehurst is denigrating Jane by holding her to be of less worth than a polytheistic Hindu. To many English, worship of Brahma and Jagannatha (Juggernaut) were the worst aspects of Hindu worship.

pool of Bethesda; and teachers, superintendent, I beg of you not to allow the waters to stagnate round her.⁷

With this sublime conclusion, Mr. Brocklehurst adjusted the top button of his surtout, muttered something to his family, who rose, bowed to Miss Temple, and then all the great people sailed in state from the room. Turning at the door, my judge said:—‘Let her stand half an hour longer on that stool, and let no one speak to her during the remainder of the day.’

There was I, then, mounted aloft: I, who had said I could not bear the shame of standing on my natural feet in the middle of the room, was now exposed to general view on a pedestal of infamy. What my sensations were, no language can describe: but just as they all rose, stifling my breath and constricting my throat, a girl came up and passed me: in passing, she lifted her eyes. What a strange light inspired them! What an extraordinary sensation that ray sent through me! How the new feeling bore me up! It was as if a martyr, a hero, had passed a slave or victim, and imparted strength in the transit. I mastered the rising hysteria, lifted up my head, and took a firm stand on the stool. Helen Burns asked some slight question about her work of Miss Smith, was chidden for the triviality of the inquiry, returned to her place, and smiled at me as she again went by. What a smile! I remember it now, and I know that it was the effluence of fine intellect, of true courage; it lit up her marked lineaments, her thin face, her sunken grey eye, like a reflection from the aspect of an angel. Yet at that moment Helen Burns wore on her arm ‘the untidy badge’; scarcely an hour ago I had heard her condemned by Miss Scatcherd to a dinner of bread and water on the morrow, because she had blotted an exercise in copying it out. Such is the imperfect nature of man! such spots are there on the disc of the clearest planet; and eyes like Miss Scatcherd’s can only see those minute defects, and are blind to the full brightness of the orb.

Chapter VIII

Ere the half-hour ended, five o’clock struck; school was dismissed and all were gone into the refectory to tea. I now ventured to descend: it was deep dusk; I retired into a corner and sat down on the floor. The spell by which I had been so far supported began to dissolve; reaction took place, and soon, so overwhelming was the grief that seized me, I sank prostrate with my face to the ground. Now I wept: Helen Burns was not here; nothing sustained me; left to myself I abandoned myself, and my tears watered the boards. I had meant to be so good, and to

7. As with other of his biblical references, Brocklehurst’s words may have a double edge. Like the Jerusalem sheep-market pool, Bethesda, Lowood has “a great multitude of impotent folk, of blind, halt, withered, waiting for the moving of the water”; there, going against Sabbatarian strictures, Christ healed a man who had suffered for thirty-eight years (John 5.2ff.).

do so much at Lowood: to make so many friends, to earn respect, and win affection. Already I had made visible progress: that very morning I had reached the head of my class; Miss Miller had praised me warmly; Miss Temple had smiled approbation; she had promised to teach me drawing, and to let me learn French, if I continued to make similar improvement two months longer: and then I was well-received by my fellow-pupils; treated as an equal by those of my own age, and not molested by any; now, here I lay again crushed and trodden on; and could I ever rise more?

'Never,' I thought; and ardently I wished to die. While sobbing out this wish in broken accents, some one approached: I started up—again Helen Burns was near me; the fading fires just showed her coming up the long, vacant room; she brought my coffee and bread.

'Come, eat something,' she said; but I put both away from me, feeling as if a drop or a crumb would have choked me in my present condition. Helen regarded me, probably with surprise: I could not now abate my agitation, though I tried hard; I continued to weep aloud. She sat down on the ground near me, embraced her knees with her arms, and rested her head upon them; in that attitude she remained silent as an Indian. I was the first who spoke:—'Helen, why do you stay with a girl whom everybody believes to be a liar?'

'Everybody, Jane? Why, there are only eighty people who have heard you called so, and the world contains hundreds of millions.'

'But what have I to do with millions? The eighty I know despise me.'

'Jane, you are mistaken: probably not one in the school either despises or dislikes you: many, I am sure, pity you much.'

'How can they pity me after what Mr. Brocklehurst said?'

'Mr. Brocklehurst is not a god: nor is he even a great and admired man: he is little liked here; he never took steps to make himself liked. Had he treated you as an especial favourite, you would have found enemies, declared or covert, all around you: as it is, the greater number would offer you sympathy if they dared. Teachers and pupils may look coldly on you for a day or two, but friendly feelings are concealed in their hearts; and if you persevere in doing well, these feelings will ere long appear so much the more evident for their temporary suppression. Besides, Jane,'—she paused.

'Well, Helen?' said I, putting my hand into hers: she chafed my fingers gently to warm them, and went on:—

'If all the world hated you, and believed you wicked, while your own conscience approved you, and absolved you from guilt, you would not be without friends.'

'No; I know I should think well of myself; but that is not enough: if others don't love me, I would rather die than live—I cannot bear to be solitary and hated, Helen. Look here; to gain some real affection

from you, or Miss Temple, or any other whom I truly love, I would willingly submit to have the bone of my arm broken, or to let a bull toss me, or to stand behind a kicking horse, and let it dash its hoof at my chest,'—

'Hush, Jane! you think too much of the love of human beings, you are too impulsive, too vehement: the sovereign hand that created your frame, and put life into it, has provided you with other resources than your feeble self, or than creatures feeble as you. Besides this earth, and besides the race of men, there is an invisible world and a kingdom of spirits: that world is round us, for it is everywhere; and those spirits watch us, for they are commissioned to guard us; and if we were dying in pain and shame, if scorn smote us on all sides, and hatred crushed us, angels see our tortures, recognise our innocence (if innocent we be: as I know you are of this charge which Mr. Brocklehurst has weakly and pompously repeated at second-hand from Mrs. Reed; for I read a sincere nature in your ardent eyes and on your clear front),¹ and God waits only the separation of spirit from flesh to crown us with a full reward. Why, then, should we ever sink overwhelmed with distress, when life is so soon over, and death is so certain an entrance to happiness—to glory?'

I was silent: Helen had calmed me; but in the tranquility she imparted there was an alloy of inexpressible sadness. I felt the impression of woe as she spoke, but I could not tell whence it came; and when, having done speaking, she breathed a little fast and coughed a short cough, I momentarily forgot my own sorrows to yield to a vague concern for her.

Resting my head on Helen's shoulder, I put my arms round her waist; she drew me to her, and we reposed in silence. We had not sat long thus, when another person came in. Some heavy clouds, swept from the sky by a rising wind, had left the moon bare; and her light, streaming in through a window near, shone full both on us and on the approaching figure, which we at once recognised as Miss Temple.

'I came on purpose to find you, Jane Eyre,' said she; 'I want you in my room; and as Helen Burns is with you, she may come too.'

We went; following the superintendent's guidance, we had to thread some intricate passages, and mount a staircase before we reached her apartment; it contained a good fire, and looked cheerful. Miss Temple told Helen Burns to be seated in a low arm-chair on one side of the hearth, and herself taking another, she called me to her side.

'Is it all over?' she asked, looking down at my face. 'Have you cried your grief away?'

'I am afraid I never shall do that.'

1. Helen here relies on features that physiognomy held to be expressive of character.

'Why?'

'Because I have been wrongly accused; and you, ma'am, and everybody else will now think me wicked.'

'We shall think you what you prove yourself to be, my child. Continue to act as a good girl, and you will satisfy me.'

'Shall I, Miss Temple?'

'You will,' said she, passing her arm round me. 'And now tell me who is the lady whom Mr. Brocklehurst called your benefactress?'

'Mrs. Reed, my uncle's wife. My uncle is dead, and left me to her care.'

'Did she not, then, adopt you of her own accord?'

'No, ma'am; she was sorry to have to do it: but my uncle, as I have often heard the servants say, got her to promise before he died, that she would always keep me.'

'Well, now, Jane, you know, or at least I will tell you, that when a criminal is accused, he is always allowed to speak in his own defence. You have been charged with falsehood; defend yourself to me as well as you can. Say whatever your memory suggests as true; but add nothing and exaggerate nothing.'

I resolved, in the depth of my heart, that I would be most moderate—most correct; and, having reflected a few minutes in order to arrange coherently what I had to say; I told her all the story of my sad childhood. Exhausted by emotion, my language was more subdued than it generally was when it developed that sad theme; and mindful of Helen's warnings against the indulgence of resentment, I infused into the narrative far less of gall and wormwood than ordinary. Thus restrained and simplified, it sounded more credible: I felt as I went on that Miss Temple fully believed me.

In the course of the tale I had mentioned Mr. Lloyd as having come to see me after the fit: for I never forgot the, to me, frightful episode of the red-room; in detailing which, my excitement was sure, in some degree, to break bounds; for nothing could soften in my recollection the spasm of agony which clutched my heart when Mrs. Reed spurned my wild supplication for pardon, and locked me a second time in the dark and haunted chamber.

I had finished: Miss Temple regarded me a few minutes in silence; she then said:—'I know something of Mr. Lloyd; I shall write to him; if his reply agrees with your statement, you shall be publicly cleared from every imputation: to me, Jane, you are clear now.'

She kissed me, and still keeping me at her side (where I was well contented to stand, for I derived a child's pleasure from the contemplation of her face, her dress, her one or two ornaments, her white forehead, her clustered and shining curls, and beaming dark eyes), she proceeded to address Helen Burns.

'How are you to-night, Helen? Have you coughed much to-day?'

'Not quite so much, I think, ma'am.'

'And the pain in your chest?'

'It is a little better.'

Miss Temple got up, took her hand and examined her pulse; then she returned to her own seat: as she resumed it, I heard her sigh low. She was pensive a few minutes, then rousing herself, she said cheerfully:—'But you two are my visitors to-night; I must treat you as such.' She rang her bell.

'Barbara,' she said to the servant who answered it, 'I have not yet had tea; bring the tray, and place cups for these two young ladies.'

And a tray was soon brought. How pretty, to my eyes, did the china cups and bright teapot look, placed on the little round table near the fire! How fragrant was the steam of the beverage, and the scent of the toast! of which, however, I, to my dismay (for I was beginning to be hungry), discerned only a very small portion: Miss Temple discerned it too:—'Barbara,' said she, 'can you not bring a little more bread and butter? There is not enough for three.'

Barbara went out: she returned soon:—'Madam, Mrs. Harden says she has sent up the usual quantity.'

Mrs. Harden, be it observed, was the housekeeper: a woman after Mr. Brocklehurst's own heart, made up of equal parts of whalebone and iron.

'Oh, very well!' returned Miss Temple; 'we must make it do, Barbara, I suppose.' And as the girl withdrew, she added, smiling, 'Fortunately, I have it in my power to supply deficiencies for this once.'

Having invited Helen and me to approach the table, and placed before each of us a cup of tea with one delicious but thin morsel of toast, she got up, unlocked a drawer, and taking from it a parcel wrapped in paper, disclosed presently to our eyes a good-sized seed-cake.

'I meant to give each of you some of this to take with you,' said she; 'but as there is so little toast, you must have it now,' and she proceeded to cut slices with a generous hand.

We feasted that evening as on nectar and ambrosia; and not the least delight of the entertainment was the smile of gratification with which our hostess regarded us, as we satisfied our famished appetites on the delicate fare she liberally supplied. Tea over and the tray removed, she again summoned us to the fire; we sat one on each side of her, and now a conversation followed between her and Helen, which it was indeed a privilege to be admitted to hear.

Miss Temple had always something of serenity in her air, of state in her mien, of refined propriety in her language, which precluded deviation into the ardent, the excited, the eager: something which chas-

tened the pleasure of those who looked on her and listened to her, by a controlling sense of awe; and such was my feeling now; but as to Helen Burns, I was struck with wonder.

The refreshing meal, the brilliant fire, the presence and kindness of her beloved instructress, or, perhaps, more than all these, something in her own unique mind, had roused her powers within her. They woke, they kindled: first, they glowed in the bright tint of her cheek, which till this hour I had never seen but pale and bloodless; then they shone in the liquid luster of her eyes, which had suddenly acquired a beauty more singular than that of Miss Temple's—a beauty neither of fine colour nor long eyelash, nor pencilled brow, but of meaning, of movement, of radiance. Then her soul sat on her lips, and language flowed, from what source I cannot tell: has a girl of fourteen a heart large enough, vigorous enough, to hold the swelling spring of pure, full, fervid eloquence? Such was the characteristic of Helen's discourse on that, to me, memorable evening; her spirit seemed hastening to live within a very brief span as much as many live during a protracted existence.

They conversed of things I had never heard of: of nations and times past; of countries far away: of secrets of nature discovered or guessed at: they spoke of books: how many they had read! What stores of knowledge they possessed! Then they seemed so familiar with French names and French authors: but my amazement reached its climax when Miss Temple asked Helen if she sometimes snatched a moment to recall the Latin her father had taught her, and taking a book from a shelf, bade her read and construe a page of 'Virgil'; and Helen obeyed, my organ of Veneration expanding at every sounding line. She had scarcely finished ere the bell announced bedtime: no delay could be admitted; Miss Temple embraced us both, saying, as she drew us to her heart:—'God bless you, my children!'

Helen she held a little longer than me: she let her go more reluctantly; it was Helen her eye followed to the door; it was for her she a second time breathed a sad sigh; for her she wiped a tear from her cheek.

On reaching the bedroom, we heard the voice of Miss Scatcherd: she was examining drawers; she had just pulled out Helen Burns's, and when we entered Helen was greeted with a sharp reprimand, and told that to-morrow she should have half a dozen of untidily-folded articles pinned to her shoulder.

'My things were indeed in shameful disorder,' murmured Helen to me, in a low voice: 'I intended to have arranged them, but I forgot.'

Next morning, Miss Scatcherd wrote in conspicuous characters on a piece of pasteboard the word 'Slattern,' and bound it like a phylactery round Helen's large, mild, intelligent, and benign-looking forehead. She wore it till evening, patient, unresentful, regarding it as a deserved punishment. The moment Miss Scatcherd withdrew after afternoon-

school, I ran to Helen, tore it off, and thrust it into the fire: the fury of which she was incapable had been burning in my soul all day, and tears, hot and large, had continually been scalding my cheek; for the spectacle of her sad resignation gave me an intolerable pain at the heart.

About a week subsequently to the incidents above narrated, Miss Temple, who had written to Mr. Lloyd, received his answer: it appeared that what he said went to corroborate my account. Miss Temple, having assembled the whole school, announced that inquiry had been made into the charges alleged against Jane Eyre and that she was most happy to be able to pronounce her completely cleared from every imputation. The teachers then shook hands with me and kissed me, and a murmur of pleasure ran through the ranks of my companions.

Thus relieved of a grievous load, I from that hour set to work afresh, resolved to pioneer my way through every difficulty: I toiled hard, and my success was proportionate to my efforts; my memory, not naturally tenacious, improved with practice: exercise sharpened my wits; in a few weeks I was promoted to a higher class; in less than two months I was allowed to commence French and drawing. I learned the first two tenses of the verb *Etre*,² and sketched my first cottage (whose walls, by-the-by, outrivalled in slope those of the leaning tower of Pisa), on the same day. That night, on going to bed, I forgot to prepare in imagination the Barmecide supper³ of hot roast potatoes, or white bread and new milk, with which I was wont to amuse my inward cravings: I feasted instead on the spectacle of ideal drawings, which I saw in the dark; all the work of my own hands: freely pencilled houses and trees, picturesque rocks and ruins, Cuyp-like groups of cattle,⁴ sweet paintings of butterflies hovering over unblown roses, of birds picking at ripe cherries, of wrens' nests enclosing pearl-like eggs, wreathed about with young ivy sprays. I examined, too, in thought, the possibility of my ever being able to translate currently a certain little French story-book which Madame Pierrot had that day shown me; nor was that problem solved to my satisfaction ere I fell sweetly asleep.

Well has Solomon said—‘Better is a dinner of herbs where love is, than a stalled ox and hatred therewith.’⁵

I would not now have exchanged Lowood with all its privations, for Gateshead and its daily luxuries.

Chapter IX

But the privations, or rather the hardships, of Lowood lessened. Spring drew on: she was indeed already come; the frosts of winter had

2. The verb “to be.”

3. In the *Arabian Nights*, the wealthy Barmecide invites a beggar to an imaginary feast.

4. Albert Cuyp (1620–1691), Dutch landscape painter.

5. Proverbs 15.17.

ceased; its snows were melted, its cutting winds ameliorated. My wretched feet, flayed and swollen to lameness by the sharp air of January, began to heal and subside under the gentler breathings of April; the nights and mornings no longer by their Canadian temperature froze the very blood in our veins; we could now endure the play-hour passed in the garden: sometimes on a sunny day it began even to be pleasant and genial, and a greenness grew over those brown beds, which, freshening daily, suggested the thought that Hope traversed them at night, and left each morning brighter traces of her steps. Flowers peeped out amongst the leaves; snowdrops, crocuses, purple auriculas, and golden-eyed pansies. On Thursday afternoons (half-holidays) we now took walks, and found still sweeter flowers opening by the wayside, under the hedges.

I discovered, too, that a great pleasure, an enjoyment which the horizon only bounded, lay all outside the high and spike-guarded walls of our garden: this pleasure consisted in prospect of noble summits girdling a great hill-hollow, rich in verdure and shadow; in a bright beck, full of dark stones and sparkling eddies. How different had this scene looked when I viewed it laid out beneath the iron sky of winter, stiffened in frost, shrouded with snow!—when mists as chill as death wandered to the impulse of east winds along those purple peaks, and rolled down ‘ing’ and holm till they blended with the frozen fog of the beck.¹ That beck itself was then a torrent, turbid and curbless: it tore asunder the wood, and sent a raving sound through the air, often thickened with wild rain or whirling sleet; and for the forest on its banks, *that* showed only ranks of skeletons.

April advanced to May: a bright, serene May it was; days of blue sky, placid sunshine, and soft western or southern gales filled up its duration. And now vegetation matured with vigour; Lowood shook loose its tresses; it became all green, all flowery; its great elm, ash, and oak skeletons were restored to majestic life; woodland plants sprang up profusely in its recesses; unnumbered varieties of moss filled its hollows, and it made a strange ground-sunshine out of the wealth of its wild primrose plants: I have seen their pale gold gleam in overshadowed spots like scatterings of the sweetest lustre. All this I enjoyed often and fully, free, unwatched, and almost alone: for this unwonted liberty and pleasure there was a cause, to which it now becomes my task to advert.

Have I not described a pleasant site for a dwelling, when I speak of it as bosomed in hill and wood, and rising from the verge of a stream? Assuredly, pleasant enough: but whether healthy or not is another question.

That forest-dell, where Lowood lay, was the cradle of fog and fog-bred pestilence; which, quickening with the quickening spring, crept

1. A brook. *Ing*: a meadow. *Holm*: the low-lying ground beside a brook. These terms are familiar in northern England.

into the Orphan Asylum, breathed typhus through its crowded school-room and dormitory, and, ere May arrived, transformed the seminary into a hospital.

Semi-starvation and neglected colds had predisposed most of the pupils to receive infection: forty-five out of the eighty girls lay ill at one time. Classes were broken up, rules relaxed. The few who continued well were allowed almost unlimited license; because the medical attendant insisted on the necessity of frequent exercise to keep them in health: and had it been otherwise, no one had leisure to watch or restrain them. Miss Temple's whole attention was absorbed by the patients: she lived in the sick-room, never quitting it except to snatch a few hours' rest at night. The teachers were fully occupied with packing up and making other necessary preparations for the departure of those girls who were fortunate enough to have friends and relations able and willing to remove them from the seat of contagion. Many, already smitten, went home only to die: some died at the school, and were buried quietly and quickly, the nature of the malady forbidding delay.²

While disease had thus become an inhabitant of Lowood, and death its frequent visitor; while there was gloom and fear within its walls; while its rooms and passages steamed with hospital smells, the drug and the pastille striving vainly to overcome the effluvia of mortality, that bright May shone unclouded over the bold hills and beautiful woodland out of doors. Its garden, too, glowed with flowers; hollyhocks had sprung up tall as trees, lilies had opened, tulips and roses were in bloom; the borders of the little beds were gay with pink thrift and crimson double-daisies; the sweetbriers gave out, morning and evening, their scent of spice and apples; and these fragrant treasures were all useless for most of the inmates of Lowood, except to furnish now and then a handful of herbs and blossoms to put in a coffin.

But I, and the rest who continued well, enjoyed fully the beauties of the scene and season: they let us ramble in the wood, like gipsies, from morning till night; we did what we liked, went where we liked: we lived better too. Mr. Brocklehurst and his family never came near Lowood now: household matters were not scrutinised into; the cross housekeeper was gone, driven away by the fear of infection; her successor, who had been matron at the Lowton Dispensary, unused to the ways of her new abode, provided with comparative liberality. Besides, there were fewer to feed: the sick could eat little; our breakfast-basins were better filled: when there was no time to prepare a regular dinner, which often happened, she would give us a large piece of cold pie, or a thick slice of bread and cheese, and this we carried away with us to

2. Lowood is based on Cowan Bridge School, attended by Charlotte and three of her sisters. Two of her sisters died of illness contracted at the school, one of whom was Maria, the prototype for Helen Burns.

the wood, where we each chose the spot we liked best, and dined sumptuously.

My favourite seat was a smooth and broad stone, rising white and dry from the very middle of the beck, and only to be got at by wading through the water; a feat I accomplished barefoot. The stone was just broad enough to accommodate, comfortably, another girl and me, at that time my chosen comrade—one Mary Ann Wilson; shrewd, observant personage, whose society I took pleasure in, partly because she was witty and original, and partly because she had a manner which set me at my ease. Some years older than I, she knew more of the world, and could tell me many things I liked to hear: with her my curiosity found gratification: to my faults also she gave ample indulgence, never imposing curb or rein on anything I said. She had a turn for narrative, I for analysis; she liked to inform, I to question; so we got on swimmingly together, deriving much entertainment, if not much improvement, from our mutual intercourse.

And where, meantime, was Helen Burns? Why did I not spend these sweet days of liberty with her? Had I forgotten her? or was I so worthless as to have grown tired of her pure society? Surely the Mary Ann Wilson I have mentioned was inferior to my first acquaintance: she could only tell me amusing stories, and reciprocate any racy and pungent gossip I chose to indulge in; while, if I have spoken truth of Helen, she was qualified to give those who enjoyed the privilege of her converse, a taste of far higher things.

True, reader; and I knew and felt this: and though I am a defective being, with many faults and few redeeming points, yet I never tired of Helen Burns; nor ever ceased to cherish for her a sentiment of attachment, as strong, tender, and respectful as any that ever animated my heart. How could it be otherwise, when Helen, at all times and under all circumstances, evinced for me a quiet and faithful friendship, which ill-humour never soured, nor irritation ever troubled? But Helen was ill at present: for some weeks she had been removed from my sight to I knew not what room upstairs. She was not, I was told, in the hospital portion of the house with the fever patients; for her complaint was consumption, not typhus: and by consumption I, in my ignorance, understood something mild, which time and care would be sure to alleviate.

I was confirmed in this idea by the fact of her once or twice coming downstairs on very warm sunny afternoons, and being taken by Miss Temple into the garden: but, on these occasions, I was not allowed to go and speak to her; I only saw her from the schoolroom window, and then not distinctly; for she was much wrapped up, and sat at a distance under the verandah.

One evening, in the beginning of June, I had stayed out very late with Mary Ann in the wood; we had, as usual, separated ourselves from

the others, and had wandered far: so far that we lost our way, and had to ask it at a lonely cottage, where a man and woman lived, who looked after a herd of half-wild swine that fed on the mast in the wood. When we got back it was after moon-rise: a pony, which we knew to be the surgeon's, was standing at the garden door. Mary Ann remarked that she supposed some one must be very ill, as Mr. Bates had been sent for at that time of the evening. She went into the house; I stayed behind a few minutes to plant in my garden a handful of roots I had dug up in the forest, and which I feared would wither if I left them till the morning. This done, I lingered yet a little longer: the flowers smelt so sweet as the dew fell; it was such a pleasant evening, so serene, so warm; the still glowing west promised so fairly another fine day on the morrow; the moon rose with such majesty in the grave east. I was noting these things and enjoying them as a child might, when it entered my mind as it had never done before:—

'How sad to be lying now on a sick bed, and to be in danger of dying! This world is pleasant—it would be dreary to be called from it, and to have to go who knows where?'

And then my mind made its first earnest effort to comprehend what had been infused into it concerning heaven and hell: and for the first time it recoiled, baffled; and for the first time glancing behind, on each other side, and before it, it saw all round an unfathomed gulf: it felt the one point where it stood—the present; all the rest was formless cloud and vacant depth: and it shuddered at the thought of tottering, and plunging amid that chaos. While pondering this new idea, I heard the front door open; Mr. Bates came out, and with him was a nurse. After she had seen him mount his horse and depart, she was about to close the door, but I ran up to her.

'How is Helen Burns?'

'Very poorly,' was the answer.

'Is it her Mr. Bates has been to see?'

'Yes.'

'And what does he say about her?'

'He says she'll not be here long.'

This phrase, uttered in my hearing yesterday, would have only conveyed the notion that she was about to be removed to Northumberland, to her own home. I should not have suspected that it meant she was dying; but I knew instantly now: it opened clear on my comprehension that Helen Burns was numbering her last days in this world, and that she was going to be taken to the region of spirits, if such region there were. I experienced a shock of horror, then a strong thrill of grief, then a desire—a necessity to see her, and I asked in what room she lay.

'She is in Miss Temple's room,' said the nurse.

'May I go up and speak to her?'

'Oh no, child! It is not likely; and now it is time for you to come in; you'll catch the fever if you stop out when the dew is falling.'

The nurse closed the front door; I went in by the side entrance which led to the schoolroom: I was just in time; it was nine o'clock, and Miss Miller was calling the pupils to go to bed.

It might be two hours later, probably near eleven, when I—not having been able to fall asleep, and deeming, from the perfect silence of the dormitory, that my companions were all wrapt in profound repose—rose softly, put on my frock over my night-dress, and, without shoes, crept from the apartment, and set off in quest of Miss Temple's room. It was quite at the other end of the house; but I knew my way; and the light of the unclouded summer moon, entering here and there at passage windows, enabled me to find it without difficulty. An odour of camphor and burnt vinegar warned me when I came near the fever room: and I passed its door quickly, fearful lest the nurse who sat up all night should hear me. I dreaded being discovered and sent back; for *I must see Helen,—I must embrace her before she died,—I must give her one last kiss, exchange with her one last word.*

Having descended a staircase, traversed a portion of the house below, and succeeded in opening and shutting, without noise, two doors, I reached another flight of steps; these I mounted, and then just opposite to me was Miss Temple's room. A light shone through the key-hole, and from under the door; a profound stillness pervaded the vicinity. Coming near, I found the door slightly ajar; probably to admit some fresh air into the close abode of sickness. Indisposed to hesitate, and full of impatient impulses—soul and senses quivering with keen throes—I put it back and looked in. My eye sought Helen, and feared to find death.

Close by Miss Temple's bed, and half covered with its white curtains, there stood a little crib. I saw the outline of a form under the clothes, but the face was hid by the hangings: the nurse I had spoken to in the garden sat in an easy-chair, asleep; an unsnuffed candle burnt dimly on the table. Miss Temple was not to be seen; I knew afterwards that she had been called to a delirious patient in the fever-room. I advanced; then paused by the crib side: my hand was on the curtain, but I preferred speaking before I withdrew it. I still recoiled at the dread of seeing a corpse.

'Helen!' I whispered softly, 'are you awake?'

She stirred herself, put back the curtain, and I saw her face, pale, wasted, but quite composed: she looked so little changed that my fear was instantly dissipated.

'Can it be you, Jane?' she asked in her own gentle voice.

'Oh!' I thought, 'she is not going to die: they are mistaken: she could not speak and look so calmly if she were.'

I got on to her crib and kissed her: her forehead was cold, and her cheek both cold and thin, and so were her hand and wrist; but she smiled as of old.

'Why are you come here, Jane? It is past eleven o'clock: I heard it strike some minutes since.'

'I came to see you, Helen: I heard you were very ill, and I could not sleep till I had spoken to you.'

'You came to bid me good-bye, then: you are just in time probably.'

'Are you going somewhere, Helen? Are you going home?'

'Yes; to my long home—my last home.'

'No, no, Helen!' I stopped distressed. While I tried to devour my tears, a fit of coughing seized Helen; it did not, however, wake the nurse; when it was over, she lay some minutes exhausted; then she whispered:—'Jane, your little feet are bare; lie down and cover yourself with my quilt.'

I did so: she put her arm over me, and I nestled close to her. After a long silence, she resumed; still whispering,—

'I am very happy, Jane; and when you hear that I am dead, you must be sure and not grieve: there is nothing to grieve about. We all must die one day, and the illness which is removing me is not painful; it is gentle and gradual: my mind is at rest. I leave no one to regret me much: I have only a father; and he is lately married, and will not miss me. By dying young, I shall escape great sufferings. I had not qualities or talents to make my way very well in the world; I should have been continually at fault.'

'But where are you going to, Helen? Can you see? Do you know?'

'I believe: I have faith: I am going to God.'

'Where is God? What is God?'

'My Maker and yours, who will never destroy what he created. I rely implicitly on his power, and confide wholly in his goodness: I count the hours till that eventful one arrives which shall restore me to him, reveal him to me.'

'You are sure, then, Helen, that there is such a place as heaven; and that our souls can get to it when we die?'

'I am sure there is a future state; I believe God is good; I can resign my immortal part to him without any misgiving. God is my father; God is my friend: I love him; I believe he loves me.'

'And shall I see you again, Helen, when I die?'

'You will come to the same region of happiness: be received by the same mighty, universal Parent, no doubt, dear Jane.'

Again I questioned; but this time only in thought. 'Where is that region? Does it exist?' And I clasped my arms closer round Helen; she seemed dearer to me than ever; I felt as if I could not let her go; I lay with my face hidden on her neck. Presently she said in the sweetest

tone,—‘How comfortable I am! That last fit of coughing has tired me a little; I feel as if I could sleep: but don’t leave me, Jane; I like to have you near me.’

‘I’ll stay with you, *dear* Helen: no one shall take me away.’

‘Are you warm, darling?’

‘Yes.’

‘Good-night, Jane.’

‘Good-night, Helen.’

She kissed me, and I her; and we both soon slumbered.

When I awoke it was day: an unusual movement roused me, I looked up; I was in somebody’s arms; the nurse held me; she was carrying me through the passage back to the dormitory. I was not reprimanded for leaving my bed; people had something else to think about: no explanation was afforded then to my many questions; but a day or two afterwards I learned that Miss Temple, on returning to her own room at dawn, had found me laid in a little crib; my face against Helen Burns’s shoulder, my arms round her neck. I was asleep, and Helen was—dead.

Her grave is in Brocklebridge churchyard: for fifteen years after her death it was only covered by a grassy mound; but now a grey marble tablet marks the spot, inscribed with her name, and the word ‘Resurgam.’³

Chapter X

Hitherto I have recorded in detail the events of my insignificant existence: to the first ten years of my life, I have given almost as many chapters. But this is not to be a regular autobiography: I am only bound to invoke memory where I know her responses will possess some degree of interest; therefore I now pass a space of eight years almost in silence: a few lines only are necessary to keep up the links of connection.

When the typhus fever had fulfilled its mission of devastation at Lowood, it gradually disappeared from thence; but not till its virulence and the number of its victims had drawn public attention on the school. Inquiry was made into the origin of the scourge, and by degrees various facts came out which excited public indignation in a high degree. The unhealthy nature of the site; the quantity and quality of the children’s food; the brackish, fetid water used in its preparation; the pupils’ wretched clothing and accommodation: all these things were discovered; and the discovery produced a result mortifying to Mr. Brocklehurst, but beneficial to the institution.

Several wealthy and benevolent individuals in the county subscribed largely for the erection of a more convenient building in a better sit-

3. I shall rise again (Latin). The same inscription had recently been used by Thackeray in chapter 14 of *Vanity Fair*.

uation; new regulations were made; improvements in diet and clothing introduced; the funds of the school were entrusted to the management of a committee. Mr. Brocklehurst, who, from his wealth and family connections, could not be overlooked, still retained the post of treasurer; but he was aided in the discharge of his duties by gentlemen of rather more enlarged and sympathising minds: his office of inspector, too, was shared by those who knew how to combine reason with strictness, comfort with economy, compassion with uprightness. The school, thus improved, became in time a truly useful and noble institution. I remained an inmate of its walls, after its regeneration, for eight years: six as pupil, and two as teacher; and in both capacities I bear my testimony to its value and importance.

During these eight years my life was uniform: but not unhappy, because it was not inactive. I had the means of an excellent education placed within my reach. A fondness for some of my studies, and a desire to excel in all, together with a great delight in pleasing my teachers, especially such as I loved, urged me on: I availed myself fully of the advantages offered me. In time I rose to be the first girl of the first class; then I was invested with the office of teacher; which I discharged with zeal for two years; but at the end of that time I altered.

Miss Temple, through all changes, had thus far continued superintendent of the seminary: to her instruction I owed the best part of my acquirements; her friendship and society had been my continual solace: she had stood me in the stead of mother, governess, and, latterly, companion. At this period she married, removed with her husband (a clergyman, an excellent man, almost worthy of such a wife) to a distant county, and consequently was lost to me.

From the day she left I was no longer the same: with her was gone every settled feeling, every association that had made Lowood in some degree a home to me. I had imbibed from her something of her nature and much of her habits: more harmonious thoughts: what seemed better-regulated feelings had become the inmates of my mind. I had given in allegiance to duty and order; I was quiet; I believed I was content: to the eyes of others, usually even to my own, I appeared a disciplined and subdued character.

But destiny, in the shape of the Rev. Mr. Nasmyth, came between me and Miss Temple: I saw her in her travelling dress step into a post-chaise, shortly after the marriage ceremony; I watched the chaise mount the hill and disappear beyond its brow; and then retired to my own room, and there spent in solitude the greatest part of the half-holiday granted in honour of the occasion.

I walked about the chamber most of the time. I imagined myself only to be regretting my loss, and thinking how to repair it; but when my reflections were concluded, and I looked up and found that the afternoon was gone, and evening far advanced, another discovery

dawned on me, namely, that in the interval I had undergone a transforming process; that my mind had put off all it had borrowed of Miss Temple—or rather that she had taken with her the serene atmosphere I had been breathing in her vicinity—and that now I was left in my natural element, and beginning to feel the stirring of old emotions. It did not seem as if a prop were withdrawn, but rather as if a motive were gone; it was not the power to be tranquil which had failed me, but the reason for tranquillity was no more. My world had for some years been in Lowood: my experience had been of its rules and systems; now I remembered that the real world was wide, and that a varied field of hopes and fears, of sensations and excitements, awaited those who had courage to go forth into its expanse, to seek real knowledge of life amidst its perils.

I went to my window, opened it, and looked out. There were the two wings of the building; there was the garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on those most remote, the blue peaks: it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. I traced the white road winding round the base of one mountain, and vanishing in a gorge between two: how I longed to follow it further! I recalled the time when I had travelled that very road in a coach; I remembered descending that hill at twilight: an age seemed to have elapsed since the day which brought me first to Lowood, and I had never quitted it since. My vacations had all been spent at school: Mrs. Reed had never sent for me to Gateshead; neither she nor any of her family had ever been to visit me. I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence. And now I felt that it was not enough: I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication; for change, stimulus: that petition, too, seemed swept off into vague space: 'Then,' I cried, half desperate, 'grant me at least a new servitude!'

Here a bell, ringing the hour of supper, called me downstairs.

I was not free to resume the interrupted chain of my reflections till bedtime: even then a teacher who occupied the same room with me kept me from the subject to which I longed to recur, by a prolonged effusion of small talk. How I wished sleep would silence her! It seemed as if, could I but go back to the idea which had last entered my mind as I stood at the window, some inventive suggestion would rise for my relief.

Miss Gryce snored at last; she was a heavy Welshwoman, and till

now her habitual nasal strains had never been regarded by me in any other light than as a nuisance; to-night I hailed the first deep notes with satisfaction; I was debarrassed¹ of interruption; my half-effaced thought instantly revived.

'A new servitude! There is something in that,' I soliloquised (mentally, be it understood; I did not talk aloud). 'I know there is, because it does not sound too sweet; it is not like such words as Liberty, Excitement, Enjoyment: delightful sounds truly; but no more than sounds for me; and so hollow and fleeting that it is mere waste of time to listen to them. But Servitude! That must be matter of fact. Any one may serve: I have served here eight years; now all I want is to serve elsewhere. Can I not get so much of my own will? Is not the thing feasible? Yes—yes—the end is not so difficult; if I had only a brain active enough to ferret out the means of attaining it.'

I sat up in bed by way of arousing this said brain: it was a chilly night; I covered my shoulders with a shawl, and then I proceeded to think again with all my might.

'What do I want? A new place, in a new house, amongst new faces, under new circumstances: I want this because it is of no use wanting anything better. How do people do to get a new place? They apply to friends, I suppose: I have no friends. There are many others who have no friends, who must look about for themselves and be their own helpers; and what is their resource?

I could not tell: nothing answered me; I then ordered my brain to find a response, and quickly. It worked and worked faster: I felt the pulses throb in my head and temples; but for nearly an hour it worked in chaos, and no result came of its efforts. Feverish with vain labour, I got up and took a turn in the room; undrew the curtain, noted a star or two, shivered with cold, and again crept to bed.

A kind fairy, in my absence, had surely dropped the required suggestion on my pillow; for as I lay down it came quietly and naturally to my mind:—'Those who want situations advertise; you must advertise in the ——shire *Herald*.'

'How? I know nothing about advertising.'

Replies rose smooth and prompt now:—'You must inclose the advertisement and the money to pay for it under a cover directed to the Editor of the *Herald*; you must put it, the first opportunity you have, into the post at Lowton; answers must be addressed to J. E. at the post-office there: you can go and inquire in about a week after you send your letter, if any are come, and act accordingly.'

This scheme I went over twice, thrice; it was then digested in my mind: I had it in a clear practical form; I felt satisfied, and fell asleep.

With earliest day I was up: I had my advertisement written, inclosed,

1. Disembarrassed.

and directed before the bell rang to rouse the school: it ran thus:—

‘A young lady accustomed to tuition’ (had I not been a teacher two years?) ‘is desirous of meeting with a situation in a private family where the children are under fourteen’ (I thought that as I was barely eighteen, it would not do to undertake the guidance of pupils nearer my own age). ‘She is qualified to teach the usual branches of a good English education, together with French, Drawing, and Music’ (in those days, reader, this now narrow catalogue of accomplishments would have been held tolerably comprehensive). ‘Address, J. E., Post-office, Lowton, —shire.’

This document remained locked in my drawer all day: after tea, I asked leave of the new superintendent to go to Lowton, in order to perform some small commissions for myself and one or two of my fellow-teachers; permission was readily granted: I went. It was a walk of two miles, and the evening was wet, but the days were still long; I visited a shop or two, slipped the letter into the post-office, and came back through heavy rain, with streaming garments, but with a relieved heart.

The succeeding week seemed long: it came to an end at last, however, like all sublunary things, and once more, towards the close of a pleasant autumn day, I found myself afoot on the road to Lowton. A picturesque track it was, by the way, lying along the side of the back and through the sweetest curves of the dale: but that day I thought more of the letters, that might or might not be awaiting me at the little burgh whither I was bound, than of the charms of lea and water.

My ostensible errand on this occasion was to get measured for a pair of shoes; so I discharged that business first, and when it was done, I stepped across the clean and quiet little street from the shoemaker’s to the post-office; it was kept by an old dame, who wore horn spectacles on her nose and black mittens on her hands.

‘Are there any letters for J. E.?’ I asked.

She peered at me over her spectacles, and then she opened a drawer, and fumbled among its contents for a long time—so long that my hopes began to falter. At last, having held a document before her glasses for nearly five minutes, she presented it across the counter, accompanying the act by another inquisitive and mistrustful glance—it was for J. E.

‘Is there only one?’ I demanded.

‘There are no more,’ said she; and I put it in my pocket and turned my face homeward: I could not open it then; rules obliged me to be back by eight, and it was already half-past seven.

Various duties awaited me on my arrival: I had to sit with the girls during their hour of study; then it was my turn to read prayers; to see them to bed: afterwards I supped with the other teachers. Even when we finally retired for the night, the inevitable Miss Gryce was still my

companion: we had only a short end of candle in our candlestick, and I dreaded lest she should talk till it was all burnt out: fortunately, however, the heavy supper she had eaten produced a soporific effect: she was already snoring before I had finished undressing. There still remained an inch of candle: I now took out my letter; the seal was an initial F.; I broke it: the contents were brief.

'If J. E., who advertised in the —shire *Herald* of last Thursday, possesses the acquirements mentioned, and if she is in a position to give satisfactory references as to character and competency; a situation can be offered her where there is but one pupil—a little girl, under ten years of age—and where the salary is thirty pounds per annum. J. E. is requested to send references, name, address, and all particulars to the direction, "Mrs. Fairfax, Thornfield, near Millcote, —shire."

I examined the document long: the writing was old-fashioned and rather uncertain, like that of an elderly lady. This circumstance was satisfactory: a private fear had haunted me that, in thus acting for myself, and by my own guidance, I ran the risk of getting into some scrape! and, above all things, I wished the result of my endeavours to be respectable, proper, *en règle*.² I now felt that an elderly lady was no bad ingredient in the business I had on hand. Mrs. Fairfax! I saw her in a black gown and widow's cap,—frigid, perhaps, but not uncivil: a model of elderly English respectability. Thornfield! that, doubtless, was the name of her house—a neat, orderly spot, I was sure, though I failed in my efforts to conceive a correct plan of the premises. Millcote, —shire. I brushed up my recollections of the map of England; yes, I saw it, both the shire and the town. —shire was seventy miles nearer London than the remote county where I now resided; that was a recommendation to me. I longed to go where there was life and movement. Millcote was a large manufacturing town on the banks of the A—: a busy place, enough, doubtless: so much the better; it would be a complete change at least. Not that my fancy was much captivated by the idea of long chimneys and clouds of smoke—'but,' I argued, 'Thornfield will, probably, be a good way from the town.'

Here the socket of the candle dropped, and the wick went out.

Next day new steps were to be taken; my plans could no longer be confined to my own breast; I must impart them in order to achieve their success. Having sought and obtained an audience of the superintendent during the noon tide recreation, I told her I had a prospect of getting a new situation where the salary would be double what I now received (for at Lowood I only got fifteen pounds per annum), and requested she would break the matter for me to Mr. Brocklehurst, or some of the committee, and ascertain whether they would permit me to mention them as references. She obligingly consented to act as

2. According to propriety.

mediatrix in the matter. The next day she laid the affair before Mr. Brocklehurst, who said that Mrs. Reed must be written to, as she was my natural guardian. A note was accordingly addressed to that lady, who returned for answer, that 'I might do as I pleased: she had long relinquished all interference in my affairs.' This note went the round of the committee, and, at last, after what appeared to me most tedious delay, formal leave was given me to better my condition if I could; and an assurance added that, as I had always conducted myself well, both as teacher and pupil, at Lowood, a testimonial of character and capacity, signed by the inspectors of that institution, should forthwith be furnished me.

This testimonial I accordingly received in about a month, forwarded a copy of it to Mrs. Fairfax, and got that lady's reply, stating that she was satisfied, and fixing that day fortnight as the period for my assuming the post of governess in her house.

I now busied myself in preparations: the fortnight passed rapidly. I had not a very large wardrobe, though it was adequate to my wants; and the last day sufficed to pack my trunk,—the same I had brought with me eight years ago from Gateshead.

The box was corded, the card nailed on. In half an hour the carrier was to call for it to take it to Lowton, whither I myself was to repair at an early hour the next morning to meet the coach. I had brushed my black stuff travelling dress, prepared my bonnet, gloves, and muff; sought in all my drawers to see that no article was left behind; and now, having nothing more to do, I sat down and tried to rest. I could not, though I had been on foot all day—I could not now repose an instant—I was too much excited. A phase of my life was closing to-night, a new one opening to-morrow: impossible to slumber in the interval; I must watch feverishly while the change was being accomplished.

'Miss,' said a servant who met me in the lobby, where I was wandering like a troubled spirit, 'a person below wishes to see you.'

'The carrier, no doubt,' I thought, and ran downstairs without inquiry. I was passing the back parlour, or teachers' sitting-room, the door of which was half-open, to go to the kitchen, when someone ran out.

'It's her, I am sure!—I could have told her anywhere!' cried the individual who stopped my progress and took my hand.

I looked. I saw a woman attired like a well-dressed servant, matronly, yet still young; very good-looking, with black hair and eyes, and lively complexion.

'Well, who is it?' she asked, in a voice and with a smile I half recognised! 'You've not quite forgotten me, I think, Miss Jane?'

In another second I was embracing and kissing her rapturously. 'Bessie! Bessie! Bessie!' that was all I said; whereat she half laughed, half

cried, and we both went into the parlour. By the fire stood a little fellow of three years old, in plaid frock and trousers.

'That is my little boy,' said Bessie, directly.

'Then you are married, Bessie?'

'Yes: nearly five years since, to Robert Leaven, the coachman, and I've a little girl besides Bobby there that I've christened Jane.'

'And you don't live at Gateshead?'

'I live at the lodge: the old porter has left.'

'Well, and how do they all get on? Tell me everything about them, Bessie: but sit down first; and, Bobby, come and sit on my knee, will you?' But Bobby preferred sidling over to his mother.

'You're not grown so very tall, Miss Jane, nor so very stout,' continued Mrs. Leaven. 'I dare say they've not kept you too well at school: Miss Reed is the head and shoulders taller than you are; and Miss Georgiana would make two of you in breadth.'

'Georgiana is handsome, I suppose, Bessie?'

'Very. She went up to London last winter with her mamma, and there everybody admired her, and a young lord fell in love with her: but his relations were against the match; and—what do you think?—he and Miss Georgiana made it up to run away: but they were found out and stopped. It was Miss Reed that found them out: I believe she was envious; and now she and her sister lead a cat and dog life together; they are always quarrelling.'

'Well, and what of John Reed?'

'Oh, he is not doing so well as his mamma could wish. He went to college, and he got—plucked,³ I think they call it: and then his uncles wanted him to be a barrister, and study the law: but he is such a dissipated young man, they will never make much of him, I think.'

'What does he look like?'

'He is very tall: some people call him a fine-looking young man; but he has such thick lips.'

'And Mrs. Reed?'

'Missis looks stout and well enough in the face, but I think she's not quite easy in her mind: Mr. John's conduct does not please her—he spends a deal of money.'

'Did she send you here, Bessie?'

'No, indeed: but I have long wanted to see you, and when I heard that there had been a letter from you, and that you were going to another part of the country, I thought I'd just set off, and get a look at you before you were quite out of my reach.'

'I am afraid you are disappointed in me, Bessie.' I said this laughing: I perceived that Bessie's glance, though it expressed regard, did in no shape denote admiration.

3. Expelled for failing examinations.

'No, Miss Jane, not exactly: you are genteel enough; you look like a lady, and it is as much as ever I expected of you: you were no beauty as a child.'

I smiled at Bessie's frank answer: I felt that it was correct, but I confess I was not quite indifferent to its import: at eighteen most people wish to please, and the conviction that they have not an exterior likely to second that desire brings anything but gratification.

'I dare say you are clever, though,' continued Bessie, by way of solace. 'What can you do? Can you play on the piano?'

'A little.'

There was one in the room; Bessie went and opened it, and then asked me to sit down and give her a tune: I played a waltz or two, and she was charmed.

'The Miss Reeds could not play as well!' said she exultingly. 'I always said you would surpass them in learning: and can you draw?'

'That is one of my paintings over the chimney-piece.' It was a landscape in water colours, of which I had made a present to the superintendent, in acknowledgement of her obliging mediation with the committee on my behalf, and which she had framed and glazed.

'Well, that is beautiful, Miss Jane! It is as fine a picture as any Miss Reed's drawing-master could paint, let alone the young ladies themselves, who could not come near it: and have you learnt French?'

'Yes, Bessie, I can both read it and speak it.'

'And you can work on muslin and canvas?'

'I can.'

'Oh, you are quite a lady, Miss Jane! I knew you would be: you will get on whether your relations notice you or not. There was something I wanted to ask you. Have you ever heard anything from your father's kinsfolk, the Eyres?'

'Never in my life.'

'Well, you know Missis always said they were poor and quite despicable: and they may be poor; but I believe they are as much gentry as the Reeds are; for one day, nearly seven years ago, a Mr. Eyre came to Gateshead and wanted to see you. Missis said you were at school fifty miles off. He seemed so much disappointed, for he could not stay: he was going on a voyage to a foreign country, and the ship was to sail from London in a day or two. He looked quite a gentleman, and I believe he was your father's brother.'

'What foreign country was he going to, Bessie?'

'An island thousands of miles off, where they make wine—the butler did tell me'—

'Madeira?' I suggested.

'Yes, that is it—that is the very word.'

'So he went?'

'Yes, he did not stay many minutes in the house: Missis was very

high with him; she called him afterwards a "sneaking tradesman." My Robert believes he was a wine-merchant.'

'Very likely,' I returned; 'or perhaps clerk or agent to a wine-merchant.'

Bessie and I conversed about old times an hour longer, and then she was obliged to leave me. I saw her again for a few minutes the next morning at Lowton, while I was waiting for the coach. We parted finally at the door of the 'Brocklehurst Arms' there. Each went our separate way: she set off for the brow of Lowood Fell to meet the conveyance which was to take her back to Gateshead; I mounted the vehicle which was to bear me to new duties and a new life in the unknown environs of Millcote.

Chapter XI

A new chapter in a novel is something like a new scene in a play: and when I draw up the curtain this time, reader, you must fancy you see a room in the 'George Inn' at Millcote, with such large figured papering on the walls as inn rooms have; such a carpet, such furniture, such ornaments on the mantelpiece, such prints; including a portrait of George the Third, and another of the Prince of Wales, and a representation of the death of Wolfe.¹ All this is visible to you by the light of an oil lamp hanging from the ceiling, and by that of an excellent fire, near which I sit in my cloak and bonnet; my muff and umbrella lie on the table, and I am warming away the numbness and chill contracted by sixteen hours' exposure to the rawness of an October day: I left Lowton at four o'clock A.M., and the Millcote town clock is now just striking eight.

Reader, though I look comfortably accommodated, I am not very tranquil in my mind. I thought when the coach stopped here there would be someone to meet me; I looked anxiously round as I descended the wooden steps the 'boots'² placed for my convenience, expecting to hear my name pronounced, and to see some description of carriage waiting to convey me to Thornfield. Nothing of the sort was visible; and when I asked a waiter if any one had been to inquire after a Miss Eyre, I was answered in the negative: so I had no resource but to request to be shown into a private room: and here I am waiting, while all sorts of doubts and fears are troubling my thoughts.

It is a very strange sensation to inexperienced youth to feel itself quite alone in the world, cut adrift from every connection, uncertain whether the port to which it is bound can be reached, and prevented

1. The subjects of these prints all date to before 1820, when George III died, but in the general lack of exact dates for the story, the specificity simply points up the quaintness of the place to Jane.

2. The hotel servant so named because he cleaned boots.

by many impediments from returning to that it has quitted. The charm of adventure sweetens that sensation, the glow of pride warms it; but then the throb of fear disturbs it; and fear with me became predominant, when half an hour elapsed and still I was alone. I bethought myself to ring the bell.

'Is there a place in this neighbourhood called Thornfield?' I asked of the waiter who answered the summons.

'Thornfield? I don't know, ma'am; I'll inquire at the bar.' He vanished, but reappeared instantly:—'Is your name Eyre, Miss?'

'Yes.'

'Person here waiting for you.'

I jumped up, took my muff and umbrella, and hastened into the inn-passage: a man was standing by the open door, and in the lamp-lit street I dimly saw a one-horse conveyance.

'This will be your luggage, I suppose?' said the man rather abruptly when he saw me, pointing to my trunk in the passage.

'Yes.' He hoisted it on to the vehicle, which was a sort of car, and then I got in: before he shut me up I asked him how far it was to Thornfield.

'A matter of six miles.'

'How long shall we be before we get there?'

'Happen an hour and a half.'

He fastened the car door, climbed to his own seat outside, and we set off. Our progress was leisurely, and gave me ample time to reflect; I was content to be at length so near the end of my journey; and as I leaned back in the comfortable though not elegant conveyance, I meditated much at my ease.

'I suppose,' thought I, 'judging from the plainness of the servant and carriage, Mrs. Fairfax is not a very dashing person: so much the better; I never lived amongst fine people but once, and I was very miserable with them. I wonder if she lives alone except this little girl; if so, and if she is in any degree amiable, I shall surely be able to get on with her! I will do my best: it is a pity that doing one's best does not always answer. At Lowood, indeed, I took that resolution, kept it, and succeeded in pleasing; but with Mrs. Reed, I remember, my best was always spurned with scorn. I pray God Mrs. Fairfax may not turn out a second Mrs. Reed; but if she does, I am not bound to stay with her: let the worst come to the worst, I can advertise again. How far are we on our road now, I wonder?'

I let down the window and looked out: Millcote was behind us; judging by the number of its lights, it seemed a place of considerable magnitude, much larger than Lowton. We were now, as far as I could see, on a sort of common; but there were houses scattered all over the district; I felt we were in a different region to Lowood, more populous, less picturesque; more stirring, less romantic.

The roads were heavy, the night misty; my conductor let his horse walk all the way, and the hour and a half extended, I verily believe, to two hours; at last he turned in his seat and said: 'You're noan so far fro' Thornfield now.'

Again I looked out: we were passing a church: I saw its low broad tower against the sky, and its bell was tolling a quarter; I saw a narrow galaxy of lights too, on a hillside, marking a village or hamlet. About ten minutes after the driver got down and opened a pair of gates; we passed through, and they clashed to behind us. We now slowly ascended a drive, and came upon the long front of a house: candle-light gleamed from one curtained bow-window; all the rest were dark. The car stopped at the front door; it was opened by a maid-servant; I alighted and went in.

'Will you walk this way, ma'am,' said the girl; and I followed her across a square hall with high doors all round: she ushered me into a room whose double illumination of fire and candle at first dazzled me, contrasting as it did with the darkness to which my eyes had been for two hours inured; when I could see, however, a cozy and agreeable picture presented itself to my view.

A snug, small room; a round table by a cheerful fire; an armchair high-backed and old-fashioned, wherein sat the neatest imaginable little elderly lady, in widow's cap, black silk gown, and snowy muslin apron: exactly like what I had fancied Mrs. Fairfax, only less stately and milder-looking. She was occupied in knitting; a large cat sat demurely at her feet; nothing in short was wanting to complete the beau ideal of domestic comfort. A more reassuring introduction for a new governess could scarcely be conceived: there was no grandeur to overwhelm, no stateliness to embarrass; and then, as I entered, the old lady got up, and promptly and kindly came forward to meet me.

'How do you do, my dear? I am afraid you have had a tedious ride; John drives so slowly: you must be cold; come to the fire.'

'Mrs. Fairfax, I suppose?' said I.

'Yes, you are right: do sit down.'

She conducted me to her own chair, and then began to remove my shawl and untie my bonnet-strings. I begged she would not give herself so much trouble.

'Oh, it is no trouble; I dare say your own hands are almost numbed with cold. Leah, make a little hot negus and cut a sandwich or two: here are the keys of the storeroom.'

And she produced from her pocket a most housewifely bunch of keys, and delivered them to the servant.

'Now, then, draw nearer to the fire,' she continued. 'You've brought your luggage with you, haven't you, my dear?'

'Yes, ma'am.'

'I'll see it carried into your room,' she said, and bustled out.

'She treats me like a visitor,' thought I. 'I little expected such a reception; I anticipated only coldness and stiffness: this is not like what I have heard of the treatment of governesses; but I must not exult too soon.'³

She returned, with her own hands cleared her knitting apparatus and a book or two from the table, to make room for the tray which Leah now brought, and then herself handed me the refreshments. I felt rather confused at being the object of more attention than I had ever before received, and that, too, shown by my employer and superior; but as she did not herself seem to consider she was doing anything out of her place, I thought it better to take her civilities quietly.

'Shall I have the pleasure of seeing Miss Fairfax to-night?' I asked, when I had partaken of what she offered me.

'What did you say, my dear? I am a little deaf,' returned the good lady, approaching her ear to my mouth.

I repeated the question more distinctly.

'Miss Fairfax? Oh, you mean Miss Varens! Varens is the name of your future pupil.'

'Indeed! Then she is not your daughter?'

'No,—I have no family.'

I should have followed up my first inquiry by asking in what way Miss Varens was connected with her; but I recollect it was not polite to ask too many questions: besides, I was sure to hear in time.

'I am so glad,' she continued, as she sat down opposite to me, and took the cat on her knee; 'I am so glad you are come; it will be quite pleasant living here now with a companion. To be sure it is pleasant at any time; for Thornfield is a fine old hall, rather neglected of late years perhaps, but still it is a respectable place; yet you know in winter time one feels dreary quite alone, in the best quarters. I say alone—Leah is a nice girl to be sure, and John and his wife are very decent people; but then you see they are only servants, and one can't converse with them on terms of equality: one must keep them at due distance, for fear of losing one's authority. I'm sure last winter (it was a very severe one, if you recollect, and when it did not snow, it rained and blew) not a creature but the butcher and postman came to the house from November till February; and I really got quite melancholy with sitting night after night alone. I had Leah in to read to me sometimes; but I don't think the poor girl liked the task much: she felt it confining. In spring and summer one got on better: sunshine and long days make such a difference; and then, just at the commencement of this autumn, little Adela Varens came and her nurse: a child makes a house alive all at once; and now you are here I shall be quite gay.'

3. Charlotte Brontë had worked briefly as a governess, and along with *Vanity Fair*, her novel made the governess a popular character in fiction.

My heart really warmed to the worthy lady as I heard her talk: and I drew my chair a little nearer to her, and expressed my sincere wish that she might find my company as agreeable as she anticipated.

'But I'll not keep you sitting up late to-night,' said she; 'it is on the stroke of twelve now, and you have been travelling all day: you must feel tired. If you have got your feet well warmed I'll show you your bedroom. I've had the room next to mine prepared for you; it is only a small apartment, but I thought you would like it better than one of the large front chambers: to be sure they have finer furniture, but they are so dreary and solitary, I never sleep in them myself.'

I thanked her for her considerate choice, and as I really felt fatigued with my long journey, expressed my readiness to retire. She took her candle, and I followed her from the room. First she went to see if the hall-door was fastened; having taken the key from the lock, she led the way upstairs. The steps and banisters were of oak; the staircase window was high and latticed; both it and the long gallery into which the bedroom doors opened looked as if they belonged to a church rather than a house. A very chill and vaultlike air pervaded the stairs and gallery, suggesting cheerless ideas of space and solitude; and I was glad when finally ushered into my chamber to find it of small dimensions, and furnished in ordinary modern style.

When Mrs. Fairfax had bidden me a kind good-night, and I had fastened my door, gazed leisurely round, and in some measure effaced the eerie impression made by that wide hall, that dark and spacious staircase, and that long, cold gallery, by the livelier aspect of my little room, I remembered that after a day of bodily fatigue and mental anxiety I was now at last in safe haven. The impulse of gratitude swelled my heart, and I knelt down at the bedside, and offered up thanks where thanks were due; not forgetting, ere I rose, to implore aid on my further path, and the power of meriting the kindness which seemed so frankly offered me before it was earned. My couch had no thorns in it that night; my solitary room no fears. At once weary and content, I slept soon and soundly: when I awoke it was broad day.

The chamber looked such a bright little place to me as the sun shone in between the gay blue chintz window curtains, showing papered walls and a carpeted floor, so unlike the bare planks and stained plaster of Lowood that my spirits rose at the view. Externals have a great effect on the young: I thought that a fairer era of life was beginning for me, one that was to have its flowers and pleasures, as well as its thorns and toils. My faculties, roused by the change of scene, the new field offered to hope, seemed all astir. I cannot precisely define what they expected, but it was something pleasant: not perhaps that day or that month, but at an indefinite future period.

I rose; I dressed myself with care: obliged to be plain—for I had no article of attire that was not made with extreme simplicity—I was still

by nature solicitous to be neat. It was not my habit to be disregardful of appearance, or careless of the impression I made: on the contrary, I ever wished to look as well as I could, and to please as much as my want of beauty would permit. I sometimes regretted that I was not handsomer: I sometimes wished to have rosy cheeks, a straight nose, and small cherry mouth; I desired to be tall, stately, and finely developed in figure; I felt it a misfortune that I was so little, so pale, and had features so irregular and so marked. And why had I these aspirations and these regrets? It would be difficult to say: I could not then distinctly say it to myself; yet I had a reason, and a logical, natural reason too. However, when I had brushed my hair very smooth, and put on my black frock—which, Quaker-like as it was, at least had the merit of fitting to a nicety—and adjusted my clean white tucker, I thought I should do respectably enough to appear before Mrs. Fairfax; and that my new pupil would not at least recoil from me with antipathy. Having opened my chamber window, and seen that I left all things straight and neat on the toilet table, I ventured forth.

Traversing the long and matted gallery, I descended the slippery steps of oak; then I gained the hall: I halted there a minute: I looked at some pictures on the walls (one I remember represented a grim man in a cuirass, and one a lady with powdered hair and a pearl necklace), at a bronze lamp pendent from the ceiling, at a great clock whose case was of oak curiously carved, and ebon black with time and rubbing. Everything appeared very stately and imposing to me: but then I was so little accustomed to grandeur. The hall-door, which was half of glass, stood open; I stepped over the threshold. It was a fine autumn morning; the early sun shone serenely on embrowned groves and still green fields: advancing on to the lawn, I looked up and surveyed the front of the mansion. It was three stories high, of proportions not vast, though considerable: a gentleman's manor-house, not a nobleman's seat: battlements round the top gave it a picturesque look. Its grey front stood out well from the background of a rookery, whose cawing tenants were now on the wing: they flew over the lawn and grounds to alight in a great meadow, from which these were separated by a sunk fence, and where an array of mighty old thorn trees, strong, knotty, and broad as oaks, at once explained the etymology of the mansion's designation. Farther off were hills: not so lofty as those round Lowood, nor so craggy, nor so like barriers of separation from the living world; but yet quiet and lonely hills enough, and seeming to embrace Thornfield with a seclusion I had not expected to find existent so near the stirring locality of Millcote. A little hamlet whose roofs were blent with trees straggled up the side of one of these hills; the church of the district stood nearer Thornfield: its old tower-top looked over a knoll between the house and gates.

I was yet enjoying the calm prospect and pleasant fresh air, yet lis-

tening with delight to the cawing of the rooks, yet surveying the wide, hoary front of the hall, and thinking what a great place it was for one lonely little dame like Mrs. Fairfax to inhabit, when that lady appeared at the door.

'What! out already?' said she. 'I see you are an early riser.' I went up to her, and was received with an affable kiss and shake of the hand.

'How do you like Thornfield?' she asked. I told her I liked it very much.

'Yes,' she said, 'it is a pretty place: but I fear it will be getting out of order, unless Mr. Rochester should take it into his head to come and reside here permanently; or, at least, visit it rather oftener: great houses and fine grounds require the presence of the proprietor.'

'Mr. Rochester!' I exclaimed. 'Who is he?'

'The owner of Thornfield,' she responded quietly. 'Did you not know he was called Rochester?'

Of course I did not—I had never heard of him before; but the old lady seemed to regard his existence as a universally understood fact, with which everybody must be acquainted by instinct.

'I thought,' I continued, 'Thornfield belonged to you.'

'To me? Bless you, child; what an idea! To me? I am only the house-keeper—the manager. To be sure I am distantly related to the Rochesters by the mother's side; or, at least, my husband was: he was a clergyman, incumbent of Hay—that little village yonder on the hill—and that church near the gates was his. The present Mr. Rochester's mother was a Fairfax, and second cousin to my husband; but I never presume on the connection—in fact it is nothing to me; I consider myself quite in the light of an ordinary housekeeper: my employer is always civil, and I expect nothing more.'

'And the little girl—my pupil?'

'She is Mr. Rochester's ward; he commissioned me to find a governess for her. He intends to have her brought up in —shire, I believe. Here she comes with her "bonne," as she calls her nurse. The enigma then was explained: this affable and kind little widow was no great dame, but a dependent like myself. I did not like her the worse for that; on the contrary, I felt better pleased than ever. The equality between her and me was real; not the mere result of condescension on her part: so much the better—my position was all the freer.'

As I was meditating on this discovery, a little girl, followed by her attendant, came running up the lawn. I looked at my pupil, who did not at first appear to notice me: she was quite a child, perhaps seven or eight years old, slightly built, with a pale, small-featured face, and a redundancy of hair falling in curls to her waist.

'Good-morning, Miss Adela,' said Mrs. Fairfax. 'Come and speak to the lady who is to teach you, and to make you a clever woman some day.' She approached.

'C'est là ma gouvernante?' said she, pointing to me, and addressing her nurse; who answered: 'Mais oui, certainement.'⁴

'Are they foreigners?' I inquired, amazed at hearing the French language.

'The nurse is a foreigner, and Adela was born on the Continent, and, I believe, never left it till within six months ago. When she first came here she could speak no English; now she can make shift to talk it a little: I don't understand her, she mixes it so with French; but you will make out her meaning very well, I daresay.'

Fortunately I had had the advantage of being taught French by a French lady; and as I had always made a point of conversing with Madame Pierrot as often as I could, and had, besides, during the last seven years, learnt a portion of French by heart daily—applying myself to take pains with my accent, and imitating as closely as possible the pronunciation of my teacher—I had acquired a certain degree of readiness and correctness in the language, and was not likely to be much at a loss with Mademoiselle Adela. She came and shook hands with me when she heard that I was her governess; and as I led her into breakfast I addressed some phrases to her in her own tongue: she replied briefly at first, but after we were seated at the table, and she had examined me some ten minutes with her large hazel eyes, she suddenly commenced chattering fluently.

'Ah!' cried she, in French, 'you speak my language as well as Mr. Rochester does: I can talk to you as I can to him, and so can Sophie. She will be glad: nobody here understands her: Madame Fairfax is all English. Sophie is my nurse; she came with me over the sea in a great ship with a chimney that smoked—how it did smoke!—and I was sick, and so was Sophie, and so was Mr. Rochester. Mr. Rochester lay down on a sofa in a pretty room called the salon, and Sophie and I had little beds in another place. I nearly fell out of mine; it was like a shelf. And Mademoiselle—what is your name?'

'Eyre—Jane Eyre.'

'Aire? Bah! I cannot say it. Well: our ship stopped in the morning, before it was quite daylight, at a great city—a huge city, with very dark houses and all smoky; not at all like the pretty clean town I came from; and Mr. Rochester carried me in his arms over a plank to the land, and Sophie came after, and we all got into a coach, which took us to a beautiful large house, larger than this and finer, called an hotel. We stayed there nearly a week. I and Sophie used to walk every day in a great green place full of trees, called the Park; and there were many children there besides me, and a pond with beautiful birds in it, that I fed with crumbs.'

4. Is that my governess? . . . Why, yes, of course.

'Can you understand her when she runs on so fast?' asked Mrs. Fairfax.

I understood her very well, for I had been accustomed to the fluent tongue of Madame Pierrot.

'I wish,' continued the good lady, 'you would ask her a question or two about her parents: I wonder if she remembers them?'

'Adèle,' I inquired, 'with whom did you live when you were in that pretty clean town you spoke of?'

'I lived long ago with mamma; but she is gone to the Holy Virgin. Mamma used to teach me to dance and sing, and to say verses. A great many gentlemen and ladies came to see mamma, and I used to dance before them, or to sit on their knees and sing to them: I liked it. Shall I let you hear me sing now?'

She had finished her breakfast, so I permitted her to give a specimen of her accomplishments. Descending from her chair, she came and placed herself on my knee; then, folding her little hands demurely before her, shaking back her curls and lifting her eyes to the ceiling, she commenced singing a song from some opera. It was the strain of a forsaken lady, who, after bewailing the perfidy of her lover, calls pride to her aid; desires her attendant to deck her in her brightest jewels and richest robes, and resolves to meet the false one that night at a ball, and prove to him, by the gaiety of her demeanour, how little his desertion has affected her.

The subject seemed strangely chosen for an infant singer; but I suppose the point of the exhibition lay in hearing the notes of love and jealousy warbled with the lisp of childhood; and in very bad taste that point was: at least I thought so.

Adèle sang the canzonette tunefully enough, and with the naïveté of her age. This achieved, she jumped from my knee and said, 'Now, Mademoiselle, I will repeat you some poetry.'

Assuming an attitude, she began 'La Ligue des Rats: fable de la Fontaine.' She then declaimed the little piece with an attention to punctuation and emphasis, a flexibility of voice and an appropriateness of gesture, very unusual indeed at her age, and which proved she had been carefully trained.

'Was it your mamma who taught you that piece?' I asked.

'Yes; and she just used to say it in this way: "Qu'avez vous donc? lui dit un de ces rats; parlez!"⁵ She made me lift my hand—so—to remind me to raise my voice at the question. Now shall I dance for you.'

'No, that will do: but after your mamma went to the Holy Virgin, as you say, with whom did you live then?'

'With Madame Frédéric and her husband: she took care of me, but

5. In *The League of Rats*, major rescue efforts by other mice fail to prevent the cat from eating a mouse. "What's the matter, then?" says one of the mice to her. "Speak!"

she is nothing related to me. I think she is poor, for she had not so fine a house as mamma. I was not long there. Mr. Rochester asked me if I would like to go and live with him in England, and I said yes; for I knew Mr. Rochester before I knew Madame Frédéric, and he was always kind to me and gave me pretty dresses and toys. But you see he has not kept his word, for he has brought me to England, and now he is gone back again himself, and I never see him.'

After breakfast Adèle and I withdrew to the library; which room, it appears, Mr. Rochester had directed should be used as the schoolroom. Most of the books were locked up behind glass doors; but there was one bookcase left open, containing everything that could be needed in the way of elementary works, and several volumes of light literature, poetry, biography, travels, a few romances, &c. I suppose he had considered that these were all the governess would require for her private perusal; and, indeed, they contented me amply for the present; compared with the scanty pickings I had now and then been able to glean at Lowood, they seemed to offer an abundant harvest of entertainment and information. In this room, too, there was a cabinet piano, quite new and of superior tone; also an easel for painting, and a pair of globes.

I found my pupil sufficiently docile, though disinclined to apply: she had not been used to regular occupation of any kind. I felt it would be injudicious to confine her too much at first; so, when I had talked to her a great deal, and got her to learn a little, and when the morning had advanced to noon, I allowed her to return to her nurse. I then proposed to occupy myself till dinner-time in drawing some little sketches for her use.

As I was going upstairs to fetch my portfolio and pencils, Mrs. Fairfax called to me: 'Your morning school-hours are over now, I suppose,' said she. She was in a room the folding-doors of which stood open: I went in when she addressed me. It was a large, stately apartment, with purple chairs and curtains, a Turkey carpet, walnut-panelled walls, one vast window rich in stained glass, and a lofty ceiling, nobly moulded. Mrs. Fairfax was dusting some vases of fine purple spar, which stood on a sideboard.

'What a beautiful room!' I exclaimed, as I looked round; for I had never before seen any half so imposing.

'Yes; this is the dining-room. I have just opened the window, to let in a little air and sunshine; for everything gets so damp in apartments that are seldom inhabited: the drawing-room yonder feels like a vault.'

She pointed to a wide arch corresponding to the window, and hung like it with a Tyrian-dyed curtain, now looped up. Mounting to it by two broad steps and looking through, I thought I caught a glimpse of a fairy place, so bright to my novice eyes appeared the view beyond. Yet it was merely a very pretty drawing-room, and within it a boudoir, both spread with white carpets, on which seemed laid brilliant garlands

of flowers; both ceiled with snowy mouldings of white grapes and vine-leaves, beneath which glowed in rich contrast crimson couches and ottomans; while the ornaments on the pale Parian mantelpiece were of sparkling Bohemian glass, ruby red; and between the windows large mirrors repeated the general blending of snow and fire.

'In what order you keep these rooms, Mrs. Fairfax!' said I. 'No dust, no canvas coverings: except that the air feels chilly, one would think they were inhabited daily.'

'Why, Miss Eyre, though Mr. Rochester's visits here are rare, they are always sudden and unexpected; and as I observed that it put him out to find everything swathed up, and to have a bustle of arrangement on his arrival, I thought it best to keep the rooms in readiness.'

'Is Mr. Rochester an exacting, fastidious sort of man?'

'Not particularly so; but he has a gentleman's tastes and habits, and he expects to have things managed in conformity to them.'

'Do you like him? Is he generally liked?'

'Oh, yes; the family have always been respected here. Almost all the land in this neighbourhood, as far as you can see, has belonged to the Rochesters time out of mind.'

'Well, but, leaving his land out of the question, do you like him? Is he liked for himself?'

'I have no cause to do otherwise than like him; and I believe he is considered a just and liberal landlord by his tenants: but he has never lived much amongst them.'

'But has he no peculiarities? What, in short, is his character?'

'Oh! his character is unimpeachable, I suppose. He is rather peculiar, perhaps: he has travelled a great deal, and seen a great deal of the world, I should think. I daresay he is clever: but I never had much conversation with him.'

'In what way is he peculiar?'

'I don't know—it is not easy to describe—nothing striking, but you feel it when he speaks to you: you cannot be always sure whether he is in jest or earnest, whether he is pleased or the contrary; you don't thoroughly understand him, in short—at least, I don't: but it is of no consequence, he is a very good master.'

This was all the account I got from Mrs. Fairfax of her employer and mine. There are people who seem to have no notion of sketching a character, or observing and describing salient points, either in persons or things: the good lady evidently belonged to this class; my queries puzzled, but did not draw her out. Mr. Rochester was Mr. Rochester in her eyes; a gentleman, a landed proprietor—nothing more: she inquired and searched no further, and evidently wondered at my wish to gain a more definite notion of his identity.

When we left the dining-room, she proposed to show me over the rest of the house; and I followed her upstairs and downstairs, admiring

as I went; for all was well arranged and handsome. The large front chambers I thought especially grand; and some of the third-story rooms, though dark and low, were interesting from their air of antiquity. The furniture once appropriated to the lower apartments had from time to time been removed here, as fashions changed; and the imperfect light entering by their narrow casements showed bedsteads of a hundred years old; chests in oak or walnut, looking, with their strange carvings of palm branches and cherubs' heads, like types of the Hebrew ark;⁶ rows of venerable chairs, high-backed and narrow; stools still more antiquated, on whose cushioned tops were yet apparent traces of half-effaced embroideries, wrought by fingers that for two generations had been coffin-dust. All these relics gave to the third story of Thornfield Hall the aspect of a home of the past: a shrine of memory. I liked the hush, the gloom, the quaintness of these retreats in the day; but I by no means coveted a night's repose on one of those wide and heavy beds: shut in, some of them, with doors of oak; shaded, others, with wrought old-English hangings crusted with thick work, portraying effigies of strange flowers, and stranger birds, and strangest human beings,—all which would have looked strange, indeed, by the pallid gleam of moonlight.

'Do the servants sleep in these rooms?' I asked.

'No; they occupy a range of smaller apartments to the back; no one ever sleeps here: one would almost say that, if there were a ghost at Thornfield Hall, this would be its haunt.'

'So I think: you have no ghost, then?'

'None that I ever heard of,' returned Mrs. Fairfax, smiling.

'Nor any traditions of one? no legends or ghost stories?'

'I believe not. And yet it is said the Rochesters have been rather a violent than a quiet race in their time: perhaps, though, that is the reason they rest tranquilly in their graves now.'

'Yes—"after life's fitful fever they sleep well,"' I muttered.⁷ 'Where are you going now, Mrs. Fairfax?' for she was moving away.

'On to the leads; will you come and see the view from thence?' I followed still, up a very narrow staircase to the attics, and thence by a ladder and through a trap-door to the roof of the hall. I was now on a level with the crow colony, and could see into their nests. Leaning over the battlements and looking far down, I surveyed the grounds laid out like a map: the bright and velvet lawn closely girdling the grey base of the mansion; the field, wide as a park, dotted with its ancient timber; the wood, dun and sere, divided by a path visibly overgrown, greener with moss than the trees were with foliage; the church at the gates, the road, the tranquil hills, all reposing in the autumn day's sun: the

6. Exodus 25.18–22 describes the cherubs but does not have the other decorative details of the passage.

7. A reference to Macbeth's words concerning the dead Duncan (*Macbeth* 3.2.23).

horizon bounded by a propitious sky, azure, marbled with pearly white. No feature in the scene was extraordinary, but all was pleasing. When I turned from it and repassed the trap-door, I could scarcely see my way down the ladder: the attic seemed black as a vault compared with that arch of blue air to which I had been looking up, and to that sunlit scene of grove, pasture, and green hill of which the hall was the centre, and over which I had been gazing with delight.

Mrs. Fairfax stayed behind a moment to fasten the trap-door; I, by dint of groping, found the outlet from the attic, and proceeded to descend the narrow garret staircase. I lingered in the long passage to which this led, separating the front and back rooms of the third story: narrow, low, and dim, with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle.⁸

While I paced softly on the last sound I expected to hear in so still a region, a laugh, struck my ear. It was a curious laugh; distinct, formal, mirthless. I stopped: the sound ceased, only for an instant; it began again louder: for at first, though distinct, it was very low. It passed off in a clamorous peal that seemed to wake an echo in every lonely chamber; though it originated but in one, and I could have pointed out the door whence the accents issued.

'Mrs. Fairfax!' I called out: for I now heard her descending the great stairs. 'Did you hear that loud laugh? Who is it?'

'Some of the servants, very likely,' she answered: 'perhaps Grace Poole.'

'Did you hear it?' I again inquired.

'Yes, plainly: I often hear her; she sews in one of these rooms. Sometimes Leah is with her: they are frequently noisy together.'

The laugh was repeated in its low, syllabic tone, and terminated in an odd murmur.

'Grace!' exclaimed Mrs. Fairfax.

I really did not expect any Grace to answer; for the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was high noon, and that no circumstance of ghostliness accompanied the curious cachination, but that neither scene nor season favoured fear, I should have been superstitiously afraid. However, the event showed me I was a fool for entertaining a sense even of surprise.

The door nearest me opened, and a servant came out,—a woman of between thirty and forty; a set, square-made figure, red-haired, and with a hard, plain face: any apparition less romantic or less ghostly could scarcely be conceived.

'Too much noise, Grace,' said Mrs. Fairfax. 'Remember directions!' Grace curtseyed silently and went in.

8. In Charles Perrault's fairy tale, the young wife is given keys to many rooms but is denied entrance to the one containing bodies of Bluebeard's former wives.

'She is a person we have to sew and assist Leah in her housemaid's work,' continued the widow; 'not altogether unobjectionable in some points, but she does well enough. By-the-by, how have you got on with your new pupil this morning?'

The conversation, thus turned on Adèle, continued till we reached the light and cheerful region below. Adèle came running to meet us in the hall, exclaiming,—'Mesdames, vous êtes servies!' adding, 'J'ai bien faim, moi!'⁹

We found dinner ready and waiting for us in Mrs. Fairfax's room.

Chapter XII

The promise of a smooth career, which my first calm introduction to Thornfield Hall seemed to pledge, was not belied on a longer acquaintance with the place and its inmates. Mrs. Fairfax turned out to be what she appeared, a placid-tempered, kind-natured woman, of competent education and average intelligence. My pupil was a lively child, who had been spoilt and indulged, and therefore was sometimes wayward; but as she was committed entirely to my care, and no injudicious interference from any quarter ever thwarted my plans for her improvement, she soon forgot her little freaks, and became obedient and teachable. She had no great talents, no marked traits of character, no peculiar development of feeling or taste which raised her one inch above the ordinary level of childhood; but neither had she any deficiency or vice which sunk her below it. She made reasonable progress, entertained for me a vivacious, though perhaps not very profound, affection; and by her simplicity, gay prattle, and efforts to please, inspired me, in return, with a degree of attachment sufficient to make us both content in each other's society.

This, *par parenthèse*,¹ will be thought cool language by persons who entertain solemn doctrines about the angelic nature of children, and the duty of those charged with their education to conceive for them an idolatrous devotion: but I am not writing to flatter parental egotism, to echo cant, or prop up humbug; I am merely telling the truth. I felt a conscientious solicitude for Adèle's welfare and progress, and a quiet liking to her little self; just as I cherished towards Mrs. Fairfax a thankfulness for her kindness, and a pleasure in her society proportionate to the tranquil regard she had for me, and the moderation of her mind and character.

Anybody may blame me who likes when I add further that now and then, when I took a walk by myself in the grounds, when I went down to the gates and looked through them along the road, or when, while Adèle played with her nurse, and Mrs. Fairfax made jellies in the store-

9. Ladies, dinner is served . . . I am very hungry!

1. Parenthetically.

room, I climbed the three staircases, raised the trap-door of the attic, and having reached the leads, looked out afar over sequestered field and hill, and along dim sky-line—that then I longed for a power of vision which might overpass that limit; which might reach the busy world, towns, regions full of life I had heard of but never seen: that then I desired more of practical experience than I possessed; more of intercourse with my kind, of acquaintance with variety of character, than was here within my reach. I valued what was good in Mrs. Fairfax, and what was good in Adèle; but I believed in the existence of the other and more vivid kinds of goodness, and what I believed in I wished to behold.

Who blames me? Many, no doubt; and I shall be called discontented. I could not help it: the restlessness was in my nature; it agitated me to pain sometimes. Then my sole relief was to walk along the corridor of the third story, backwards and forwards, safe in the silence and solitude of the spot and allow my mind's eye to dwell on whatever bright visions rose before it—and, certainly, they were many and glowing; to let my heart be heaved by the exultant movement, which, while it swelled it in trouble, expanded it with life; and, best of all, to open my inward ear to a tale that was never ended—a tale my imagination created, and narrated continuously; quickened with all of incident, life, fire, feeling, that I desired and had not in my actual existence.

It is in vain to say human beings ought to be satisfied with tranquillity: they must have action; and they will make it if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.

When thus alone I not unfrequently heard Grace Poole's laugh: the same peal, the same low, slow ha! ha! which, when first heard, had thrilled me: I heard, too, her eccentric murmurs; stranger than her laugh. There were days when she was quite silent; but there were others when I could not account for the sounds she made. Sometimes I saw her; she would come out of her room with a basin, or a plate, or a tray in her hand, go down to the kitchen, and shortly return, generally (oh, romantic reader, forgive me for telling the plain truth:) bearing a pot

of porter. Her appearance always acted as a damper to the curiosity raised by her oral oddities: hard-featured and staid, she had no point to which interest could attach. I made some attempts to draw her into conversation, but she seemed a person of few words: a monosyllabic reply usually cut short every effort of that sort.

The other members of the household, vis. John and his wife, Leah the housemaid, and Sophie the French nurse, were decent people: but in no respect remarkable. With Sophie I used to talk French, and sometimes I asked her questions about her native country; but she was not a descriptive or narrative turn, and generally gave such vapid and confused answers as were calculated rather to check than encourage inquiry.

October, November, December passed away. One afternoon in January Mrs. Fairfax had begged a holiday for Adèle because she had a cold; and, as Adèle seconded the request with an ardour that reminded me how precious occasional holidays had been to me in my own childhood, I accorded it, deeming that I did well in showing pliability on the point. It was a fine, calm day, though very cold; I was tired of sitting still in the library through a whole long morning: Mrs. Fairfax had just written a letter which was waiting to be posted, so I put on my bonnet and cloak and volunteered to carry it to Hay; the distance, two miles, would be a pleasant winter afternoon walk. Having seen Adèle comfortably seated in her little chair by Mrs. Fairfax's parlour fireside, and given her her best wax doll (which I usually kept enveloped in silver paper in a drawer) to play with, and a story-book for change of amusement; and having replied to her 'Revenez bientôt, ma bonne amie, ma chère Mdlle. Jeannette,'² with a kiss, I set out.

The ground was hard, the air was still, my road was lonely; I walked fast till I got warm, and then I walked slowly to enjoy and analyse the species of pleasure brooding for me in the hour and situation. It was three o'clock; the church bell tolled as I passed under the belfry: the charm of the hour lay in its approaching dimness, in the low-gliding and pale-beaming sun. I was a mile from Thornfield, in a lane noted for wild roses in summer, for nuts and blackberries in autumn, and even now possessing a few coral treasures in hips and hawks, but whose best winter delight lay in its utter solitude and leafless repose. If a breath of air stirred, it made no sound here; for there was not a holly, not an evergreen to rustle, and the stripped hawthorn and hazel bushes were as still as the white, worn stones which causewayed the middle of the path. Far and wide, on each side, there were only fields, where no cattle now browsed; and the little brown birds, which stirred occasionally in the hedge, looked like single russet leaves that had forgotten to drop.

2. Come back soon, my good friend, my dear Miss Janie.

This lane inclined uphill all the way to Hay: having reached the middle I sat down on a stile which led thence into a field. Gathering my mantle about me, and sheltering my hands in my muff, I did not feel the cold, though it froze keenly; as was attested by a sheet of ice covering the causeway, where a little brooklet, now congealed, had overflowed after a rapid thaw some days since. From my seat I could look down on Thornfield: the grey and battlemented hall was the principal object in the vale below me; its woods and dark rookery rose against the west. I lingered till the sun went down amongst the trees, and sank crimson and clear behind them. I then turned eastward.

On the hilltop above me sat the rising moon; pale yet as a cloud, but brightening momently: she looked over Hay, which, half lost in trees, sent up a blue smoke from its few chimneys; it was yet a mile distant, but in the absolute hush I could hear plainly its thin murmurs of life. My ear too felt the flow of currents; in what dales and depths I could not tell: but there were many hills beyond Hay, and doubtless many becks threading their passes. That evening calm betrayed alike the tinkle of the nearest streams, the sough of the most remote.

A rude noise broke on these fine ripplings and whisperings, at once so far away and so clear: a positive tramp, tramp; a metallic clatter, which effaced the soft wave-wanderings; as, in a picture, the solid mass of a crag, or the rough boles of a great oak, drawn in dark and strong on the foreground, efface the aerial distance of azure hill, sunny horizon, and blended clouds, where tint melts into tint.

The din was on the causeway; a horse was coming; the windings of the lane yet hid it, but it approached. I was just leaving the stile; yet, as the path was narrow, I sat still to let it go by. In those days I was young, and all sorts of fancies bright and dark tenanted my mind: the memories of nursery stories were there amongst other rubbish; and when they recurred, maturing youth added to them a vigour and vividness beyond what childhood could give. As this horse approached, and as I watched for it to appear through the dusk, I remembered certain of Bessie's tales, wherein figured a North-of-England spirit, called a 'Gytrash,'³ which, in the form of horse, mule, or large dog, haunted solitary ways, and sometimes came upon belated travelers, as this horse was now coming upon me.

It was very near, but not yet in sight, when, in addition to the tramp, tramp, I heard a rush under the hedge, and close down by the hazel stems glided a great dog, whose black and white colour made him a distinct object against the trees. It was exactly one mask of Bessie's Gytrash,—a lion-like creature with long hair and a huge head: it passed me, however, quietly enough; not staying to look up, with strange pretorian eyes, in my face, as I half expected it would. The horse fol-

³. The *Oxford English Dictionary* cites this passage as the first instance of this northern English term for an apparition taking the shape of an animal.

lowed,—a tall steed, and on its back a rider. The man, the human being, broke the spell at once. Nothing ever rode the Gytrash: it was always alone; and goblins, to my notions, though they might tenant the dumb carcasses of beasts, could scarce covet shelter in the common-place human form. No Gytrash was this,—only a traveller taking the short cut to Millcote. He passed, and I went on: a few steps, and I turned: a sliding sound and an exclamation of ‘What the deuce is to do now?’ and a clattering tumble, arrested my attention. Man and horse were down; they had slipped on the sheet of ice which glazed the causeway. The dog came bounding back, and seeing his master in a predicament, and hearing the horse groan, barked till the evening hills echoed the sound, which was deep in proportion to his magnitude. He snuffed round the prostrate group, and then he ran up to me; it was all he could do,—there was no other help at hand to summon. I obeyed him, and walked down to the traveler, by this time struggling himself free of his steed. His efforts were so vigorous I thought he could not be much hurt; but I asked him the question:—‘Are you injured, sir?’

I think he was swearing, but am not certain; however, he was pronouncing some formula which prevented him from replying to me directly.

‘Can I do anything?’ I asked again.

‘You must just stand on one side,’ he answered as he rose, first to his knees, and then to his feet. I did; whereupon began a heaving, stamping, clattering process, accompanied by a barking and baying which removed me effectually some yards’ distance; but I would not be driven quite away till I saw the event. This was finally fortunate; the horse was re-established, and the dog was silenced with a ‘Down Pilot!’ The traveler now, stooping, felt his foot and leg, as if trying whether they were sound; apparently something ailed them, for he halted to the stile whence I had just risen, and sat down.

I was in the mood for being useful, or at least officious, I think, for I now drew near him again.

‘If you are hurt, and want help, sir, I can fetch some one either from Thornfield Hall or from Hay.’

‘Thank you; I shall do: I have no broken bones—only a sprain;’ and again he stood up and tried his foot, but the result extorted an involuntary ‘Ugh!’

Something of daylight still lingered, and the moon was waxing bright: I could see him plainly. His figure was enveloped in a riding cloak, fur collared, and steel clasped; its details were not apparent, but I traced the general points of middle height, and considerable breadth of chest. He had a dark face, with stern features and a heavy brow; his eyes and gathered eyebrows looked ireful and thwarted just now; he was past youth, but had not reached middle age; perhaps he might be

thirty-five. I felt no fear of him, and but little shyness. Had he been a handsome, heroic-looking young gentleman, I should not have dared to stand thus questioning him against his will, and offering my services unasked. I had hardly ever seen a handsome youth; never in my life spoken to one. I had a theoretical reverence and homage for beauty, elegance, gallantry, fascination; but had I met those qualities incarnate in masculine shape, I should have known instinctively that they neither had nor could have sympathy with anything in me, and should have shunned them as one would fire, lightning, or anything else that is bright but antipathetic.

If even this stranger had smiled and been good-humoured to me when I addressed him; if he had put off my offer of assistance gaily and with thanks, I should have gone on my way and not felt any vocation to renew inquiries: but the frown, the roughness of the traveller, set me at my ease: I retained my station when he waved to me to go, and announced:—‘I cannot think of leaving you, sir, at so late an hour, in this solitary lane, till I see you are fit to mount your horse.’

He looked at me when I said this: he had hardly turned his eyes in my direction before.

‘I should think you ought to be at home yourself,’ said he, ‘if you have a home in this neighbourhood: where do you come from?’

‘From just below; and I am not at all afraid of being out late when it is moonlight: I will run over to Hay for you with pleasure, if you wish it; indeed, I am going there to post a letter.’

‘You live just below—do you mean at that house with the battlements?’ pointing to Thornfield Hall, on which the moon cast a hoary gleam, bringing it out distinct and pale from the woods, that by contrast with the western sky, now seemed one mass of shadow.

‘Yes, sir.’

‘Whose house is it?’

‘Mr. Rochester’s.’

‘Do you know Mr. Rochester?’

‘No, I have never seen him.’

‘He is not resident, then?’

‘No.’

‘Can you tell me where he is?’

‘I cannot.’

‘You are not a servant at the hall, of course. You are —’ He stopped, ran his eye over my dress, which, as usual, was quite simple: a black merino cloak, a black beaver bonnet: neither of them half fine enough for a lady’s maid. He seemed puzzled to decide what I was: I helped him.

‘I am the governess.’

‘Ah, the governess!’ he repeated; ‘deuce take me, if I had not forgotten! The governess!’ and again my raiment underwent scrutiny. In

two minutes he rose from the stile: his face expressed pain when he tried to move.

'I cannot commission you to fetch help,' he said; 'but you may help me a little yourself, if you will be so kind.'

'Yes, sir.'

'You have not an umbrella that I can use as a stick?'

'No.'

'Try to get hold of my horse's bridle and lead him to me: you are not afraid!'

I should have been afraid to touch a horse when alone, but when told to do it I was disposed to obey. I put down my muff on the stile, and went up to the tall steed; I endeavoured to catch the bridle, but it was a spirited thing, and would not let me come near its head; I made effort on effort, though in vain: meantime, I was mortally afraid of its trampling fore-feet. The traveller waited and watched for some time, and at last he laughed.

'I see,' he said, 'the mountain will never be brought to Mahomet, so all you can do is to aid Mahomet to go to the mountain; I must beg of you to come here.'⁴

I came. 'Excuse me,' he continued: 'necessity compels me to make you useful.' He laid a heavy hand on my shoulder, and leaning on me with some stress, limped to his horse. Having once caught the bridle, he mastered it directly, and sprang to his saddle; grimacing grimly as he made the effort, for it wrenched his sprain.

'Now,' said he, releasing his under lip from a hard bite, 'just hand me my whip; it lies there under the hedge.'

I sought it and found it.

'Thank you: now make haste with the letter to Hay, and return as fast as you can.'

A touch of a spurred heel made his horse first start and rear, and then bound away; the dog rushed in his traces: all three vanished,

Like heath that, in the wilderness,
The wild wind whirls away.⁵

I took up my muff and walked on. The incident had occurred and was gone for me: it was an incident of no moment, no romance, no interest in a sense; yet it marked with change one single hour of a monotonous life. My help had been needed and claimed; I had given it: I was pleased to have done something; trivial, transitory though the deed was, it was yet an active thing, and I was weary of an existence all passive. The new face, too, was like a new picture introduced to the

4. The proverb of Mohammed going to the mountain rather than the mountain coming to him originated with his explanation that had the mountain moved it would have overwhelmed the spectators; hence, he chose to go to the mountain.

5. From Thomas Moore's poem "Fallen Is Thy Throne."

gallery of memory; and it was dissimilar to all the others hanging there: firstly, because it was masculine; and, secondly, because it was dark, strong, and stern. I had it still before me when I entered Hay, and slipped the letter into the post-office; I saw it as I walked fast down hill all the way home. When I came to the stile, I stopped a minute, looked round and listened, with an idea that a horse's hoof might ring on the causeway again, and that a rider in a cloak, and a Gytrash-like Newfoundland dog, might be again apparent: I saw only the hedge and a pollard willow before me, rising up still and straight to meet the moonbeams; I heard only the faintest waft of wind roaming fitful among the trees round Thornfield, a mile distant; and when I glanced down in the direction of the murmur, my eye, traversing the hall-front, caught a light kindling in a window: it reminded me that I was late, and I hurried on.

I did not like re-entering Thornfield. To pass its threshold was to return to stagnation; to cross the silent hall, to ascend the darksome staircase, to seek my own lonely little room, and then to meet tranquil Mrs. Fairfax, and spend the long winter evening with her, and her only, was to quell wholly the faint excitement wakened by my walk,—to slip again over my faculties the viewless fetters of an uniform and too still existence; of an existence whose very privileges of security and ease I was becoming incapable of appreciating. What good it would have done me at that time to have been tossed in the storms of an uncertain struggling life, and to have been taught by rough and bitter experience to long for the calm amidst which I now repined! Yes, just as much good as it would do a man tired of sitting still in a ‘too easy chair’⁶ to take a long walk; and just as natural was the wish to stir, under my circumstances, as it would be under his.

I lingered at the gates; I lingered on the lawn; I paced backwards and forwards on the pavement: the shutters of the glass door were closed; I could not see into the interior; and both my eyes and spirit seemed drawn from the gloomy house—from the grey hollow filled with rayless cells, as it appeared to me—to that sky expanded before me,—a blue sea absolved from taint of cloud; the moon ascending it in solemn march; her orb seeming to look up as she left the hilltops, from behind which she had come, far and farther below her, and aspired to the zenith, midnight-dark in its fathomless depth and measureless distance: and for those trembling stars that followed her course; they made my heart tremble, my veins glow when I viewed them. Little things recall us to earth: the clock struck in the hall; that sufficed; I turned from moon and stars, opened a side door, and went in.

The hall was not dark, nor yet was it lit, only by the high-hung bronze lamp: a warm glow suffused both it and the lower steps of the oak

6. Alexander Pope's *Dunciad* comments on a person “stretch'd on the rack of a too easy chair” and confessing pains and penalties of idleness (4.342–44).

staircase. This ruddy shine issued from the great dining-room, whose two-leaved door stood open, and showed a genial fire in the grate, glancing on marble hearth and brass fireirons, and revealing purple draperies and polished furniture, in the most pleasant radiance. It revealed, too, a group near the mantelpiece: I had scarcely caught it, and scarcely become aware of a cheerful mingling of voices, amongst which I seemed to distinguish the tones of Adèle, when the door closed.

I hastened to Mrs. Fairfax's room: there was a fire there too, but no candle, and no Mrs. Fairfax. Instead, all alone, sitting upright on the rug, and gazing with gravity at the blaze, I beheld a great black and white long-haired dog, just like the Gytrash of the lane. It was so like it that I went forward and said—'Pilot,' and the thing got up and came to me and snuffed me. I caressed him, and he wagged his great tail: but he looked an eerie creature to be alone with, and I could not tell whence he had come. I rang the bell, for I wanted a candle; and I wanted, too, to get an account of this visitant. Leah entered.

'What dog is this?'

'He came with master.'

'With whom?'

'With master—Mr. Rochester—he is just arrived.'

'Indeed! and is Mrs. Fairfax with him?'

'Yes, and Miss Adela; they are in the dining-room, and John is gone for a surgeon: for master has had an accident; his horse fell and his ankle is sprained.'

'Did the horse fall in Hay Lane?'

'Yes, coming down hill; it slipped on some ice.'

'Ah! Bring me a candle, will you, Leah?'

Leah brought it; she entered, followed by Mrs. Fairfax, who repeated the news; adding that Mr. Carter the surgeon was come, and was now with Mr. Rochester: then she hurried out to give orders about tea, and I went upstairs to take off my things.

Chapter XIII

Mr. Rochester, it seems, by the surgeon's orders, went to bed early that night; nor did he rise soon next morning. When he did come down, it was to attend to business: his agent and some of his tenants were arrived, and waiting to speak with him.

Adèle and I had now to vacate the library: it would be in daily requisition as a reception-room for callers. A fire was lit in an apartment upstairs, and there I carried our books, and arranged it for the future schoolroom. I discerned in the course of the morning that Thornfield Hall was a changed place: no longer silent as a church, it echoed every hour or two to a knock at the door, or a clang of the bell; steps, too, often traversed the hall, and new voices spoke in different keys below;

a rill from the outer world was flowing through it; it had a master: for my part I liked it better.

Adèle was not easy to teach that day; she could not apply: she kept running to the door and looking over the banisters to see if she could get a glimpse of Mr. Rochester; then she coined pretexts to go downstairs, in order, as I shrewdly suspected, to visit the library, where I knew she was not wanted; then, when I got a little angry, and made her sit still, she continued to talk incessantly of her ‘ami, Monsieur Edouard Fairfax *de* Rochester,’ as she dubbed him (I had not before heard his prenomens), and to conjecture what presents he had brought her: for it appears he had intimated the night before, that when his luggage came from Millcote there would be found amongst it a little box in whose contents she had an interest.

‘Et cela doit signifier,’ said she, ‘qu’il y aura là dedans un cadeau pour moi, et peut-être pour vous aussi, mademoiselle. Monsieur a parlé de vous: il m’a demandé le nom de ma gouvernante, et si elle n’était pas une petite personne, assez mince et un peu pâle. J’ai dit qu’oui: car c’est vrai, n’est-ce pas, mademoiselle?’

I and my pupil dined as usual in Mrs. Fairfax’s parlour; the afternoon was wild and snowy, and we passed it in the schoolroom. At dark I allowed Adèle to put away books and work, and to run downstairs; for, from the comparative silence below, and from the cessation of appeals to the doorbell, I conjectured that Mr. Rochester was now at liberty. Left alone, I walked to the window; but nothing was to be seen thence: twilight and snowflakes together thickened the air, and hid the very shrubs on the lawn. I let down the curtain and went back to the fireside.

In the clear embers I was tracing a view, not unlike a picture I remembered to have seen of the castle of Heidelberg, on the Rhine, when Mrs. Fairfax came in, breaking up by her entrance the fiery mosaic I had been piecing together, and scattering too some heavy unwelcome thoughts that were beginning to throng on my solitude.

‘Mr. Rochester would be glad if you and your pupil would take tea with him in the drawing-room this evening,’ said she: ‘he has been so much engaged all day that he could not ask to see you before.’

‘When is his tea-time?’ I inquired.

‘Oh, at six o’clock: he keeps early hours in the country. You had better change your frock now; I will go with you and fasten it. Here is a candle.’

‘Is it necessary to change my frock?’

‘Yes, you had better: I always dress for the evening when Mr. Rochester is here.’

1. And that must mean . . . that there will be a present inside for me, and perhaps for you, too, Miss Eyre. Mr. Rochester talked about you: he asked me my governess’s name, and if she wasn’t a small person, rather thin and a little pale. I said yes: because it’s true, isn’t it, Miss Eyre?

This additional ceremony seemed somewhat stately: however, I repaired to my room, and, with Mrs. Fairfax's aid, replaced my black stuff dress by one of black silk: the best and the only additional one I had, except one of light grey, which, in my Lowood notions of the toilette, I thought too fine to be worn, except on first-rate occasions.

'You want a brooch,' said Mrs. Fairfax. I had a single little pearl ornament which Miss Temple gave me as a parting keepsake: I put it on, and then we went downstairs. Unused as I was to strangers, it was rather a trial to appear thus formally summoned in Mr. Rochester's presence. I let Mrs. Fairfax precede me into the dining-room, and kept in her shade as we crossed that apartment; and, passing the arch, whose curtain was now dropped, entered the elegant recess beyond.

Two wax candles stood lighted on the table, and two on the mantelpiece; basking in the light and heat of a superb fire lay Pilot—Adèle knelt near him. Half reclined on a couch appeared Mr. Rochester, his foot supported by the cushion; he was looking at Adèle and the dog: the fire shone full on his face. I knew my traveller with his broad and jetty eyebrows; his square forehead, made squarer by the horizontal sweep of his black hair. I recognised his decisive nose, more remarkable for character than beauty; his full nostrils, denoting, I thought, choler; his grim mouth, chin, and jaw—yes, all three were very grim, and no mistake. His shape, now divested of cloak, I perceived harmonised in squareness with his physiognomy: I suppose it was a good figure in the athletic sense of the term—broad-chested and thin-flanked, though neither tall nor graceful.

Mr. Rochester must have been aware of the entrance of Mrs. Fairfax and myself; but it appeared he was not in the mood to notice us, for he never lifted his head as we approached.

'Here is Miss Eyre, sir,' said Mrs. Fairfax, in her quiet way. He bowed, still not taking his eyes from the group of the dog and child.

'Let Miss Eyre be seated,' said he: and there was something in the forced stiff bow, in the impatient yet formal tone, which seemed further to express, 'What the deuce is it to me whether Miss Eyre be there or not? At this moment I am not disposed to accost her.'

I sat down quite disengaged. A reception of finished politeness would probably have confused me: I could not have returned or repaid it by answering grace and elegance on my part; but harsh caprice laid me under no obligation; on the contrary, a decent quiescence, under the freak of manner, gave me advantage. Besides, the eccentricity of the proceeding was piquant: I felt interested to see how he would go on.

He went on as a statue would, that is, he neither spoke nor moved. Mrs. Fairfax seemed to think it necessary that some one should be amiable, and she began to talk. Kindly, as usual—and, as usual, rather trite—she condoled with him on the pressure of business he had had

all day; on the annoyance it must have been to him with that painful sprain: then she commended his patience and perseverance in going through with it.

'Madam, I should like some tea,' was the sole rejoinder she got. She hastened to ring the bell; and, when the tray came, she proceeded to arrange the cups, spoons, &c., with assiduous celerity. I and Adèle went to the table; but the master did not leave his couch.

'Will you hand Mr. Rochester's cup?' said Mrs. Fairfax to me, 'Adèle might perhaps spill it.'

I did as requested. As he took the cup from my hand, Adèle, thinking the moment propitious for making a request in my favour, cried out:—'N'est-ce pas, monsieur, qu'il y a un cadeau pour Mademoiselle Eyre, dans votre petit coffre?'²

'Who talks of cadeaux?' said he gruffly: 'did you expect a present, Miss Eyre? Are you fond of presents?' and he searched my face with eyes that I saw were dark, irate, and piercing.

'I hardly know, sir; I have little experience of them: they are generally thought pleasant things.'

'Generally thought? But what do you think?'

'I should be obliged to take time, sir, before I could give you an answer worthy of your acceptance: a present has many faces to it, has it not? and one should consider all before pronouncing an opinion as to its nature.'

'Miss Eyre, you are not so unsophisticated as Adèle: she demands a "cadeau," clamorously, the moment she sees me: you beat about the bush.'

'Because I have less confidence in my deserts than Adèle has: she can prefer the claim of old acquaintance, and the right too of custom; for she says you have always been in the habit of giving her playthings; but if I had to make a case I should be puzzled, since I am a stranger, and have done nothing to entitle me to an acknowledgment.'

'Oh, don't fall back on over-modesty! I have examined Adèle, and find you have taken great pains with her; she is not bright, she has no talents; yet in a short time she has made much improvement.'

'Sir, you have now given me my "cadeau"; I am obliged to you: it is the meed teachers most covet; praise of their pupil's progress.'

'Humph!' said Mr. Rochester, and he took his tea in silence.

'Come to the fire,' said the master, when the tray was taken away, and Mrs. Fairfax had settled into a corner with her knitting; while Adèle was leading me by the hand round the room, showing me the beautiful books and ornaments on the consoles and chiffonnières. We obeyed, as in duty bound; Adèle wanted to take a seat on my knee, but she was ordered to amuse herself with Pilot.

2. Isn't it so, sir, that there is a present for Miss Eyre, in your little chest?

'You have been resident in my house three months?'

'Yes, sir.'

'And you came from ——?'

'From Lowood school, in ——shire.'

'Ah! a charitable concern.—How long were you there?'

'Eight years.'

'Eight years! you must be tenacious of life. I thought half the time in such a place would have done up any constitution! No wonder you have rather the look of another world. I marvelled where you had got that sort of face. When you came on me in Hay Lane last night, I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse: I am not sure yet. Who are your parents?'

'I have none.'

'Nor ever had, I suppose: do you remember them?'

'No.'

'I thought not. And so you were waiting for your people when you sat on the stile?'

'For whom, sir?'

'For the men in green: it was a proper moonlight evening for them. Did I break through one of your rings,³ that you spread that damned ice on the causeway?'

I shook my head. 'The men in green all forsook England a hundred years ago,' said I, speaking as seriously as he had done. 'And not even in Hay Lane, or the fields about it, could you find a trace of them. I don't think either summer or harvest, or winter moon, will ever shine on their revels more.'

Mrs. Fairfax had dropped her knitting, and, with raised eyebrows, seemed wondering what sort of talk this was.

'Well,' resumed Mr. Rochester, 'if you disown parents you must have some sort of kinsfolk: uncles and aunts?'

'No; none that I ever saw.'

'And your home?'

'I have none.'

'Where do your brothers and sisters live?'

'I have no brothers or sisters.'

'Who recommended you to come here?'

'I advertised, and Mrs. Fairfax answered my advertisement.'

'Yes,' said the good lady, who now knew what ground we were upon, 'and I am daily thankful for the choice Providence led me to make. Miss Eyre has been an invaluable companion to me, and a kind and careful teacher to Adèle.'

'Don't trouble yourself to give her a character,' returned Mr. Roch-

3. Rings of dancing fairies or, possibly, witches.

ester: ‘eulogiums will not bias me; I shall judge for myself. She began by felling my horse.’

‘Sir?’ said Mrs. Fairfax.

‘I have to thank her for this sprain.’

The widow looked bewildered.

‘Miss Eyre, have you ever lived in a town?’

‘No, sir.’

‘Have you seen much society?’

‘None but the pupils and teachers of Lowood; and now the inmates of Thornfield.’

‘Have you read much?’

‘Only such books as came in my way; and they have not been numerous or very learned.’

‘You have lived the life of a nun: no doubt you are well drilled in religious forms;—Brocklehurst, who I understand directs Lowood, is a parson, is he not?’

‘Yes, sir.’

‘And you girls probably worshipped him, as a convent full of religieuses⁴ would worship their director?’

‘Oh, no.’

‘You are very cool! No! What! A novice not worship her priest! That sounds blasphemous.’

‘I disliked Mr. Brocklehurst; and I was not alone in the feeling. He is a harsh man; at once pompous and meddling: he cut off our hair; and for economy’s sake bought us bad needles and thread, with which we could hardly sew.’

‘That was very false economy,’ remarked Mrs. Fairfax, who now again caught the drift of the dialogue.

‘And was that the head and front of his offending?’ demanded Mr. Rochester.

‘He starved us when he had the sole superintendence of the provision department, before the committee was appointed; and he bored us with long lectures once a week, and with evening readings from books of his own inditing,⁵ about sudden deaths and judgments, which made us afraid to go to bed.’

‘What age were you when you went to Lowood?’

‘About ten.’

‘And you stayed there eight years: you are now, then, eighteen?’

I assented.

‘Arithmetic, you see, is useful; without its aid I should hardly have been able to guess your age. It is a point difficult to fix where the features and countenance are so much at variance as in your case. And now, what did you learn at Lowood? Can you play?’

4. Nuns.

5. Written by him.

'A little.'

'Of course: that is the established answer. Go into the library—I mean, if you please. (Excuse my tone of command; I am used to say "Do this," and it is done: I cannot alter my customary habits for one new inmate.) Go then, into the library; take a candle with you; leave the door open; sit down to the piano, and play a tune.'

I departed, obeying his directions.

'Enough!' he called out in a few minutes. 'You play *a little*, I see, like any other English schoolgirl: perhaps rather better than some, but not well.'

I closed the piano and returned. Mr. Rochester continued:

'Adèle showed me some sketches this morning which she said were yours. I don't know whether they were entirely of your doing: probably a master aided you?'

'No, indeed!' I interjected.

'Ah! that pricks pride. Well, fetch me your portfolio, if you can vouch for its contents being original; but don't pass your word unless you are certain: I can recognise patchwork.'

'Then I will say nothing, and you shall judge for yourself, sir.'

I brought the portfolio from the library.

'Approach the table,' said he; and I wheeled it to his couch. Adèle and Mrs. Fairfax drew near to see the pictures.

'No crowding,' said Mr. Rochester: 'take the drawings from my hand as I finish with them; but don't push your faces up to mine.'

He deliberately scrutinised each sketch and painting. Three he laid aside; the others, when he had examined them, he swept from him.

'Take them off to the other table, Mrs. Fairfax,' said he, 'and look at them with Adèle;—you' (glancing at me) 'resume your seat, and answer my questions. I perceive these pictures were done by one hand: was that hand yours?'

'Yes.'

'And when did you find time to do them? They have taken much time, and some thought.'

'I did them in the last two vacations I spent at Lowood, when I had no other occupation.'

'Where did you get your copies?'⁶

'Out of my head.'

'That head I see now on your shoulders?'

'Yes, sir.'

'Has it other furniture of the same kind within?'

'I should think it may have: I should hope—better.'

He spread the pictures before him, and again surveyed them alternately.

6. Rochester assumes Jane has copied engravings.

While he is so occupied I will tell you, reader, what they are: and first, I must premise that they are nothing wonderful. The subjects had, indeed, risen vividly on my mind. As I saw them with the spiritual eye, before I attempted to embody them, they were striking; but my hand would not second my fancy, and in each case it had wrought out but a pale portrait of the thing I had conceived.

These pictures were in water-colours. The first represented clouds low and livid, rolling over a swollen sea: all the distance was in eclipse; so, too, was the foreground; or, rather, the nearest billows, for there was no land. One gleam of light lifted into relief a half-submerged mast, on which sat a cormorant, dark and large, with wings flecked with foam: its beak held a gold bracelet, set with gems, that I had touched with as brilliant tints as my palette could yield, and as glittering distinctness as my pencil could impart. Sinking below the bird and mast, a drowned corpse glanced through the green water; a fair arm was the only limb clearly visible, whence the bracelet had been washed or torn.

The second picture contained for foreground only the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond and above spread an expanse of sky, dark blue as at twilight: rising into the sky was a woman's shape to the bust, portrayed in tints as dusk and soft as I could combine. The dim forehead was crowned with a star; the lineaments below were seen as through the suffusion of vapour; the eyes shone dark and wild; the hair streamed shadowy, like a beamless cloud torn by storm or by electric travail. On the neck lay a pale reflection like moonlight; the same faint lustre touched the train of thin clouds from which rose and bowed this vision of the Evening Star.

The third showed the pinnacle of an iceberg piercing a polar winter sky: a muster of northern lights reared their dim lances, close serried, along the horizon. Throwing these into distance, rose, in the foreground, a head,—a colossal head, inclined towards the iceberg, and resting against it. Two thin hands, joined under the forehead, and supporting it, drew up before the lower features a sable veil; a brow quite bloodless, white as bone, and an eye hollow and fixed, blank of meaning but for the glassiness of despair, alone were visible. Above the temples, amidst wreathed turban folds of black drapery, vague in its character and consistency as cloud, gleamed a ring of white flame, gemmed with sparkles of a more lurid tinge. This pale crescent was ‘The likeness of a Kingly Crown’; what it diademed was ‘the shape which shape had none.’

‘Were you happy when you painted these pictures?’ asked Mr. Rochester, presently.

7. Here there is a direct echo of the description of Hell in *Paradise Lost*: “If shape it might be call'd that shape had none / Distinguishable. . . . What seem'd his head / The likeness of a Kingly Crown had on” (2.667–73).

'I was absorbed, sir: yes, and I was happy. To paint them, in short, was to enjoy one of the keenest pleasures I have ever known.'

'That is not saying much. Your pleasures, by your own account, have been few; but I daresay you did exist in a kind of artist's dreamland while you blent and arranged these strange tints. Did you sit at them long each day?'

'I had nothing else to do, because it was the vacation, and I sat at them from morning till noon, and from noon till night: the length of the midsummer days favoured my inclination to apply.'

'And you felt self-satisfied with the result of your ardent labours?'

'Far from it. I was tormented by the contrast between my idea and my handiwork: in each case I had imagined something which I was quite powerless to realise.'

'Not quite: you have secured the shadow of your thought: but no more, probably. You had not enough of the artist's skill and science to give it full being: yet the drawings are, for a schoolgirl, peculiar. As to the thoughts, they are elfish. These eyes in the Evening Star you must have seen in a dream. How could you make them look so clear, and yet not at all brilliant? for the planet above quells their rays. And what meaning is that in their solemn depth? And who taught you to paint wind? There is a high gale in that sky, and on this hilltop. Where did you see Latmos?⁸ For that is Latmos. There,—put the drawings away!'

I had scarce tied the strings of the portfolio, when, looking at his watch, he said abruptly,—'It is nine o'clock: what are you about, Miss Eyre, to let Adèle sit up so long? Take her to bed.'

Adèle went to kiss him before quitting the room: he endured the caress, but scarcely seemed to relish it more than Pilot would have done, nor so much.

'I wish you all good-night, now,' said he, making a movement of the hand towards the door, in token that he was tired of our company, and wished to dismiss us. Mrs. Fairfax folded up her knitting: I took my portfolio: we curtseyed to him, received a frigid bow in return, and so withdrew.

'You said Mr. Rochester was not strikingly peculiar, Mrs. Fairfax,' I observed, when I rejoined her in her room, after putting Adèle to bed.

'Well, is he?'

'I think so: he is very changeful and abrupt.'

'True: no doubt he may appear so to a stranger, but I am so accustomed to his manner I never think of it; and then, if he has peculiarities of temper, allowance should be made.'

'Why?'

'Partly because it is his nature—and we can none of us help our

8. A mythological mountain.

nature; and, partly, he has painful thoughts, no doubt, to harass him, and make his spirits unequal.'

'What about?'

'Family troubles, for one thing.'

'But he has no family.'

'Not now, but he has had—or, at least, relatives. He lost his elder brother a few years since.'

'His *elder* brother?'

'Yes. The present Mr. Rochester has not been very long in possession of the property; only about nine years.'

'Nine years is a tolerable time. Was he so very fond of his brother as to be still inconsolable for his loss?'

'Why, no—perhaps not. I believe there were some misunderstandings between them. Mr. Rowland Rochester was not quite just to Mr. Edward; and, perhaps, he prejudiced his father against him. The old gentleman was fond of money, and anxious to keep the family estate together. He did not like to diminish the property by division, and yet he was anxious that Mr. Edward should have wealth too, to keep up the consequence of the name; and, soon after he was of age, some steps were taken that were not quite fair, and made a great deal of mischief. Old Mr. Rochester and Mr. Rowland combined to bring Mr. Edward into what he considered a painful position, for the sake of making his fortune: what the precise nature of that position was I never clearly knew, but his spirit could not brook what he had to suffer in it. He is not very forgiving: he broke with his family, and now for many years he has led an unsettled kind of life. I don't think he has ever been resident at Thornfield for a fortnight together since the death of his brother without a will left him master of the estate; and, indeed, no wonder he shuns the old place.'

'Why should he shun it?'

'Perhaps he thinks it gloomy.'

The answer was evasive—I should have liked something clearer; but Mrs. Fairfax either could not, or would not, give me more explicit information of the origin and nature of Mr. Rochester's trials. She averred they were a mystery to herself, and that what she knew was chiefly from conjecture. It was evident, indeed, that she wished me to drop the subject, which I did accordingly.

Chapter XIV

For several subsequent days I saw little of Mr. Rochester. In the mornings he seemed much engaged with business, and in the afternoon gentlemen from Millcote or the neighborhood called, and sometimes stayed to dine with him. When his sprain was well enough to

admit of horse exercise, he rode out a good deal; probably to return these visits, as he generally did not come back till late at night.

During this interval even Adèle was seldom sent for to his presence, and all my acquaintance with him was confined to an occasional rencontre in the hall, on the stairs, or in the gallery, when he would sometimes pass me haughtily and coldly, just acknowledging my presence by a distant nod or a cool glance, and sometimes bow and smile with gentlemanlike affability. His changes of mood did not offend me, because I saw that I had nothing to do with their alternation; the ebb and flow depended on causes quite disconnected with me.

One day he had company to dinner, and had sent for my portfolio; in order, doubtless, to exhibit its contents. The gentlemen went away early, to attend a public meeting at Millcote, as Mrs. Fairfax informed me; but the night being wet and inclement, Mr. Rochester did not accompany them. Soon after they were gone, he rang the bell: a message came that I and Adèle were to go downstairs. I brushed Adèle's hair and made her neat, and having ascertained that I was myself in my usual Quaker trim, where there was nothing to retouch—all being too close and plain, braided locks included, to admit of disarrangement—we descended, Adèle wondering whether the *petit coffre*¹ was at length come; for, owing to some mistake, its arrival had hitherto been delayed. She was gratified: there it stood, a little carton, on the table when we entered the dining-room. She appeared to know it by instinct.

'Ma boîte! ma boîte!' exclaimed she, running towards it.

'Yes—there is your "boîte" at last: take it into a corner, you genuine daughter of Paris, and amuse yourself with disembowelling it,' said the deep and rather sarcastic voice of Mr. Rochester, proceeding from the depths of an immense easy-chair at the fireside. 'And mind,' he continued, 'don't bother me with any details of the anatomical process, or any notice of the condition of the entrails: let your operation be conducted in silence: *tiens-toi tranquille, enfant; comprends-tu?*'²

Adèle seemed scarcely to need the warning; she had already retired to a sofa with her treasure, and was busy untying the cord which secured the lid. Having removed this impediment, and lifted certain silvery envelopes of tissue-paper, she merely exclaimed:—'Oh ciel! Que c'est beau!'³ and then remained absorbed in ecstatic contemplation.

'Is Miss Eyre there?' now demanded the master, half rising from his seat to look round to the door, near which I still stood.

'Ah! well; come forward: be seated here.' He drew a chair near his own. 'I am not fond of the prattle of children,' he continued; 'for, old bachelor as I am, I have no pleasant associations connected with their

1. Little chest.

2. My box! My box! . . . Keep still, child; do you understand?

3. Heavens! It's beautiful!

lisp. It would be intolerable to me to pass a whole evening *tête-à-tête* with a brat. Don't draw that chair further off, Miss Eyre; sit down exactly where I placed it—if you please, that is. Confound these civilities! I continually forget them. Nor do I particularly affect simple-minded old ladies. By-the-bye, I must have mine in mind; it won't do to neglect her; she is a Fairfax, or wed to one; and blood is said to be thicker than water.'

He rang and dispatched an invitation to Mrs. Fairfax, who soon arrived, knitting-basket in hand.

'Good-evening, madam; I sent to you for a charitable purpose: I have forbidden Adèle to talk to me about her presents, and she is bursting with repletion; have the goodness to serve her as auditress and interlocutrice:⁴ it will be one of the most benevolent acts you ever performed.'

Adèle, indeed, no sooner saw Mrs. Fairfax than she summoned her to the sofa, and there quickly filled her lap with the porcelain, the ivory, the waxen contents of her 'boîte'; pouring out, meantime, explanations and raptures in such broken English as she was mistress of.

'Now I have performed the part of a good host,' pursued Mr. Rochester, 'put my guests into the way of amusing each other, I ought to be at liberty to attend to my own pleasure. Miss Eyre, draw your chair still a little further forward: you are yet too far back; I cannot see you without disturbing my position in this comfortable chair, which I have no mind to do.'

I did as I was bid, though I would much rather have remained somewhat in the shade: but Mr. Rochester had such a direct way of giving orders, it seemed a matter of course to obey him promptly.

We were, as I have said, in the dining-room: the lustre, which had been lit for dinner, filled the room with a festal breadth of light; the large fire was all red and clear; the purple curtains hung rich and ample before the lofty window and loftier arch; everything was still, save the subdued chat of Adèle (she dared not speak loud), and, filling up each pause, the beating of winter rain against the panes.

Mr. Rochester, as he sat in his damask-covered chair, looked different to what I had seen him look before; not quite so stern—much less gloomy. There was a smile on his lips, and his eyes sparkled, whether with wine or not I am not sure; but I think it very probable. He was, in short, in his after-dinner mood; more expanded and genial, and also more self-indulgent than the frigid and rigid temper of the morning: still he looked preciously grim, cushioning his massive head against the swelling back of his chair, and receiving the light of the fire on his granite-hewn features, and in his great, dark eyes; for he had great, dark eyes, and very fine eyes too—not without a certain change in their

4. Interlocutress.

depths sometimes, which, if it was not softness, reminded you, at least, of that feeling.

He had been looking two minutes at the fire, and I had been looking the same length of time at him, when turning suddenly, he caught my gaze fastened on his physiognomy.

'You examine me, Miss Eyre,' said he: 'do you think me handsome?'

I should, if I had deliberated, have replied to this question by something conventionally vague and polite; but the answer somehow slipped from my tongue before I was aware:—'No, sir.'

'Ah! By my word! there is something singular about you,' said he: 'you have the air of a little nonnette;⁵ quaint, quiet, grave, and simple, as you sit with your hands before you, and your eyes generally bent on the carpet (except, by-the-bye, when they are directed piercingly to my face; as just now, for instance); and when one asks you a question, or makes a remark to which you are obliged to reply, you rap out a round rejoinder, which, if not blunt, is at least brusque. What do you mean by it?'

'Sir, I was too plain: I beg your pardon. I ought to have replied that it was not easy to give an impromptu answer to a question about appearances; that tastes differ; that beauty is of little consequence, or something of that sort.'

'You ought to have replied no such thing. Beauty of little consequence, indeed! And so, under pretense of softening the previous outrage, of stroking and soothing me into placidity, you stick a sly penknife under my ear! Go on: what fault do you find with me, pray? I suppose I have all my limbs and all my features like any other man?'

'Mr. Rochester, allow me to disown my first answer. I intended no pointed repartee: it was only a blunder.'

'Just so: I think so: and you shall be answerable for it. Criticise me: does my forehead not please you?'

He lifted up the sable waves of hair which lay horizontally over his brow, and showed a solid enough mass of intellectual organs, but an abrupt deficiency where the suave sign of benevolence should have risen.

'Now, ma'am, am I a fool?'

'Far from it, sir. You would, perhaps, think me rude if I inquired in return whether you are a philanthropist?'

'There again! Another stick of the penknife, when she pretended to pat my head: and that is because I said I did not like the society of children and old women (low be it spoken!). No, young lady, I am not a general philanthropist; but I bear a conscience;' and he pointed to the prominences which are said to indicate that faculty, and which,

5. Young nun.

fortunately for him, were sufficiently conspicuous; giving, indeed, a marked breadth to the upper part of his head: ‘and, besides, I once had a kind of rude tenderness of heart. When I was as old as you I was a feeling fellow enough; partial to the unfledged, unfostered, and unlucky; but fortune has knocked me about since: she has even kneaded me with her knuckles, and now I flatter myself I am hard and tough as an India-rubber ball; pervious, though, through a chink or two still, and with one sentient point in the middle of the lump. Yes: does that leave hope for me?’

‘Hope of what, sir?’

‘Of my final re-transformation from India-rubber back to flesh?’

‘Decidedly he has had too much wine,’ I thought; and I did not know what answer to make to his queer question: how could I tell whether he was capable of being re-transformed?

‘You look very much puzzled, Miss Eyre; and though you are not pretty any more than I am handsome, yet a puzzled air becomes you; besides, it is convenient, for it keeps those searching eyes of yours away from my physiognomy, and busies them with the worsted flowers of the rug; so puzzle on. Young lady, I am disposed to be gregarious and communicative to-night.’

With this announcement he rose from his chair, and stood, leaning his arm on the marble mantelpiece: in that attitude his shape was seen plainly as well as his face; his unusual breadth of chest, disproportionate almost to his length of limb. I am sure most people would have thought him an ugly man; yet there was so much unconscious pride in his port; so much ease in his demeanour; such a look of complete indifference to his own external appearance; so haughty a reliance on the power of other qualities, intrinsic or adventitious, to atone for the lack of mere personal attractiveness, that, in looking at him, one inevitably shared the indifference, and, even in a blind, imperfect sense, put faith in the confidence.

‘I am disposed to be gregarious and communicative to-night,’ he repeated; ‘and that is why I sent for you: the fire and the chandelier were not sufficient company for me; nor would Pilot have been, for none of these can talk. Adèle is a degree better, but still far below the mark; Mrs. Fairfax ditto; you, I am persuaded, can suit me if you will: you puzzled me the first evening I invited you down here. I have almost forgotten you since: other ideas have driven yours from my head; but to-night I am resolved to be at ease; to dismiss what importunes, and recall what pleases. It would please me now to draw you out—to learn more of you—therefore speak.’

Instead of speaking, I smiled; and not a very complacent or submissive smile either.

‘Speak,’ he urged.

'What about, sir?'

'Whatever you like. I leave both the choice of subject and the manner of treating it entirely to yourself.'

Accordingly I sat and said nothing: 'If he expects me to talk for the mere sake of talking and showing off, he will find he has addressed himself to the wrong person,' I thought.

'You are dumb, Miss Eyre.'

I was dumb still. He bent his head a little towards me, and with a single hasty glance seemed to dive into my eyes.

'Stubborn?' he said, 'and annoyed. Ah, it is consistent. I put my request in an absurd, almost insolent form. Miss Eyre, I beg your pardon. The fact is, once for all, I don't wish to treat you like an inferior: that is (correcting himself), I claim only such superiority as must result from twenty years' difference in age and a century's advance in experience. This is legitimate, *et j'y tiens*,⁶ as Adèle would say; and it is by virtue of this superiority and this alone that I desire you to have the goodness to talk to me a little now, and divert my thoughts, which are galled with dwelling on one point—cankering as a rusty nail.'

He had deigned an explanation; almost an apology: I did not feel insensible to his condescension, and would not seem so.

'I am willing to amuse you if I can, sir: quite willing; but I cannot introduce a topic, because how do I know what will interest you? Ask me questions, and I will do my best to answer them.'

'Then, in the first place, do you agree with me that I have a right to be a little masterful, abrupt; perhaps exacting, sometimes, on the grounds I stated; namely, that I am old enough to be your father, and that I have battled through a varied experience with many men of many nations, and roamed over half the globe, while you have lived quietly with one set of people in one house?'

'Do as you please, sir.'

'That is no answer; or rather it is a very irritating, because a very evasive one; reply clearly.'

'I don't think, sir, you have a right to command me merely because you are older than I, or because you have seen more of the world than I have; your claim to superiority depends on the use you have made of your time and experience.'

'Humph! Promptly spoken. But I won't allow that, seeing that it would never suit my case; as I have made an indifferent, not to say a bad, use of both advantages. Leaving superiority out of the question, then, you must still agree to receive my orders now and then, without being piqued or hurt by the tone of command—will you?'

I smiled: I thought to myself Mr. Rochester is peculiar—he seems to forget that he pays me 30*l.* per annum for receiving his orders.

6. And I value it.

'The smile is very well,' said he, catching instantly the passing expression; 'but speak too.'

'I was thinking, sir, that very few masters would trouble themselves to inquire whether or not their paid subordinates were piqued and hurt by their orders.'

'Paid subordinates! What, you are my paid subordinate, are you? Oh, yes, I had forgotten the salary! Well, then, on that mercenary ground, will you agree to let me hector a little?'

'No, sir, not on that ground: but, on the ground that you did forget it, and that you care whether or not a dependent is comfortable in his dependency, I agree heartily.'

'And will you consent to dispense with a great many conventional forms and phrases, without thinking that the omission arises from insolence?'

'I am sure, sir, I should never mistake informality for insolence: one I rather like, the other nothing free-born would submit to, even for a salary.'

'Humbug! Most things free-born will submit to anything for a salary; therefore, keep to yourself, and don't venture on generalities of which you are intensely ignorant. However, I mentally shake hands with you for your answer, despite its inaccuracy; and as much for the manner in which it was said as for the substance of the speech: the manner was frank and sincere; one does not often see such a manner: no, on the contrary, affectation, or coldness, or stupid, coarse-minded misapprehension of one's meaning are the usual rewards of candour. Not three in three thousand raw school-girl governesses would have answered me as you have just done. But I don't mean to flatter you: if you are cast in a different mould to the majority, it is no merit of yours: Nature did it. And then, after all, I go too fast in my conclusions: for what I yet know, you may be no better than the rest; you may have intolerable defects to counterbalance your few good points.'

'And so may you,' I thought. My eye met his as the idea crossed my mind: he seemed to read the glance, answering as if its import had been spoken as well as imagined:—

'Yes, yes, you are right,' said he; 'I have plenty of faults of my own: I know it, and I don't wish to palliate them, I assure you. God wot I need not be too severe about others; I have a past existence, a series of deeds, a colour of life to contemplate within my own breast, which might well call my sneers and censures from my neighbours to myself. I started, or rather (for, like other defaulters, I like to lay half the blame on ill fortune and adverse circumstances) was thrust on to a wrong tack at the age of one-and-twenty, and have never recovered the right course since: but I might have been very different; I might have been as good as you—wiser, almost as stainless. I envy you your peace of mind, your clean conscience, your unpolluted memory. Little girl, a memory with-

out blot or contamination must be an exquisite treasure—an inexhaustible source of pure refreshment: is it not?"

"How was your memory when you were eighteen, sir?"

"All right then; limpid, salubrious: no gush of bilge water had turned it to fetid puddle. I was your equal at eighteen—quite your equal. Nature meant me to be, on the whole, a good man, Miss Eyre: one of the better kind; and you see I am not so. You would say you don't see it: at least I flatter myself I read as much in your eye (beware, by-the-bye, what you express with that organ, I am quick at interpreting its language). Then take my word for it,—I am not a villain: you are not to suppose that—not to attribute to me any such bad eminence; but, owing, I verily believe, rather to circumstances than to my natural bent, I am a trite commonplace sinner, hackneyed in all the poor petty dissipations with which the rich and worthless try to put on life. Do you wonder that I avow this to you? Know, that in the course of your future life you will often find yourself elected the involuntary confidant of your acquaintances' secrets: people will instinctively find out, as I have done, that it is not your forte to tell of yourself, but to listen while others talk of themselves; they will feel, too, that you listen with no malevolent scorn of their indiscretion, but with a kind of innate sympathy; not the less comforting and encouraging because it is very unobtrusive in its manifestations."

"How do you know?—how can you guess all this, sir?"

"I know it well; therefore I proceed almost as freely as if I were writing my thoughts in a diary. You would say, I should have been superior to circumstances; so I should—so I should; but you see I was not. When fate wronged me, I had not the wisdom to remain cool: I turned desperate; then I degenerated. Now, when any vicious simpleton excites my disgust by his paltry ribaldry, I cannot flatter myself that I am better than he: I am forced to confess that he and I are on a level. I wish I had stood firm—God knows I do! Dread remorse when you are tempted to err, Miss Eyre: remorse is the poison of life."

"Repentance is said to be its cure, sir."

"It is not its cure. Reformation may be its cure; and I could reform—I have strength yet for that—if—but where is the use of thinking of it, hampered, burdened, cursed as I am? Besides, since happiness is irrevocably denied me, I have a right to get pleasure out of life: and I *will* get it, cost what it may."

"Then you will degenerate still more, sir."

"Possibly: yet why should I, if I can get sweet, fresh pleasure? And I may get it as sweet and fresh as the wild honey the bee gathers on the moor."

"It will sting—it will taste bitter, sir."

"How do you know?—you never tried it. How very serious—how very solemn you look: and you are as ignorant of the matter as this cameo

head' (taking one from the mantelpiece). 'You have no right to preach to me, you neophyte, that have not passed the porch of life, and are absolutely unacquainted with its mysteries.'

'I only remind you of your own words, sir: you said error brought remorse, and you pronounced remorse the poison of existence.'

'And who talks of error now? I scarcely think the notion that flitted across my brain was an error. I believe it was an inspiration rather than a temptation: it was very genial, very soothing—I know that. Here it comes again! It is no devil, I assure you; or if it be, it has put on the robes of an angel of light. I think I must admit so fair a guest when it asks entrance to my heart.'

'Distrust it, sir; it is not a true angel.'

'Once more, how do you know? By what instinct do you pretend to distinguish between a fallen seraph of the abyss and a messenger from the eternal throne—between a guide and a seducer?'

'I judged by your countenance, sir; which was troubled; when you said the suggestion had returned upon you. I feel sure it will work you more misery if you listen to it.'

'Not at all—it bears the most gracious message in the world: for the rest, you are not my conscience-keeper, so don't make yourself uneasy. Here, come in, bonny wanderer!'

He said this as if he spoke to a vision, viewless to any eye but his own; then, folding his arms, which he had half extended, on his chest, he seemed to enclose in their embrace the invisible being.

'Now,' he continued, again addressing me, 'I have received the pilgrim—a disguised deity, as I verily believe. Already it has done me good: my heart was a sort of charnel; it will now be a shrine.'

'To speak truth, sir, I don't understand you at all: I cannot keep up the conversation, because it has got out of my depth. Only one thing I know: you said you were not as good as you should like to be, and that you regretted your own imperfection;—one thing I can comprehend: you intimated that to have a sullied memory was a perpetual bane. It seems to me, that if you tried hard, you would in time find it possible to become what you yourself would approve; and that if from this day you began with resolution to correct your thoughts and actions, you would in a few years have laid up a new and stainless store of recollections, to which you might revert with pleasure.'

'Justly thought; rightly said, Miss Eyre; and, at this moment, I am paving hell with energy.'

'Sir?'

'I am laying down good intentions, which I believe durable as flint. Certainly, my associates and pursuits shall be other than they have been.'

'And better?'

'And better—so much better as pure ore is than foul dross. You seem

to doubt me; I don't doubt myself: I know what my aim is, what my motives are; and at this moment I pass a law, unalterable as that of the Medes and Persians,⁷ that both are right.'

'They cannot be, sir, if they require a new statute to legalise them.'

'They are, Miss Eyre, though they absolutely require a new statute; unheard-of combinations of circumstances demand unheard-of rules.'

'That sounds a dangerous maxim, sir; because one can see at once that it is liable to abuse.'

'Sententious sage! so it is: but I swear by my household gods not to abuse it.'

'You are human and fallible.'

'I am: so are you—what then?'

'The human and fallible should not arrogate a power with which the divine and perfect alone can be safely entrusted.'

'What power?'

'That of saying of any strange, unsanctioned line of action,—“Let it be right.”'

'“Let it be right”—the very words: you have pronounced them.'

'May it be right then,' I said, as I rose, deeming it useless to continue a discourse which was all darkness to me; and, besides, sensible that the character of my interlocutor was beyond my penetration; at least, beyond its present reach; and feeling the uncertainty, the vague sense of insecurity, which accompanies a conviction of ignorance.

'Where are you going?'

'To put Adèle to bed: it is past her bedtime.'

'You are afraid of me, because I talk like a Sphinx.'

'Your language is enigmatical, sir: but though I am bewildered, I am certainly not afraid.'

'You *are* afraid—your self-love dreads a blunder.'

'In that sense I do feel apprehensive—I have no wish to talk nonsense.'

'If you did, it would be in such a grave, quiet manner, I should mistake it for sense. Do you never laugh, Miss Eyre? Don't trouble yourself to answer—I see, you laugh rarely; but you can laugh very merrily: believe me, you are not naturally austere, any more than I am naturally vicious. The Lowood constraint still clings to you somewhat; controlling your features, muffling your voice, and restricting your limbs; and you fear in the presence of a man and a brother—or father, or master, or what you will—to smile too gaily, speak too freely, or move too quickly: but, in time, I think you will learn to be natural with me, as I find it impossible to be conventional with you; and then your looks and movements will have more vivacity and variety than they dare offer now. I see at intervals the glance of a curious sort of bird

7. Medes and Persians were noted for immutable laws, which not even a king could alter without consent of the governed.

through the close-set bars of a cage; a vivid, restless, resolute captive is there; were it but free, it would soar cloud-high. You are still bent on going?

'It has struck nine, sir.'

'Never mind,—wait a minute: Adèle is not ready to go to bed yet. My position, Miss Eyre, with my back to the fire, and my face to the room, favours observation. While talking to you, I have also occasionally watched Adèle; (I have my own reasons for thinking her a curious study,—reasons that I may, nay that I shall, impart to you some day;) she pulled out of her box, about ten minutes ago, a little pink silk frock; rapture lit her face as she unfolded it; coquetry runs in her blood, blends with her brains, and seasons the marrow of her bones. "Il faut que je l'essaie," cried she; "et à l'instant même!"⁸ and she rushed out of the room. She is now with Sophie, undergoing a robing process: in a few minutes she will re-enter; and I know what I shall see,—a miniature of Céline Varens, as she used to appear on the boards at the rising of——: but never mind that. However, my tenderest feelings are about to receive a shock: such is my presentiment; stay now, to see whether it will be realised.'

Ere long Adèle's little foot was heard tripping across the hall. She entered, transformed as her guardian had predicted. A dress of rose-coloured satin, very short, and as full in the skirt as it could be gathered, replaced the brown frock she had previously worn; a wreath of rosebuds circled her forehead; her feet were dressed in silk stockings and small white satin sandals.

'Est-ce que ma robe va bien?' cried she, bounding forwards; 'et mes souliers? et mes bas? Tenez, je croix que je vais danser.'

And spreading out her dress, she chasséed across the room; till, having reached Mr. Rochester, she wheeled lightly round before him on tiptoe, then dropped on one knee at his feet, exclaiming—

'Monsieur, je vous remercie mille fois de votre bonté'; then rising, she added, 'C'est comme cela que maman faisait, n'est-ce pas, monsieur?'

'Pre-cise-ly!' was the answer; 'and, "comme cela,"² she charmed my English gold out of my British breeches pocket. I have been green, too, Miss Eyre,—ay, grass green: not a more vernal tint freshens you now than once freshened me. My Spring is gone, however: but it has left me that French floweret on my hands; which, in some moods, I would fain be rid of. Not valuing now the root whence it sprang; having found that it was of a sort which nothing but gold dust could manure, I have but half a liking to the blossom: especially when it looks so artificial as

8. I must try it on! . . . and this very instant!

9. Is my dress all right? . . . and my shoes? and my stockings? Wait, I think I am going to dance!

1. Thank you so very much, sir, for your kindness; . . . Mama used to do it just like that, didn't she, sir?

2. Like that.

just now. I keep it and rear it rather on the Roman Catholic principle of expiating numerous sins, great or small, by one good work. I'll explain all this some day. Good-night.'

Chapter XV

Mr. Rochester did, on a future occasion, explain it.

It was one afternoon, when he chanced to meet me and Adèle in the grounds; and while she played with Pilot and her shuttlecock, he asked me to walk up and down a long beech avenue within sight of her.

He then said that she was the daughter of a French opera-dancer, Céline Varens, towards whom he had once cherished what he called a 'grande passion.'¹ This passion Céline had professed to return with even superior ardour. He thought himself her idol; ugly as he was: he believed, as he said, that she preferred his 'taille d'athlète' to the elegance of the Apollo Belvidere.²

'And, Miss Eyre, so much was I flattered by this preference of the Gallic sylph for her British gnome, that I installed her in an hotel; gave her a complete establishment of servants, a carriage, cashmeres, diamonds, dentelles, &c. In short, I began the process of ruining myself in the received style, like any other spoony.³ I had not, it seems, the originality to chalk out a new road to shame and destruction, but trod the old track with stupid exactness not to deviate an inch from the beaten centre. I had—as I deserved to have—the fate of all other spoonies. Happening to call one evening when Céline did not expect me, I found her out; but it was a warm night, and I was tired with strolling through Paris, so I sat down in her boudoir; happy to breathe the air consecrated so lately by her presence. No,—I exaggerate; I never thought there was any consecrating virtue about her: it was rather a sort of pastille perfume she had left, a scent of musk and amber, than an odour of sanctity. I was just beginning to stifle with the fumes of conservatory flowers and sprinkled essences, when I bethought myself to open the window and step out on to the balcony. It was moonlight and gas-light besides, and very still and serene. The balcony was furnished with a chair or two; I sat down, took out a cigar,—I will take one now, if you will excuse me.'

Here ensued a pause, filled up by the producing and lighting of a cigar; having placed it to his lips and breathed a trail of Havannah incense on the freezing and sunless air, he went on:—

'I liked bonbons too, in those days, Miss Eyre, and I was *croquant*—

1. Deep passion.

2. A statue of Apollo so called because it is in the Belvidere part of the Vatican. *Taille d'athlète*: athletic figure.

3. Sentimental fool. *Dentelles*: laces.

overlook the barbarism⁴—*croquant* chocolate comfits, and smoking alternately, watching meantime the equipages that rolled along the fashionable streets towards the neighbouring opera-house, when in an elegant close carriage drawn by a beautiful pair of English horses, and distinctly seen in the brilliant city-night, I recognised the “voiture”⁵ I had given Céline. She was returning: of course my heart thumped with impatience against the iron rails I leant upon. The carriage stopped, as I had expected, at the hotel door; my flame (that is the very word for an opera inamorata) alighted: though muffled in a cloak—an unnecessary encumbrance, by-the-bye, on so warm a June evening—I knew her instantly by her little foot, seen peeping from the skirt of her dress, as she skipped from the carriage-step. Bending over the balcony, I was about to murmur, “Mon ange”⁶—in a tone, of course, which should be audible to the ear of love alone—when a figure jumped from the carriage after her; cloaked also; but that was a spurred heel which had rung on the pavement, and that was a hatted head which now passed under the arched *porte-cochère*⁷ of the hotel.

‘You never felt jealousy, did you, Miss Eyre? Of course not: I need not ask you: because you never felt love. You have both sentiments yet to experience: your soul sleeps; the shock is yet to be given which shall waken it. You think all existence lapses in as quiet a flow as that in which your youth has hitherto slid away. Floating on with closed eyes and muffled ears, you neither see the rocks bristling not far off in the bed of the flood, nor hear the breakers boil at their base. But I tell you—and you may mark my words—you will come some day to a craggy pass of the channel, where the whole of life’s stream will be broken up into whirl and tumult, foam and noise: either you will be dashed to atoms on crag points, or lifted up and borne on by some master wave into a calmer current—as I am now.

‘I like this day: I like that sky of steel; I like the sternness and stillness of the world under this frost. I like Thornfield: its antiquity; its retirement; its old crow-trees and thorn-trees; its grey façade, and lines of dark windows reflecting that metal welkin: and yet how long have I abhorred the very thought of it; shunned it like a great plague-house! How I do still abhor—’

He ground his teeth and was silent: he arrested his step and struck his boot against the hard ground. Some hated thought seemed to have him in its grip, and to hold him so tightly that he could not advance.

We were ascending the avenue when he thus paused; the hall was before us. Lifting his eye to its battlements, he cast over them a glare such as I never saw before or since. Pain, shame, ire—impatience, dis-

4. Rather than eating daintily, Rochester inelegantly crunched bonbons and smoked.

5. Carriage.

6. My angel.

7. Entrance.

gust, detestation—seemed momentarily to hold a quivering conflict in the large pupil dilating under his ebon eyebrow. Wild was the wrestle which should be paramount; but another feeling rose and triumphed: something hard and cynical; self-willed and resolute: it settled his passion and petrified his countenance: he went on:—‘During the moment I was silent, Miss Eyre, I was arranging a point with my destiny. She stood there, by that beech-trunk—a hag like one of those who appeared to “Macbeth” on the heath of Forres. “You like Thornfield?” she said, lifting her finger; and then she wrote in the air a memento, which ran in lurid hieroglyphics all along the house-front, between the upper and lower row of windows. “Like it if you can!” “Like it if you dare!”

“I will like it,” said I. “I dare like it;” and (he subjoined moodily) I will keep my word: I will break obstacles to happiness, to goodness—yes, goodness; I wish to be a better man than I have been; than I am—as Job’s leviathan broke the spear, the dart and the habergeon, hindrances which others count as iron and brass I will esteem but straw and rotten wood.”⁸

Adèle here ran before him with her shuttlecock. ‘Away!’ he cried harshly; ‘keep at a distance, child; or go in to Sophie!’ Continuing then to pursue his walk in silence, I ventured to recall him to the point whence he had abruptly diverged:—‘Did you leave the balcony, sir,’ I asked, ‘when Mdlle. Varens entered?’

I almost expected a rebuff for this hardly well-timed question: but, on the contrary, waking out of his scowling abstraction, he turned his eyes towards me, and the shade seemed to clear off his brow. ‘Oh, I had forgotten Céline! Well, to resume. When I saw my charmer thus come in accompanied by a cavalier, I seemed to hear a hiss, and the green snake of jealousy, rising on undulating coils from the moonlit balcony, glided within my waistcoat, and ate its way in two minutes to my heart’s core. Strange!’ he exclaimed, suddenly starting again from the point. ‘Strange that I should choose you for the confidant of all this, young lady: passing strange that you should listen to me quietly, as if it were the most usual thing in the world for a man like me to tell stories of his opera-mistresses to a quaint, inexperienced girl like you! But the last singularity explains the first, as I intimated once before: you, with your gravity, considerateness, and caution, were made to be the recipient of secrets. Besides, I know what sort of a mind I have placed in communication with my own: I know it is one not liable to take infection: it is a peculiar mind; it is an unique one. Happily I do not mean to harm it: but, if I did, it would not take harm from me. The more you and I converse, the better; for while I cannot blight you, you may refresh me.’ After this digression, he proceeded:—‘I remained

8. Rather than heed words of warning to the powerless Job, Rochester likens himself to the leviathan, “who is made without fear” and “is a king over all the children of pride” (Job 41.26–34).

in the balcony. "They will come to her boudoir, no doubt," thought I: "let me prepare an ambush." So putting my hand in through the open window, I drew the curtain over it, leaving only an opening through which I could take observations; then I closed the casement, all but a chink just wide enough to furnish an outlet to lovers' whispered vows: then I stole back to my chair; and as I resumed it the pair came in. My eye was quickly at the aperture. Céline's chambermaid entered, lit a lamp, left it on the table, and withdrew. The couple were thus revealed to me clearly: both removed their cloaks, and there was "the Varens" shining in satin and jewels,—my gifts of course,—and there was her companion in an officer's uniform; and I knew him for a young roué of a vicomte—a brainless and vicious youth whom I had sometimes met in society, and had never thought of hating because I despised him so absolutely. On recognising him, the fang of the snake, jealousy, was instantly broken; because at the same moment my love for Céline sank under an extinguisher. A woman who could betray me for such a rival was not worth contending for: she deserved only scorn; less, however, than I, who had been her dupe.

"They began to talk; their conversation eased me completely: frivolous, mercenary, heartless, and senseless, it was rather calculated to weary than enrage a listener. A card of mine lay on the table; this being perceived, brought my name under discussion. Neither of them possessed energy or wit to belabour me soundly; but they insulted me as coarsely as they could in their little way: especially Céline; who even waxed rather brilliant on my personal defects—deformities she termed them. Now it had been her custom to launch out into fervent admiration of what she called my "*beauté mâle*":⁹ wherein she differed diametrically from you, who told me point-blank, at the second interview, that you did not think me handsome. The contrast struck me at the time, and—'

Adèle here came running up again.

'Monsieur, John has just been to say that your agent has called and wishes to see you.'

'Ah! in that case I must abridge. Opening the window, I walked in upon them; liberated Céline from my protection; gave her notice to vacate her hotel; offered her a purse for immediate exigencies; disregarded screams, hysterics, prayers, protestations, convulsions; made an appointment with the vicomte for a meeting at the Bois de Boulogne. Next morning I had the pleasure of encountering him; left a bullet in one of his poor etiolated arms, feeble as the wing of a chicken in the pip, and then thought I had done with the whole crew. But unluckily the Varens, six months before, had given me this *fillette*¹ Adèle; who she affirmed was my daughter, and perhaps she may be, though I see

9. Masculine beauty.

1. Little girl.

no proofs of such grim paternity written in her countenance. Pilot is more like me than she. Some years after I had broken with the mother she abandoned her child and ran away to Italy with a musician or singer. I acknowledged no natural claim on Adèle's part to be supported by me; nor do I now acknowledge any, for I am not her father; but hearing that she was quite destitute, I e'en took the poor thing out of the slime and mud of Paris, and transplanted it here, to grow up clean in the wholesome soil of an English country garden. Mrs. Fairfax found you to train it; but now you know that it is the illegitimate offspring of a French opera-girl, you will perhaps think differently of your post and protégée. You will be coming to me some day with notice that you have found another place—that you beg me to look out for a new governess, &c.—eh?

'No. Adèle is not answerable for either her mother's faults or yours. I have a regard for her, and now that I know she is, in a sense, parentless—forsaken by her mother and disowned by you, sir—I shall cling closer to her than before. How could I possibly prefer the spoilt pet of a wealthy family, who would hate her governess as a nuisance, to a lonely little orphan, who leans towards her as a friend?'

'Oh, that is the light in which you view it! Well, I must go in now; and you too: it darkens.'

But I stayed out a few minutes longer with Adèle and Pilot—ran a race with her, and played a game of battledore and shuttlecock. When we went in, and I had removed her bonnet and coat, I took her on my knee; kept her there an hour, allowing her to prattle as she liked, not rebuking even some little freedoms and trivialities into which she was apt to stray when much noticed; and which betrayed in her a superficiality of character, inherited probably from her mother, hardly congenial to an English mind. Still she had her merits; and I was disposed to appreciate all that was good in her to the utmost. I sought in her countenance and features a likeness to Mr. Rochester, but found none—no trait, no turn of expression announced relationship. It was a pity: if she could but have been proved to resemble him, he would have thought more of her.

It was not till after I had withdrawn to my own chamber for the night that I steadily reviewed the tale Mr. Rochester had told me. As he had said, there was probably nothing at all extraordinary in the substance of the narrative itself—a wealthy Englishman's passion for a French dancer, and her treachery to him, were everyday matters enough, no doubt, in society—but there was something decidedly strange in the paroxysm of emotion which had suddenly seized him, when he was in the act of expressing the present contentment of his mood, and his newly-revived pleasure in the old hall and its environs. I meditated wonderingly on this incident: but gradually quitting it, as I found it for the present inexplicable, I turned to the consideration

of my master's manner to myself. The confidence he had thought fit to repose in me seemed a tribute to my discretion. I regarded and accepted it as such. His deportment had now for some weeks been more uniform towards me than at the first. I never seemed in his way; he did not take fits of chilling hauteur; when he met me unexpectedly, the encounter seemed welcome—he had always a word and sometimes a smile for me; when summoned by formal invitation to his presence, I was honoured by a cordiality of reception that made me feel I really possessed the power to amuse him, and that these evening conferences were sought as much for his pleasure as for my benefit.

I, indeed, talked comparatively little; but I heard him talk with relish. It was his nature to be communicative—he liked to open to a mind unacquainted with the world glimpses of its scenes and ways (I do not mean its corrupt scenes and wicked ways, but such as derived their interest from the great scale on which they were acted, the strange novelty by which they were characterised); and I had a keen delight in receiving the new ideas he offered, in imagining the new pictures he portrayed, and following him in thought through the new regions he disclosed, never startled or troubled by one noxious allusion.

The ease of his manner freed me from painful restraint; the friendly frankness, as correct as cordial, with which he treated me, drew me to him. I felt at times as if he were my relation, rather than my master: yet he was imperious sometimes still; but I did not mind that; I saw it was his way. So happy, so gratified did I become with this new interest added to life, that I ceased to pine after kindred. My thin crescent-destiny seemed to enlarge; the blanks of existence were filled up; my bodily health improved; I gathered flesh and strength.

And was Mr. Rochester now ugly in my eyes? No, reader. Gratitude, and many associations, all pleasurable and genial, made his face the object I best liked to see; his presence in a room was more cheering than the brightest fire. Yet I had not forgotten his faults—indeed, I could not, for he brought them frequently before me. He was proud, sardonic, harsh to inferiority of every description. In my secret soul I knew that his great kindness to me was balanced by unjust severity to many others. He was moody, too—unaccountably so. I more than once, when sent for to read to him, found him sitting in his library alone, with his head bent on his folded arms; and, when he looked up, a morose, almost a malignant scowl, blackened his features. But I believed that his moodiness, his harshness, and his former faults of morality (I say *former*, for now he seemed corrected of them) had their source in some cruel cross of fate. I believed he was naturally a man of better tendencies, higher principles, and purer tastes than such as circumstances had developed, education instilled, or destiny encouraged. I thought there were excellent materials in him; though for the present they hung together somewhat spoiled and tangled. I cannot

deny that I grieved for his grief, whatever that was, and would have given much to assuage it.

Though I had now extinguished my candle and was laid down in bed, I could not sleep for thinking of his look when he paused in the avenue, and told how his destiny had risen up before him, and dared him to be happy at Thornfield.

'Why not?' I asked myself. 'What alienates him from the house? Will he leave it again soon? Mrs. Fairfax said he seldom stayed here longer than a fortnight at a time, and he has now been resident eight weeks. If he does go, the change will be doleful. Suppose he should be absent spring, summer, and autumn: how joyless sunshine and fine days will seem.'

I hardly know whether I had slept or not after this musing; at any rate, I started wide awake on hearing a vague murmur, peculiar and lugubrious, which sounded, I thought, just above me. I wished I had kept my candle burning: the night was drearily dark; my spirits were depressed. I rose and sat up in bed, listening. The sound was hushed.

I tried again to sleep; but my heart beat anxiously: my inward tranquillity was broken. The clock, far down in the hall, struck two. Just then it seemed my chamber-door was touched; as if fingers had swept the panels in groping a way along the dark gallery outside. I said, 'Who is there?' Nothing answered. I was chilled with fear.

All at once I remembered that it might be Pilot: who, when the kitchen-door chanced to be left open, not unfrequently found his way up to the threshold of Mr. Rochester's chamber: I had seen him lying there myself, in the mornings. The idea calmed me somewhat: I lay down. Silence composes the nerves; and as an unbroken hush now reigned again through the whole house, I began to feel the return of slumber. But it was not fated that I should sleep that night. A dream had scarcely approached my ear, when it fled affrighted, scared by a marrow-freezing incident enough.

This was a demoniac laugh—low, suppressed, and deep—uttered, as it seemed, at the very key-hole of my chamber-door. The head of my bed was near the door, and I thought at first the goblin-laughter stood at my bedside—or rather, crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural sound was reiterated: and I knew it came from behind the panels. My first impulse was to rise and fasten the bolt; my next again, to cry out, 'Who is there?'

Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third story staircase: a door had lately been made to shut in that staircase; I heard it open and close, and all was still.

'Was that Grace Poole? and is she possessed with a devil?' thought I. Impossible now to remain longer by myself: I must go to Mrs. Fairfax. I hurried on my frock and a shawl; I withdrew the bolt, and opened

the door with a trembling hand. There was a candle burning just outside, left on the matting in the gallery. I was surprised at this circumstance: but still more was I amazed to perceive the air quite dim, as if filled with smoke; and, while looking to the right hand and left, to find whence these blue wreaths issued, I became further aware of a strong smell of burning.

Something creaked: it was a door ajar; and that door was Mr. Rochester's, and the smoke rushed in a cloud from thence. I thought no more of Mrs. Fairfax; I thought no more of Grace Poole or the laugh: in an instant, I was within the chamber. Tongues of flame darted round the bed: the curtains were on fire. In the midst of blaze and vapour, Mr. Rochester lay stretched motionless, in deep sleep.

'Wake! wake!' I cried—I shook him, but he only murmured and turned: the smoke had stupefied him. Not a moment could be lost: the very sheets were kindling. I rushed to his basin and ewer; fortunately, one was wide and the other deep, and both were filled with water. I heaved them up, deluged the bed and its occupant, flew back to my own room, brought my own water-jug, baptized the couch afresh, and, by God's aid, succeeded in extinguishing the flames which were devouring it.

The hiss of the quenched element, the breakage of a pitcher which I flung from my hand when I had emptied it, and, above all, the splash of the shower-bath I had liberally bestowed, roused Mr. Rochester at last. Though it was now dark, I knew he was awake; because I heard him fulminating strange anathemas at finding himself lying in a pool of water.

'Is there a flood?' he cried.

'No, sir,' I answered; 'but there has been a fire: get up, do, you are quenched now; I will fetch you a candle.'

'In the name of all the elves in Christendom, is that Jane Eyre?' he demanded. 'What have you done with me, witch, sorceress? Who is in the room beside you? Have you plotted to drown me?'

'I will fetch you a candle, sir; and, in Heaven's name, get up. Somebody has plotted something: you cannot too soon find out who and what it is.'

'There—I am up now; but at your peril you fetch a candle yet: wait two minutes till I get into some dry garments, if any dry there be—yes, here is my dressing-gown. Now run!'

I did run; I brought the candle which still remained in the gallery. He took it from my hand, held it up, and surveyed the bed, all blackened and scorched, the sheets drenched, the carpet round swimming in water.

'What is it? and who did it?' he asked.

I briefly related to him what had transpired: the strange laugh I had heard in the gallery: the step ascending to the third story; the smoke,—

the smell of fire which had conducted me to his room; in what state I had found matters there, and how I had deluged him with all the water I could lay hands on.

He listened very gravely; his face, as I went on, expressed more concern than astonishment; he did not immediately speak when I had concluded.

'Shall I call Mrs. Fairfax?' I asked.

'Mrs. Fairfax? No: what the deuce would you call her for? What can she do? Let her sleep unmolested.'

'Then I will fetch Leah, and wake John and his wife.'

'Not at all: just be still. You have a shawl on? If you are not warm enough, you may take my cloak yonder; wrap it about you, and sit down in the arm-chair: there—I will put it on. Now place your feet on the stool, to keep them out of the wet. I am going to leave you a few minutes. I shall take the candle. Remain where you are till I return: be as still as a mouse. I must pay a visit to the third story. Don't move, remember, or call any one.'

He went: I watched the light withdraw. He passed up the gallery very softly, unclosed the staircase door with as little noise as possible, shut it after him, and the last ray vanished. I was left in total darkness. I listened for some noise, but heard nothing. A very long time elapsed. I grew weary: it was cold, in spite of the cloak; and then I did not see the use of staying, as I was not to rouse the house. I was on the point of risking Mr. Rochester's displeasure, by disobeying his orders, when the light once more gleamed dimly on the gallery-wall, and I heard his unshod feet tread the matting. 'I hope it is he,' thought I, 'and not something worse.'

He re-entered, pale and very gloomy. 'I have found it all out,' said he, setting his candle down on the wash-stand; 'it is as I thought.'

'How, sir?'

He made no reply, but stood with his arms folded, looking on the ground. At the end of a few minutes, he inquired in rather a peculiar tone:—'I forget whether you said you saw anything when you opened your chamber door.'

'No, sir, only the candlestick on the ground.'

'But you heard an odd laugh? You have heard that laugh before, I should think, or something like it?'

'Yes, sir: there is a woman who sews here, called Grace Poole—she laughs in that way. She is a singular person.'

'Just so. Grace Poole—you have guessed it. She is, as you say, singular,—very. Well, I shall reflect on the subject. Meantime, I am glad that you are the only person, besides myself, acquainted with the precise details of to-night's incident. You are no talking fool: say nothing about it. I will account for this state of affairs (pointing to the bed): and now return to your own room. I shall do very well on the sofa in

the library for the rest of the night. It is near four:—in two hours the servants will be up.'

'Good-night, then, sir,' said I, departing.

He seemed surprised—very inconsistently so, as he had just told me to go.

'What!' he exclaimed, 'are you quitting me already: and in that way?'

'You said I might go, sir.'

'But not without taking leave; not without a word or two of acknowledgment and good will: not, in short, in that brief, dry fashion. Why, you have saved my life!—snatched me from a horrible and excruciating death!—and you walk past me as if we were mutual strangers! At least shake hands.'

He held out his hand; I gave him mine: he took it first in one, then in both his own.

'You have saved my life: I have a pleasure in owing you so immense a debt. I cannot say more. Nothing else that has been would have been tolerable to me in the character of creditor for such an obligation: but you: it is different;—I feel your benefits no burden, Jane.'

He paused; gazed at me: words almost visible trembled on his lips,—but his voice was checked.

'Good night again, sir. There is no debt, benefit, burden, obligation, in the case.'

'I knew,' he continued, 'you would do me good in some way, at some time;—I saw it in your eyes when I first beheld you: their expression and smile did not—(again he stopped)—did not (he proceeded hastily) strike delight to my very inmost heart so for nothing. People talk of natural sympathies; I have heard of good genii—there are grains of truth in the wildest fable. My cherished preserver, good night!'

Strange energy was in his voice, strange fire in his look.

'I am glad I happened to be awake,' I said; and then I was going.

'What! you *will* go?'

'I am cold, sir.'

'Cold? Yes,—and standing in a pool! Go, then, Jane; go!' But he still retained my hand, and I could not free it. I bethought myself of an expedient.

'I think I hear Mrs. Fairfax move, sir,' said I.

'Well, leave me.' He relaxed his fingers, and I was gone.

I regained my couch, but never thought of sleep. Till morning dawned I was tossed on a buoyant but unquiet sea, where billows of trouble rolled under surges of joy. I thought sometimes I saw beyond its wild waters a shore, sweet as the hills of Beulah;² and now and then a freshening gale wakened by hope, bore my spirit triumphantly towards the bourne; but I could not reach it, even in fancy,—a coun-

2. The name given the promised land after the Jews returned from exile in Egypt (Isaiah 62.4).

teracting breeze blew off land, and continually drove me back. Sense would resist delirium, judgment would warm passion. Too feverish to rest, I rose as soon as day dawned.

Chapter XVI¹

I both wished and feared to see Mr. Rochester on the day which followed this sleepless night. I wanted to hear his voice again, yet feared to meet his eye. During the early part of the morning, I momentarily expected his coming. He was not in the frequent habit of entering the schoolroom; but he did step in for a few minutes sometimes, and I had the impression that he was sure to visit it that day.

But the morning passed just as usual. Nothing happened to interrupt the quiet course of Adèle's studies; only, soon after breakfast, I heard some bustle in the neighbourhood of Mr. Rochester's chamber, Mrs. Fairfax's voice, and Leah's, and the cook's—that is, John's wife—and even John's own gruff tones. There were exclamations of, 'What a mercy master was not burnt in his bed!' 'It is always dangerous to keep a candle lit at night.' 'How providential that he had presence of mind to think of the water-jug!' 'I wonder he waked nobody!' 'It is to be hoped he will not take cold with sleeping on the library sofa,' &c.

To much confabulation succeeded a sound of scrubbing and setting to-rights; and when I passed the room, in going downstairs to dinner, I saw through the open door that all was again restored to complete order—only the bed was stripped of its hangings. Leah stood up in the window-seat, rubbing the panes of glass dimmed with smoke. I was about to address her, for I wished to know what account had been given of the affair; but, on advancing, I saw a second person in the chamber—a woman sitting on a chair by the bedside, and sewing rings to new curtains. That woman was no other than Grace Poole.

There she sat, staid and taciturn-looking, as usual, in her brown stuff gown, her check apron, white handkerchief, and cap. She was intent on her work, in which her whole thoughts seemed absorbed. On her hard forehead, and in her commonplace features, was nothing either of the paleness or desperation one would have expected to see marking the countenance of a woman who had attempted murder, and whose intended victim had followed her last night to her lair, and (as I believed) charged her with the crime she wished to perpetrate. I was amazed—confounded. She looked up, while I still gazed at her: no start, no increase or failure of colour betrayed emotion, consciousness of guilt, or fear of detection. She said, 'Good morning, Miss,' in her usual phlegmatic and brief manner, and taking up another ring and more tape, went on with her sewing.

1. In the three-volume form, this was the first chapter of the second volume.

'I will put her to some test,' thought I. 'Such absolute impenetrability is past comprehension.'

'Good morning, Grace,' I said. 'Has anything happened here? I thought I heard the servants all talking together a while ago.'

'Only master had been reading in his bed last night. He fell asleep with his candle lit, and the curtains got on fire; but, fortunately, he awoke before the bed-clothes or the wood-work caught, and contrived to quench the flame with the water in the ewer.'

'A strange affair!' I said, in a low voice; then, looking at her fixedly, 'Did Mr. Rochester wake nobody? Did no one hear him move?'

She again raised her eyes to me; and this time there was something of consciousness in their expression. She seemed to examine me warily; then she answered, 'The servants sleep so far off, you know, Miss, they would not be likely to hear. Mrs. Fairfax's room and yours are the nearest to master's; but Mrs. Fairfax said she heard nothing: when people get elderly, they often sleep heavy.' She paused, and then added, with a sort of assumed indifference, but still in a marked and significant tone, 'But you are young, Miss, and I should say a light sleeper. Perhaps you may have heard a noise?'

'I did,' said I, dropping my voice, so that Leah, who was still polishing the panes, could not hear me, 'and at first I thought it was Pilot; but Pilot cannot laugh, and I am certain I heard a laugh, and a strange one.'

She took a new needleful of thread, waxed it carefully, threaded her needle with a steady hand, and then observed, with perfect composure,—'It is hardly likely master would laugh, I should think, Miss, when he was in such danger: you must have been dreaming.'

'I was not dreaming,' I said, with some warmth, for her brazen coolness provoked me. Again she looked at me, and with the same scrutinising and conscious eye.

'Have you told master that you heard a laugh?' she inquired.

'I have not had the opportunity of speaking to him this morning.'

'You did not think of opening your door and looking out into the gallery?' she further asked.

She appeared to be cross-questioning me—attempting to draw from me information unawares. The idea struck me that if she discovered I knew or suspected her guilt, she would be playing off some of her malignant pranks on me. I thought it advisable to be on my guard.

'On the contrary,' said I, 'I bolted my door.'

'Then you are not in the habit of bolting your door every night before you get into bed?'

'Fiend! she wants to know my habits, that she may lay her plans accordingly!' Indignation again prevailed over prudence; I replied sharply, 'Hitherto I have often omitted to fasten the bolt: I did not think it necessary. I was not aware any danger or annoyance was to be

dreaded at Thornfield Hall; but in future' (and I laid marked stress on the words) 'I shall take good care to make all secure before I venture to lie down.'

'It will be wise so to do,' was her answer. 'This neighbourhood is as quiet as any I know, and I never heard of the hall being attempted by robbers since it was a house though there are hundreds of pounds' worth of plate in the plate-closet, as is well known. And you see, for such a large house, there are very few servants, because master has never lived here much, and when he does come, being a bachelor, he needs little waiting on; but I always think it best to err on the safe side: a door is soon fastened, and it is as well to have a drawn bolt between one and any mischief that may be about. A deal of people, Miss, are for trusting all to Providence; but I say Providence will not dispense with the means, though He often blesses them when they are used discreetly.' And here she closed her harangue: a long one for her, and uttered with the demureness of a Quakeress.

I still stood absolutely dumfounded at what appeared to me her miraculous self-possession and most inscrutable hypocrisy, when the cook entered.

'Mrs. Poole,' said she, addressing Grace, 'the servants' dinner will soon be ready. Will you come down?'

'No. Just put my pint of porter and bit of pudding on a tray, and I'll carry it upstairs.'

'You'll have some meat?'

'Just a morsel, and a taste of cheese, that's all.'

'And the sago?'²

'Never mind it at present. I shall be coming down before tea-time. I'll make it myself.'

The cook here turned to me, saying that Mrs. Fairfax was waiting for me: so I departed.

I hardly heard Mrs. Fairfax's account of the curtain conflagration during dinner, so much was I occupied in puzzling my brains over the enigmatical character of Grace Poole, and still more in pondering the problem of her position at Thornfield; in questioning why she had not been given into custody that morning, or, at the very least, dismissed from her master's service. He had almost as much as declared his conviction of her criminality last night: what mysterious cause withheld him from accusing her? Why had he enjoined me, too, to secrecy? It was strange—a bold, vindictive, and haughty gentleman seemed somehow in the power of one of the meanest of his dependants; so much in her power, that even when she lifted her hand against his life, he dared not openly charge her with the attempt, much less punish her for it.

2. A bread or cereal, eaten in the West Indies and prepared from starch found in palm-tree trunks.

Had Grace been young and handsome, I should have been tempted to think that tenderer feelings than prudence or fear influenced Mr. Rochester in her behalf; but, hard-favoured and matronly as she was, the idea could not be admitted. ‘Yet,’ I reflected, ‘she has been young once; her youth would be contemporary with her master’s. Mrs. Fairfax told me once she had lived here many years. I don’t think she can ever have been pretty; but, for aught I know, she may possess originality and strength of character to compensate for the want of personal advantages. Mr. Rochester is an amateur of the decided and eccentric—Grace is eccentric at least. What if a former caprice (a freak very possible to a nature so sudden and headstrong as his) has delivered him into her power, and she now exercises over his actions a secret influence, the result of his own indiscretion, which he cannot shake off, and dare not disregard?’ But, having reached this point of conjecture, Mrs. Poole’s square, flat figure, and uncomely, dry, even coarse face, recurred so distinctly to my mind’s eye, that I thought, ‘No; impossible! my supposition cannot be correct. Yet,’ suggested the secret voice which talks to us in our own hearts, ‘you are not beautiful either, and perhaps Mr. Rochester approves you—at any rate, you have often felt as if he did; and last night—remember his words; remember his look; remember his voice!’

I well remembered all—language, glance, and tone seemed at the moment vividly renewed. I was now in the schoolroom. Adèle was drawing. I bent over her and directed her pencil. She looked up with a sort of start.

‘*Qu’avez-vous, mademoiselle?*’ said she; ‘*Vos doigts tremblent comme la feuille, et vos joues sont rouges: mais, rouges comme des cerises!*³

‘I am hot, Adèle, with stooping!’ She went on sketching, I went on thinking.

I hastened to drive from my mind the hateful notion I had been conceiving respecting Grace Poole: it disgusted me. I compared myself with her, and found we were different. Bessie Leaven had said I was quite a lady; and she spoke truth: I was a lady. And now I looked much better than I did when Bessie saw me: I had more colour and more flesh; more life, more vivacity; because I had brighter hopes and keener enjoyments.

‘Evening approaches,’ said I, as I looked towards the window. ‘I have never heard Mr. Rochester’s voice or step in the house to-day; but surely I shall see him before night: I feared the meeting in the morning: now I desire it, because expectation has been so long baffled that it is grown impatient.’

When dusk actually closed, and when Adèle left me to go and play

3. What’s the matter? . . . Your hands are trembling like a leaf, and your cheeks are red: red as cherries!

in the nursery with Sophie, I did most keenly desire it. I listened for the bell to ring below; I listened for Leah coming up with a message; I fancied sometimes I heard Mr. Rochester's own tread, and I turned to the door, expecting it to open and admit him. The door remained shut: darkness only came in through the window. Still it was not late: he often sent for me at seven and eight o'clock, and it was yet but six. Surely I should not be wholly disappointed to-night, when I had so many things to say to him! I wanted again to introduce the subject of Grace Poole, and to hear what he would answer; I wanted to ask him plainly if he really believed it was she who had made last night's hideous attempt; and if so, why he kept her wickedness a secret. It little mattered whether my curiosity irritated him; I knew the pleasure of vexing and soothing him by turns; it was one I chiefly delighted in, and a sure instinct always prevented me from going too far: beyond the verge of provocation I never ventured; on the extreme brink I liked well to try my skill. Retaining every minute form of respect, every propriety of my station, I could still meet him in argument without fear or uneasy restraint: this suited both him and me.

A tread creaked on the stairs at last; Leah made her appearance, but it was only to intimate that tea was ready in Mrs. Fairfax's room. Thither I repaired, glad at least to go downstairs, for that brought me, I imagined, nearer to Mr. Rochester's presence.

'You must want your tea,' said the good lady, as I joined her, 'you ate so little at dinner. I am afraid,' she continued, 'you are not well to-day, you looked flushed and feverish.'

'Oh, quite well! I never felt better.'

'Then you must prove it by evincing a good appetite; will you fill the tea-pot while I knit off this needle?' Having completed her task, she rose to draw down the blind which she had hitherto kept up, by way, I suppose, of making the most of daylight: though dusk was now fast deepening into total obscurity.

'It is fair to-night,' said she, as she looked through the panes, 'though not starlight; Mr. Rochester has, on the whole, had a favourable day for his journey.'

'Journey!—Is Mr. Rochester gone anywhere? I did not know he was out.'

'Oh, he set off the moment he had breakfasted! He is gone to the Leas, Mr. Eshton's place, ten miles on the other side Millcote; I believe there is quite a party assembled there—Lord Ingram, Sir George Lynn, Colonel Dent, and others.'

'Do you expect him back to-night?'

'No—nor to-morrow either; I should think he is very likely to stay a week or more. When these fine, fashionable people get together, they are so surrounded by elegance and gaiety, so well provided with all that

can please and entertain, they are in no hurry to separate. Gentlemen, especially, are often in request on such occasions; and Mr. Rochester is so talented and so lively in society, that I believe he is a general favourite—the ladies are very fond of him—though you would not think his appearance calculated to recommend him particularly in their eyes; but I suppose his acquirements and abilities, perhaps his wealth and good blood, make amends for any little fault of look.'

'Are there ladies at the Leas?'

'There are Mrs. Eshton and her three daughters—very elegant young ladies, indeed; and there are the Honourable Blanche and Mary Ingram—most beautiful women, I suppose: indeed, I have seen Blanche, six or seven years since, when she was a girl of eighteen. She came here to a Christmas ball and party Mr. Rochester gave. You should have seen the dining-room that day—how richly it was decorated, how brilliantly lit up! I should think there were fifty ladies and gentlemen present—all of the first county families; and Miss Ingram was considered the belle of the evening.'

'You saw her, you say, Mrs. Fairfax: what was she like?'

'Yes, I saw her. The dining-room doors were thrown open, and, as it was Christmas-time, the servants were allowed to assemble in the hall, to hear some of the ladies sing and play. Mr. Rochester would have me to come in, and I sat down in a quiet corner and watched them. I never saw a more splendid scene: the ladies were magnificently dressed; most of them—at least most of the younger ones—looked handsome, but Miss Ingram was certainly the queen.'

'And what was she like?'

'Tall, fine bust, sloping shoulders, long, graceful neck; olive complexion, dark and clear; noble features; eyes rather like Mr. Rochester's, large and black, and as brilliant as her jewels. And then she had such a fine head of hair, raven-black, and so becomingly arranged; a crown of thick plaits behind, and in front the longest, the glossiest curls I ever saw. She was dressed in pure white, an amber-coloured scarf was passed over her shoulder and across her breast, tied at the side, and descending in long, fringed ends below her knee. She wore an amber-coloured flower, too, in her hair: it contrasted well with the jetty mass of her curls.'

'She was greatly admired, of course?'

'Yes, indeed, and not only for her beauty, but for her accomplishments. She was one of the ladies who sang; a gentleman accompanied her on the piano. She and Mr. Rochester sang a duet.'

'Mr. Rochester? I was not aware he could sing.'

'Oh! he has a fine bass voice, and an excellent taste for music.'

'And Miss Ingram, what sort of a voice had she?'

'A very rich and powerful one—she sang delightfully—it was a treat

to listen to her; and she played afterwards. I am no judge of music, but Mr. Rochester is, and I heard him say her execution was remarkably good.'

'And this beautiful and accomplished lady is not yet married?'

'It appears not: I fancy neither she nor her sister have very large fortunes. Old Lord Ingram's estates were chiefly entailed, and the eldest son came in for everything almost.'

'But I wonder no wealthy nobleman or gentleman has taken a fancy to her: Mr. Rochester, for instance. He is rich, is he not?'

'Oh! yes. But you see there is a considerable difference in age: Mr. Rochester is near forty; she is but twenty-five.'

'What of that? More unequal matches are made every day.'

'True: yet I should scarcely fancy Mr. Rochester would entertain an idea of the sort. But you eat nothing: you have scarcely tasted since you began tea.'

'No: I am too thirsty to eat. Will you let me have another cup?'

I was about again to revert to the probability of a union between Mr. Rochester and the beautiful Blanche; but Adèle came in, and the conversation was turned into another channel.

When once more alone, I reviewed the information I had got; looked into my heart, examined its thoughts and feelings, and endeavoured to bring back with a strict hand such as had been straying through imagination's boundless and trackless waste, into the safe fold of common sense.

Arraigned at my own bar, Memory having given her evidence of the hopes, wishes, sentiments I had been cherishing since last night—of the general state of mind in which I had indulged for nearly a fortnight past; Reason having come forward and told in her own quiet way, a plain, unvarnished tale, showing how I had rejected the real, and rabidly devoured the ideal;—I pronounced judgment to this effect:—That a greater fool than Jane Eyre had never breathed the breath of life: that a more fantastic idiot had never surfeited herself on sweet lies, and swallowed poison as if it were nectar.

'You,' I said, 'a favourite with Mr. Rochester? You gifted with the power of pleasing him? You of importance to him in any way? Go! your folly sickens me. And you have derived pleasure from occasional tokens of preference—equivocal tokens, shown by a gentleman of family, and a man of the world, to a dependant and a novice. How dared you? Poor stupid dupe!—Could not even self-interest make you wiser? You repeated to yourself this morning the brief scene of last night?—Cover your face and be ashamed! He said something in praise of your eyes, did he? Blind puppy! Open their bleared lids and look on your own accursed senselessness! It does good to no woman to be flattered by her superior, who cannot possibly intend to marry her; and it is madness in all women to let a secret love kindle within them, which, if

unreturned and unknown, must devour the life that feeds it; and, if discovered and responded to, must lead, *ignis-fatuuus*-like,⁴ into miry wilds, whence there is no extrication.

'Listen, then, Jane Eyre, to your sentence: to-morrow, place the glass before you, and draw in chalk your own picture, faithfully; without softening one defect: omit no harsh line, smooth away no displeasing irregularity; write under it, "Portrait of a Governess, disconnected, poor, and plain."

'Afterwards, take a piece of smooth ivory—you have one prepared in your drawing-box: take your palette, mix your freshest, finest, clearest tints; choose your most delicate camel-hair pencils; delineate carefully the loveliest face you can imagine; paint it in your softest shades and sweetest hues, according to the description given by Mrs. Fairfax of Blanche Ingram: remember the raven ringlets, the Oriental eye;—what! you revert to Mr. Rochester as a model! Order! No snivel!—no sentiment!—no regret! I will endure only sense and resolution. Recall the august yet harmonious lineaments, the Grecian neck and bust: let the round and dazzling arm be visible, and the delicate hand; omit neither diamond ring nor gold bracelet; portray faithfully the attire, aerial lace and glistening satin, graceful scarf and golden rose: call it "Blanche, an accomplished lady of rank."

'Whenever, in future, you should chance to fancy Mr. Rochester thinks well of you, take out these two pictures and compare them: say, "Mr. Rochester might probably win that noble lady's love, if he chose to strive for it; is it likely he would waste a serious thought on this indigent and insignificant plebian?"'

'I'll do it,' I resolved: and having framed this determination, I grew calm, and fell asleep.

I kept my word. An hour or two sufficed to sketch my own portrait in crayons; and in less than a fortnight I had completed an ivory miniature of an imaginary Blanche Ingram. It looked a lovely face enough, and when compared with the real head in chalk, the contrast was as great as self-control could desire. I derived benefit from the task: it had kept my head and hands employed, and had given force and fixedness to the new impressions I wished to stamp indelibly on my heart.

Ere long, I had reason to congratulate myself on the course of wholesome discipline to which I had thus forced my feelings to submit: thanks to it, I was able to meet subsequent occurrences with a decent calm; which, had they found me unprepared, I should probably have been unequal to maintain, even externally.

⁴. *Ignis fatuuus*, or will-o'-the-wisp, is phosphorous light hovering over marshy ground. Because it was thought to be the work of a mischievous sprite deliberately misleading travelers, the term is used for any delusive guiding force.

Chapter XVII

A week passed, and no news arrived of Mr. Rochester: ten days, and still he did not come. Mrs. Fairfax said she should not be surprised if he were to go straight from the Leas to London, and thence to the continent and not show his face again at Thornfield for a year to come: he had not unfrequently quitted it in a manner quite as abrupt and unexpected. When I heard this I was beginning to feel a strange chill and failing at the heart. I was actually permitting myself to experience a sickening sense of disappointment: but rallying my wits, and recollecting my principles, I at once called my sensations to order; and it was wonderful how I got over the temporary blunder—how I cleared up the mistake of supposing Mr. Rochester's movements a matter in which I had any cause to take a vital interest. Not that I humbled myself by a slavish notion of inferiority: on the contrary, I just said—'You have nothing to do with the master of Thornfield, further than to receive the salary he gives you for teaching his protégée, and to be grateful for such respectful and kind treatment as, if you do your duty, you have a right to expect at his hands. Be sure that is the only tie he seriously acknowledges between you and him: so don't make him the object of your fine feelings, your raptures, agonies, and so forth. He is not of your order: keep to your caste, and be too self-respecting to lavish the love of the whole heart, soul, and strength, where such a gift is not wanted and would be despised.'

I went on with my day's business tranquilly, but ever and anon vague suggestions kept wandering across my brain of reasons why I should quit Thornfield; and I kept involuntarily framing advertisements and pondering conjectures about new situations; these thoughts I did not think it necessary to check; they might germinate and bear fruit if they could.

Mr. Rochester had been absent upwards of a fortnight, when the post brought Mrs. Fairfax a letter.

'It is from the master,' said she as she looked at the direction. 'Now I suppose we shall know whether we are to expect his return or not.'

And while she broke the seal and perused the document, I went on taking my coffee (we were at breakfast); it was hot, and I attributed to that circumstance a fiery glow which suddenly rose to my face. Why my hand shook, and why I involuntarily spilt half the contents of my cup into my saucer, I did not choose to consider.

'Well—I sometimes think we are too quiet; but we run a chance of being busy enough now: for a little while at least,' said Mrs. Fairfax, still holding the note before her spectacles.

Ere I permitted myself to request an explanation, I tied the string of Adèle's pinafore, which happened to be loose: having helped her also to another bun, and refilled her mug with milk, I said, non-

chalantly:—‘Mr. Rochester is not likely to return soon, I suppose?’

‘Indeed, he is—in three days, he says; that will be next Thursday; and not alone either. I don’t know how many of the fine people at the Leas are coming with him. He sends directions for all the best bedrooms to be prepared; and the library and drawing-rooms are to be cleaned out; and I am to get more kitchen hands from the George Inn, at Millcote, and from wherever else I can; and the ladies will bring their maids and the gentlemen their valets: so we shall have a full house of it.’ And Mrs. Fairfax swallowed her breakfast and hastened away to commence operations.

The three days were, as she had foretold, busy enough. I had thought all the rooms at Thornfield beautifully clean and well-arranged, but it appears I was mistaken. Three women were got to help; and such scrubbing, such brushing, such washing of paint and beating of carpets, such taking down and putting up of pictures, such polishing of mirrors and lustres, such lighting of fires in bedrooms, such airing of sheets and feather-beds on hearths, I never beheld either before or since. Adèle ran quite wild in the midst of it: the preparations for company, and the prospect of their arrival, seemed to throw her into ecstacies. She would have Sophie to look over all her ‘toilettes,’ as she called frocks; to furbish up any that were ‘passées,’¹ and to air and arrange the new. For herself, she did nothing but caper about in the front chambers, jump on and off the bedsteads, and lie on the mattresses and piled-up bolsters and pillows before the enormous fires roaring in the chimneys. From school duties she was exonerated: Mrs. Fairfax had pressed me into her service, and I was all day in the storeroom, helping (or hindering) her and the cook; learning to make custards and cheesecakes and French pastry, to truss game and garnish dessert dishes.

The party were expected to arrive on Thursday afternoon, in time for dinner at six. During the intervening period I had no time to nurse chimeras; and I believe I was as active and gay as anybody—Adèle excepted. Still, now and then, I received a damping check to my cheerfulness; and was, in spite of myself, thrown back on the region of doubts and portents, and dark conjectures. This was when I chanced to see the third story staircase door (which of late had always been kept locked) open slowly, and give passage to the form of Grace Poole, in prim cap, white apron, and handerchief; when I watched her glide along the gallery, her quiet tread muffled in a list slipper; when I saw her look into the bustling, topsy-turvy bedrooms,—just say a word, perhaps, to the charwoman about the proper way to polish a grate, or clean a marble mantelpiece, or take stains from papered walls, and then pass on. She would thus descend to the kitchen once a day, eat her dinner, smoke a moderate pipe on the hearth, and go back, carrying

1. Out of fashion.

her pot of porter with her, for her private solace, in her own gloomy, upper haunt. Only one hour in the twenty-four did she pass with her fellow-servants below; all the rest of her time was spent in some low-ceiled, oaken chamber of the third story: there she sat and sewed—and probably laughed drearily to herself—as companionless as a prisoner in his dungeon.

The strangest thing of all was, that not a soul in the house, except me, noticed her habits, or seemed to marvel at them; no one discussed her position or employment; no one pitied her solitude or isolation. I once, indeed, overheard part of a dialogue between Leah and one of the charwomen, of which Grace formed the subject. Leah had been saying something I had not caught, and the charwoman remarked—‘She gets good wages, I guess?’

‘Yes,’ said Leah; ‘I wish I had as good; not that mine are to complain of,—there’s no stinginess at Thornfield; but they’re not one-fifth of the sum Mrs. Poole receives. And she is laying by: she goes every quarter to the bank at Millcote. I should not wonder but she has saved enough to keep her independent if she liked to leave; but I suppose she’s got used to the place; and then she’s not forty yet, and strong and able for anything. It is too soon for her to give up business.’

‘She is a good hand, I daresay,’ said the charwoman.

‘Ah! she understands what she has to do,—nobody better,’ rejoined Leah, significantly; ‘and it is not every one could fill her shoes; not for all the money she gets.’

‘That it is not!’ was the reply. ‘I wonder whether master——’

The charwoman was going on; but here Leah turned and perceived me, and she instantly gave her companion a nudge.

‘Doesn’t she know?’ I heard the woman whisper.

Leah shook her head, and the conversation was of course dropped. All I had gathered from it amounted to this,—that there was a mystery at Thornfield; and that from participation in that mystery I was purposely excluded.

Thursday came: all work had been completed the previous evening; carpets were laid down, bed-hangings festooned, radiant white counterpanes spread, toilet-tables arranged, furniture rubbed, flowers piled in vases: both chambers and saloons looked as fresh and bright as hands could make them. The hall, too, was scoured; and the great carved clock, as well as the steps and banisters of the staircase, were polished to the brightness of glass: in the dining-room, the sideboard flashed resplendent with plate; in the drawing-room and boudoir, vases of exotics bloomed on all sides.

Afternoon arrived: Mrs. Fairfax assumed her best black satin gown, her gloves, and her gold watch; for it was her part to receive the company—to conduct the ladies to their rooms, &c. Adèle, too, would be dressed: though I thought that she had little chance of being intro-

duced to the party that day, at least. However, to please her, I allowed Sophie to apparel her in one of her short, full muslin frocks. For myself, I had no need to make any change; I should not be called upon to quit my sanctum of the schoolroom; for a sanctum it was now become to me—‘a very pleasant refuge in time of trouble.’²

It had been a mild, serene spring day; one of those days which, towards the end of March or the beginning of April, rise shining over the earth as heralds of summer. It was drawing to an end now; but the evening was even warm, and I sat at work in the schoolroom with the window open.

‘It gets late,’ said Mrs. Fairfax, entering in rustling state. ‘I am glad I ordered dinner an hour after the time Mr. Rochester mentioned; for it is past six now. I have sent John down to the gates to see if there is anything on the road: one can see a long way from thence in the direction of Millcote.’ She went to the window. ‘Here he is!’ said she. ‘Well, John’ (leaning out), ‘any news?’

‘They’re coming, ma’am,’ was the answer. ‘They’ll be here in ten minutes.’

Adèle flew to the window. I followed; taking care to stand on one side, so that, screened by the curtain, I could see without being seen.

The ten minutes John had given seemed very long, but at last wheels were heard; four equestrians galloped up the drive, and after them came two open carriages. Fluttering veils and waving plumes filled the vehicles; two of the cavaliers were young, dashing-looking gentlemen; the third was Mr. Rochester, on his black horse, Mesrour,³ Pilot bounding before him: at his side rode a lady, and he and she were the first of the party. Her purple riding-habit almost swept the ground, her veil streamed long on the breeze; mingling with its transparent folds, and gleaming through them, shone rich raven ringlets.

‘Miss Ingram!’ exclaimed Mrs. Fairfax, and away she hurried to her post below.

The cavalcade, following the sweep of the drive, quickly turned the angle of the house, and I lost sight of it. Adèle now petitioned to go down; but I took her on my knee and gave her to understand that she must not on any account think of venturing in sight of the ladies, either now or at any other time, unless expressly sent for; that Mr. Rochester would be very angry, &c. ‘Some natural tears she shed’⁴ on being told this; but as I began to look very grave, she consented at last to wipe them.

A joyous stir was now audible in the hall; gentlemen’s deep tones and ladies’ silvery accents blent harmoniously together, and distin-

2. Just as later Jane idolizes Rochester himself, she echoes Psalm 46.1 (“God is our refuge and strength, a very present help in trouble”).

3. The horse was named for an executioner in the *Arabian Nights*.

4. In *Paradise Lost*, as Adam and Eve departed Eden, “Some natural tears they dropp’d” (12.645).

guishable above all, though not loud, was the sonorous voice of the master of Thornfield Hall, welcoming his fair and gallant guests under its roof. Then light steps ascended the stairs; and there was a tripping through the gallery, and soft cheerful laughs, and opening and closing doors, and for a time, a hush.

'Elles changent de toilettes,'⁵ said Adèle; who, listening attentively, had followed every movement; and she sighed.

'Chez maman,' said she, 'quand il y avait du monde, je le suivais partout, au salon et à leurs chambres; souvent je regardais les femmes de chambre coiffer et habiller les dames, et c'était si amusant: comme cela on apprend.'⁶

'Don't you feel hungry, Adèle?'

'Mais oui, mademoiselle: voilà cinq ou six heures que nous n'avons pas mangé.'⁷

'Well now, while the ladies are in their rooms, I will venture down and get you something to eat.'

And issuing from my asylum with precaution, I sought a backstairs which conducted directly to the kitchen. All in that region was fire and commotion; the soup and fish were in the last stage of projection, and the cook hung over her crucibles in a frame of mind and body threatening spontaneous combustion.⁸ In the servants' hall two coachmen and three gentlemen's gentlemen stood or sat round the fire; the Abigails, I suppose, were upstairs with their mistresses: the new servants that had been hired from Millcote were bustling about everywhere. Threading this chaos, I at last reached the larder; there I took possession of a cold chicken, a roll of bread, some tarts, a plate or two, and a knife and fork: with this booty I made a hasty retreat. I had regained the gallery, and was just shutting the back-door behind me, when an accelerated hum warned me that the ladies were about to issue from their chambers. I could not proceed to the schoolroom without passing some of their doors, and running the risk of being surprised with my cargo of victualage; so I stood still at this end, which, being windowless, was dark: quite dark now, for the sun was set and twilight gathering.

Presently the chambers gave up their fair tenants one after another; each came out gaily and airily, with dress that gleamed lustrous through the dusk. For a moment they stood grouped together at the other extremity of the gallery, conversing in a key of sweet subdued vivacity; they then descended the staircase almost as noiselessly as a bright mist rolls down a hill. Their collective appearance had left on

5. They are changing.

6. At mama's, . . . when there would be a lot of people, I would follow them everywhere, in the drawing room and to their rooms; I would often watch the maids dress the ladies and arrange their hair; and it was so much fun: that's how one learns.

7. Yes, of course: it's been five or six hours since we've eaten.

8. Jane humorously likens the busy kitchen to the laboratory of an alchemist.

me an impression of high-born elegance, such as I had never before received.

I found Adèle peeping through the schoolroom door, which she held ajar. ‘What beautiful ladies!’ cried she in English. ‘Oh, I wish I might go to them! Do you think Mr. Rochester will send for us by-and-by, after dinner?’

‘No, indeed, I don’t; Mr. Rochester has something else to think about. Never mind the ladies to-night; perhaps you will see them tomorrow; here is your dinner.’

She was really hungry, so the chicken and tarts served to divert her attention for a time. It was well I secured this forage; or both she, I and Sophie, to whom I conveyed a share of our repast, would have run a chance of getting no dinner at all: every one downstairs was too much engaged to think of us. The dessert was not carried out till after nine; and at ten footmen were still running to and fro with trays and coffee-cups. I allowed Adèle to sit up much later than usual; for she declared she could not possibly go to sleep while the doors kept opening and shutting below, and people bustling about. Besides, she added, a message might possibly come from Mr. Rochester when she was undressed; ‘et alors quel dommage!’⁹

I told her stories as long as she would listen to them; and then for a change I took her out into the gallery. The hall lamp was now lit, and it amused her to look over the balustrade and watch the servants passing backwards and forwards. When the evening was far advanced, a sound of music issued from the drawing-room, whither the piano had been removed. Adèle and I sat down on the top step of the stairs to listen. Presently a voice blent with the rich tones of the instrument; it was a lady who sang, and very sweet her notes were. The solo over, a duet followed, and then a glee: a joyous conversational murmur filled up the intervals. I listened long: suddenly I discovered that my ear was wholly intent on analysing the mingled sounds, and trying to discriminate amidst the confusion of accents those of Mr. Rochester; and when it caught them, which it soon did, it found a further task in framing the tones, rendered by distance inarticulate, into words.

The clock struck eleven. I looked at Adèle, whose head leant against my shoulder; her eyes were waxing heavy, so I took her up in my arms and carried her off to bed. It was near one before the gentlemen and ladies sought their chambers.

The next day was as fine as its predecessor; it was devoted by the party to an excursion to some sight in the neighbourhood. They set out early in the forenoon, some on horseback, the rest in carriages; I witnessed both the departure and the return. Miss Ingram, as before,

9. And what a shame [that would be]!

was the only lady equestrian; and, as before, Mr. Rochester galloped at her side; the two rode a little apart from the rest. I pointed out this circumstance to Mrs. Fairfax, who was standing at the window with me:—

‘You said it was not likely they should think of being married,’ said I, ‘but you see Mr. Rochester evidently prefers her to any of the other ladies.’

‘Yes; I daresay: no doubt he admires her.’

‘And she him,’ I added; ‘look how she leans her head towards him as if she were conversing confidentially; I wish I could see her face; I have never had a glimpse of it yet.’

‘You will see her this evening,’ answered Mrs. Fairfax. ‘I happened to remark to Mr. Rochester how much Adèle wished to be introduced to the ladies, and he said: ‘Oh! let her come into the drawing-room after dinner; and request Miss Eyre to accompany her.’

‘Yes—he said that from mere politeness: I need not go, I am sure,’ I answered.

‘Well, I observed to him that as you were unused to company, I did not think you would like appearing before so gay a party—all strangers—and he replied, in his quick way: “Nonsense! If she objects, tell her it is my particular wish; and if she resists, say I shall come and fetch her in case of contumacy.”’

‘I will not give him that trouble,’ I answered. ‘I will go, if no better may be: but I don’t like it. Shall you be there, Mrs. Fairfax?’

‘No; I pleaded off, and he admitted my plea. I’ll tell you how to manage so as to avoid the embarrassment of making a formal entrance, which is the most disagreeable part of the business. You must go into the drawing-room while it is empty, before the ladies leave the dinner-table; choose your seat in any quiet nook you like; you need not stay long after the gentlemen come in, unless you please: just let Mr. Rochester see you are there and then slip away—nobody will notice you.’

‘Will these people remain long, do you think?’

‘Perhaps two or three weeks; certainly not more. After the Easter recess, Sir George Lynn, who was lately elected member for Millcote, will have to go up to town and take his seat; I daresay Mr. Rochester will accompany him: it surprises me that he has already made so protracted a stay at Thornfield.’

It was with some trepidation that I perceived the hour approach when I was to repair with my charge to the drawing-room. Adèle had been in a state of ecstasy all day, after hearing she was to be presented to the ladies in the evening; and it was not till Sophie commenced the operation of dressing her that she sobered down. Then the importance of the process quickly steadied her; and by the time she had her curls arranged in well-smoothed, drooping clusters, her pink satin frock put on, her long sash tied, and her lace mittens adjusted, she looked as

grave as any judge. No need to warn her not to disarrange her attire: when she was dressed, she sat demurely down in her little chair, taking care previously to lift up the satin skirt for fear she should crease it, and assured me she would not stir thence till I was ready. This I quickly was; my best dress (the silver-grey one, purchased for Miss Temple's wedding, and never worn since) was soon put on; my hair was soon smoothed; my sole ornament, the pearl brooch, soon assumed. We descended.

Fortunately there was another entrance to the drawing-room than that through the saloon where they were all seated at dinner. We found the apartment vacant, a large fire burning silently on the marble hearth, and wax candles shining in bright solitude, amid the exquisite flowers with which the tables were adorned. The crimson curtain hung before the arch: slight as was the separation this drapery formed from the party in the adjoining saloon, they spoke in so low a key that nothing of their conversation could be distinguished beyond a soothing murmur.

Adèle, who appeared to be still under the influence of a most solemnising impression, sat down, without a word, on the footstool I pointed out to her. I retired to a window-seat, and, taking a book from a table near, endeavoured to read. Adèle brought her stool to my feet; ere long she touched my knee.

'What is it, Adèle?'

'Est-ce que je ne puis pas prendre une seule de ces fleurs magnifiques, mademoiselle? Seulement pour compléter ma toilette.'¹

'You think too much of your "toilette," Adèle, but you may have a flower.' And I took a rose from a vase and fastened it in her sash. She sighed a sigh of ineffable satisfaction, as if her cup of happiness were now full. I turned my face away to conceal a smile I could not suppress: there was something ludicrous as well as painful in the little Parisienne's earnest and innate devotion to matters of dress.

A soft sound of rising now became audible; the curtain was swept back from the arch; through it appeared the dining-room, with its lit lustre pouring down light on the silver and glass of a magnificent dessert-service covering a long table; a band of ladies stood in the opening; they entered, and the curtain fell behind them.

There were but eight, yet somehow as they flocked in, they gave the impression of a much larger number. Some of them were very tall, many were dressed in white, and all had a sweeping amplitude of array that seemed to magnify their persons as a mist magnifies the moon. I rose and curtseyed to them; one or two bent their heads in return, the others only stared at me.

They dispersed about the room, reminding me, by the lightness and

1. May I take just one of these magnificent flowers? Just to add the finishing touch to my outfit.

buoyancy of their movements, of a flock of white plumpy birds. Some of them threw themselves in half-reclining positions on the sofas and ottomans, some bent over the tables and examined the flowers and books, the rest gathered in a group round the fire—all talked in a low but clear tone which seemed habitual to them. I knew their names afterwards, and may as well mention them now.

First there was Mrs. Eshton and two of her daughters. She had evidently been a handsome woman, and was well preserved still. Of her daughters, the eldest, Amy, was rather little; naïve, and childlike in face and manner, and piquant in form: her white muslin dress and blue sash became her well. The second, Louisa, was taller and more elegant in figure, with a very pretty face, of that order the French term ‘minois chiffronné’:² both sisters were fair as lilies.

Lady Lynn was a large and stout personage of about forty, very erect, very haughty-looking, richly dressed in a satin robe of changeful sheen: her dark hair shone glossily under the shade of an azure plume, and within the circlet of a band of gems.

Mrs. Colonel Dent was less showy, but, I thought, more ladylike. She had a slight figure, a pale, gentle face, and fair hair. Her black satin dress, her scarf of rich foreign lace, and her pearl ornaments, pleased me better than the rainbow radiance of the titled dame.

But the three most distinguished—partly, perhaps, because the tallest figures of the band—were the Dowager Lady Ingram and her daughters, Blanche and Mary. They were all three of the loftiest stature of woman. The dowager might be between forty and fifty; her shape was still fine; her hair (by candlelight at least) still black; her teeth, too, were still apparently perfect. Most people would have termed her a splendid woman of her age: and so she was, no doubt, physically speaking; but then there was an expression of almost insupportable haughtiness in her bearing and countenance. She had Roman features and a double chin, disappearing into a throat like a pillar: these features appeared to me not only inflated and darkened, but even furrowed with pride; and the chin was sustained by the same principle, in a position of almost preternatural erectness. She had, likewise, a fierce and a hard eye: it reminded me of Mrs. Reed’s; she mouthed her words in speaking; her voice was deep, its inflections very pompous, very dogmatical—very intolerable, in short. A crimson velvet robe, and a shawl turban of some gold-wrought Indian fabric, invested her (I suppose she thought) with a truly imperial dignity.

Blanche and Mary were of equal stature—straight and tall as poplars. Mary was too slim for her height; but Blanche was moulded like a Dian.³ I regarded her, of course, with special interest. First, I wished to see whether her appearance accorded with Mrs. Fairfax’s descrip-

2. Slightly petulant.

3. Like a beautiful goddess.

tion; secondly, whether it at all resembled the fancy miniature I had painted of her; and thirdly—it will out!—whether it were such as I should fancy likely to suit Mr. Rochester's taste.

As far as person went, she answered point for point, both to my picture and Mrs. Fairfax's description. The noble bust, the sloping shoulders, the graceful neck, the dark eyes and black ringlets were all there—but her face? Her face was like her mother's; a youthful unfurrowed likeness: the same low brow, the same high features, the same pride. It was not, however, so saturnine a pride: she laughed continually; her laugh was satirical, and so was the habitual expression of her arched and haughty lip.

Genius is said to be self-conscious: I cannot tell whether Miss Ingram was a genius, but she was self-conscious—remarkably self-conscious indeed. She entered into a discourse on botany with the gentle Mrs. Dent. It seems Mrs. Dent had not studied that science: though, as she said, she liked flowers, ‘especially wild ones’; Miss Ingram had, and she ran over its vocabulary with an air. I presently perceived she was (what is vernacularly termed) *trailing* Mrs. Dent; that is playing on her ignorance; her *trail* might be clever, but it was decidedly not good-natured. She played; her execution was brilliant; she sang; her voice was fine; she talked French apart to her mamma; and she talked it well, with fluency and with a good accent.

Mary had a milder and more open countenance than Blanche; softer features too, and a skin some shades fairer (Miss Ingram was dark as a Spaniard)—but Mary was deficient in life; her face lacked expression, her eye lustre; she had nothing to say, and having once taken her seat, remained fixed like a statue in its niche. The sisters were both attired in spotless white.

And did I now think Miss Ingram such a choice as Mr. Rochester would be likely to make? I could not tell—I did not know his taste in female beauty. If he liked the majestic, she was the very type of majesty: then she was accomplished, sprightly. Most gentlemen would admire her, I thought; and that he *did* admire her, I already seemed to have obtained proof: to remove the last shade of doubt, it remained but to see them together.

You are not to suppose, reader, that Adèle has all this time been sitting, motionless, on the stool at my feet: no; when the ladies entered, she rose, advanced to meet them, made a stately reverence, and said, with gravity—‘Bon jour, mesdames.’⁴

And Miss Ingram had looked down at her with a mocking air, and exclaimed, ‘Oh, what a little puppet!’

Lady Lynn had remarked, ‘It is Mr. Rochester's ward, I suppose—the little French girl he was speaking of.’

4. Good day, ladies.

Mrs. Dent had kindly taken her hand, and given her a kiss. Amy and Louisa Eshton had cried out simultaneously—

‘What a love of a child!’

And then they had called her to a sofa, where she now sat, ensconced between them, chattering alternately in French and broken English: absorbing not only the young ladies’ attention, but that of Mrs. Eshton and Lady Lynn, and getting spoilt to her heart’s content.

At last coffee is brought in, and the gentlemen are summoned. I sit in the shade—if any shade there be in this brilliantly-lit apartment; the window curtain half hides me. Again the arch yawns: they come. The collective appearance of the gentlemen, like that of the ladies, is very imposing: they are all costumed in black; most of them are tall, some young. Henry and Frederick Lynn are very dashing sparks, indeed; and Colonel Dent is a fine soldierly man. Mr. Eshton, the magistrate of the district, is gentleman-like: his hair is quite white, his eyebrows and whiskers still dark, which gives him something of the appearance of a ‘*père noble de théâtre*.’⁵ Lord Ingram, like his sisters, is very tall; like them, also, he is handsome; but he shares Mary’s apathetic and listless look: he seems to have more length of limb than vivacity of blood or vigour of brain.

And where is Mr. Rochester?

He comes in last: I am not looking at the arch, yet I see him enter. I try to concentrate my attention on those netting-needles, on the meshes of the purse I am forming—I wish to think only of the work I have in my hands, to see only the silver beads and silk threads that lie in my lap; whereas, I distinctly behold his figure, and I inevitably recall the moment when I last saw it: just after I had rendered him, what he deemed an essential service—and he, holding my hand, and looking down on my face, surveyed me with eyes that revealed a heart full and eager to overflow; in whose emotions I had a part. How near had I approached him at that moment! What had occurred since, calculated to change his and my relative positions? Yet now, how distant, how far estranged we were! So far estranged, that I did not expect him to come and speak to me. I did not wonder, when, without looking at me, he took a seat at the other side of the room, and began conversing with some of the ladies.

No sooner did I see that his attention was riveted on them, and that I might gaze without being observed, than my eyes were drawn involuntarily to his face: I could not keep their lids under control: they would rise, and the irids would fix on him. I looked, and had an acute pleasure in looking,—a precious, yet poignant pleasure; pure gold, with a steely point of agony: a pleasure like what the thirst-perishing man

5. The theatrical stereotype of a distinguished old gentleman.

might feel who knows the well to which he has crept is poisoned, yet stoops and drinks divine draughts nevertheless.

Most true is it that 'beauty is in the eye of the gazer.' My master's colourless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth,—all energy, decision, will,—were not beautiful, according to rule; but they were more than beautiful to me: they were full of an interest, an influence that quite mastered me,—that took my feelings from my own power and fettered them in his. I had not intended to love him: the reader knows I had wrought hard to extirpate from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously revived, green and strong! He made me love him without looking at me.

I compared him with his guests. What was the gallant grace of the Lynns, the languid elegance of Lord Ingram,—even the military distinction of Colonel Dent, contrasted with his look of native pith and genuine power? I had no sympathy with their appearance, their expression; yet I could imagine that most observers would call them attractive, handsome, imposing; while they would pronounce Mr. Rochester at once harsh-featured and melancholy-looking. I saw them smile, laugh—it was nothing; the light of the candles had as much soul in it as their smile; the tinkle of the bell as much significance as their laugh. I saw Mr. Rochester smile—his stern features softened; his eye grew both brilliant and gentle, its ray both searching and sweet. He was talking, at the moment, to Louisa and Amy Eshton. I wondered to see them receive with calm that look which seemed to me so penetrating; I expected their eyes to fall, their colour to rise under it; yet I was glad when I found they were in no sense moved. 'He is not to them what he is to me,' I thought: 'he is not of their kind. I believe he is of mine; —I am sure he is,—I feel akin to him,—I understand the language of his countenance and movements; though rank and wealth sever us widely, I have something in my brain and heart, in my blood and nerves, that assimilates me mentally to him. Did I say, a few days since, that I had nothing to do with him but to receive my salary at his hands? Did I forbid myself to think of him in any other light than as a paymaster? Blasphemy against nature! Every good, true, vigorous feeling I have, gathers impulsively round him. I know I must conceal my sentiments; I must smother hope; I must remember that he cannot care much for me. For when I say that I am of his kind, I do not mean that I have his force to influence, and his spell to attract; I mean only that I have certain tastes and feelings in common with him. I must then repeat continually that we are for ever sundered;—and yet, while I breathe and think I must love him.'

Coffee is handed. The ladies, since the gentlemen entered, have

become lively as larks; conversation waxes brisk and merry. Colonel Dent and Mr. Eshton argue on politics; their wives listen. The two proud dowagers, Lady Lynn and Lady Ingram, confabulate together. Sir George—whom, by-the-by, I have forgotten to describe—a very big and very fresh-looking country gentleman, stands before their sofa, coffee-cup in hand, and occasionally puts in a word. Mr. Frederick Lynn has taken a seat beside Mary Ingram, and is showing her the engravings of a splendid volume; she looks, smiles now and then, but apparently says little. The tall and phlegmatic Lord Ingram leans with folded arms on the chair-back of the little and lively Amy Eshton; she glances up at him, and chatters like a wren: she likes him better than she does Mr. Rochester. Henry Lynn has taken possession of an ottoman at the feet of Louisa; Adèle shares it with him: he is trying to talk French with her, and Louisa laughs at his blunders. With whom will Blanche Ingram pair? She is standing alone at the table, bending gracefully over an album. She seems waiting to be sought; but she will not wait too long: she herself selects a mate.

Mr. Rochester, having quitted the Eshtons, stands on the hearth as solitary as she stands by the table; she confronts him, taking her station on the opposite side of the mantelpiece.

'Mr. Rochester, I thought you were not fond of children?'

'Nor am I.'

'Then, what induced you to take charge of such a little doll as that?' (pointing to Adèle). 'Where did you pick her up?'

'I did not pick her up, she was left on my hands.'

'You should have sent her to school.'

'I could not afford it; schools are so dear.'

'Why, I suppose you have a governess for her; I saw a person with her just now—is she gone? Oh, no, there she is still behind the window-curtain. You pay her, of course. I should think it quite as expensive—more so, for you have them both to keep in addition.'

I feared—or should I say, hoped—the allusion to me would make Mr. Rochester glance my way; and I involuntarily shrank further into the shade; but he never turned his eyes.

'I have not considered the subject,' said he indifferently, looking straight before him.

'No—you men never do consider economy and common sense. You should hear mamma on the chapter of governesses. Mary and I have had, I should think, a dozen at least in our day; half of them detestable and the rest ridiculous, and all incubi—were they not, mamma?'

'Did you speak, my own?'

The young lady thus claimed as the dowager's special property reiterated her question with an explanation.

'My dearest, don't mention governesses; the word makes me nervous.'

I have suffered a martyrdom from their incompetency and caprice; I thank Heaven I have now done with them!

Mrs. Dent here bent over to the pious lady, and whispered something in her ear; I suppose, from the answer elicited, it was a reminder that one of the anathematised race was present.

'Tant pis!'⁶ said her ladyship, 'I hope it may do her good.' Then, in a lower tone, but still loud enough for me to hear, 'I noticed her; I am a judge of physiognomy, and in hers I see all the faults of her class.'

'What are they, madam?' inquired Mr. Rochester aloud.

'I will tell you in your private ear,' replied she, wagging her turban three times with portentous significance.

'But my curiosity will be past its appetite; it craves food now.'

'Ask Blanche; she is nearer you than I.'

'Oh, don't refer him to me, mamma! I have just one word to say of the whole tribe; they are a nuisance. Not that I ever suffered much from them; I took care to turn the tables. What tricks Theodore and I used to play on our Miss Wilsons, and Mrs. Greys, and Madame Jouberts! Mary was always too sleepy to join in a plot with spirit. The best fun was with Madame Joubert. Miss Wilson was a poor sickly thing, lachrymose and low-spirited: not worth the trouble of vanquishing, in short; and Mrs. Grey was coarse and insensible: no blow took effect on her. But poor Madame Joubert! I see her yet in her raging passions, when we had driven her to extremities—spilt our tea, crumbled our bread and butter, tossed our books up to the ceiling, and played a charivari⁷ with the ruler and desk, the fender and fire-irons. Theodore, do you remember those merry days?'

'Yaas, to be sure I do,' drawled Lord Ingram; 'and the poor old stick used to cry out, "Oh, you villains childs!" and then we sermonised her on the presumption of attempting to teach such clever blades as we were, when she was herself so ignorant.'

'We did; and Tedo, you know I helped you in prosecuting (or persecuting) your tutor, whey-faced Mr. Vining—the parson in the pip,⁸ as we used to call him. He and Miss Wilson took the liberty of falling in love with each other—at least Tedo and I thought so; we surprised sundry tender glances and sighs which we interpreted as tokens of "la belle passion,"⁹ and I promise you the public soon had the benefit of our discovery; we employed it as a sort of lever to hoist our dead-weights from the house. Dear mamma, there, as soon as she got an inkling of the business, found out that it was of an immoral tendency. Did you not, my lady-mother?'

6. Too bad!

7. Serenade.

8. Sickly; pip is a disease suffered by poultry.

9. The beautiful passion [love].

'Certainly, my best. And I was quite right, depend on that: there are a thousand reasons why liaisons between governesses and tutors should never be tolerated a moment in any well-regulated house; firstly,—'.

'Oh, gracious, mamma! Spare us the enumeration! Au reste,¹ we all know them: danger of bad example to innocence of childhood—distractions and consequent neglect of duty on the part of the attached—mutual alliance and reliance; confidence thence resulting—insolence accompanying—mutiny and general blow-up. Am I right, Baroness Ingram, of Ingram Park?'

'My lily-flower, you are right now, as always.'

'Then no more need be said; change the subject.'

Amy Eshton, not hearing or not heeding this dictum, joined in with her soft infantine tone: 'Louisa and I used to quiz our governess too; but she was such a good creature, she would bear anything; nothing put her out. She was never cross with us; was she, Louisa?'

'No, never; we might do what we pleased—ransack her desk and her workbox, and turn her drawers inside out; and she was so good-natured, she would give us anything we asked for.'

'I suppose now,' said Miss Ingram, curling her lips sarcastically, 'we shall have an abstract of the memoirs of all the governesses extant; in order to avert such a visitation, I again move the introduction of a new topic. Mr. Rochester, do you second my motion?'

'Madam, I support you on this point as on every other.'

'Then on me be the onus of bringing it forward. Signor Eduardo, are you in voice to-night?'

'Donna Bianca, if you command it, I will be.'

'Then, signor, I lay on you my sovereign behest to furbish up your lungs and other vocal organs, as they will be wanted on my royal service.'

'Who would not be the Rizzio of so divine a Mary?'

'A fig for Rizzio!' cried she, tossing her head with all its curls, as she moved to the piano. 'It is my opinion the fiddler David must have been an insipid sort of fellow; I like black Bothwell better. To my mind a man is nothing without a spice of the devil in him; and history may say what it will of James Hepburn, but I have a notion he was just the sort of wild, fierce, bandit hero whom I could have consented to gift with my hand.'²

'Gentlemen, you hear! Now which of you most resembles Bothwell?' cried Mr. Rochester.

'I should say the preference lies with you,' responded Colonel Dent.

'On my honour, I am much obliged to you,' was the reply.

1. At any rate.

2. David Rizzio was Mary of Scots' confidential secretary and probably her lover. James Hepburn, earl of Bothwell, became her third husband after arranging the murder of her second husband.

Miss Ingram, who had now seated herself with proud grace at the piano, spreading out her snowy robes in queenly amplitude, commenced a brilliant prelude; talking meantime. She appeared to be on her high-horse to-night; both her words and her air seemed intended to excite not only the admiration, but the amazement of her auditors; she was evidently bent on striking them as something very dashing and daring indeed.

'Oh, I am so sick of the young men of the present day!' exclaimed she, rattling away at the instrument. 'Poor puny things not fit to stir a step beyond papa's park-gates: nor to go even so far without mamma's permission and guardianship! Creatures so absorbed in care about their pretty faces and their white hands, and their small feet; as if a man had anything to do with beauty! As if loveliness were not the special prerogative of woman—her legitimate appanage and heritage! I grant an ugly *woman* is a blot on the fair face of creation; but as to the *gentlemen*, let them be solicitous to possess only strength and valour: let their motto be—Hunt, shoot, and fight; the rest is not worth a fillip. Such should be my device, were I a man.'

'Whenever I marry,' she continued after a pause which none interrupted, 'I am resolved my husband shall not be a rival, but a foil to me. I will suffer no competitor near the throne; I shall exact an undivided homage; his devotions shall not be shared between me and the shape he sees in his mirror. Mr. Rochester, now sing, and I will play for you.'

'I am all obedience,' was the response.

'Here then is a Corsair-song. Know that I doat on Corsairs; and for that reason, sing it "con spirito."'

'Commands from Miss Ingram's lips would put spirit into a mug of milk and water.'

'Take care, then: if you don't please me, I will shame you by showing how such things *should* be done.'

'That is offering a premium on incapacity; I shall now endeavour to fail.'

'Gardez-vous en bien!³ If you err wilfully, I shall devise a proportionate punishment.'

'Miss Ingram ought to be clement, for she has it in her power to inflict a chastisement beyond mortal endurance.'

'Ha! explain!' commanded the lady.

'Pardon me, madam; no need of explanation; your own fine sense must inform you that one of your frowns would be a sufficient substitute for capital punishment.'

'Sing!' she said, and again touching the piano, she commenced an accompaniment in spirited style.

3. Be very careful!

'Now is my time to slip away,' thought I; but the tones that then severed the air arrested me. Mrs. Fairfax had said Mr. Rochester possessed a fine voice; he did—a mellow powerful bass, into which he threw his own feeling, his own force; finding a way through the ear to the heart, and there waking sensation strangely. I waited till the last deep and full vibration had expired—till the tide of talk, checked an instant, had resumed its flow; I then quitted my sheltered corner and made my exit by the side-door, which was fortunately near. Thence a narrow passage led into the hall; in crossing it, I perceived my sandal was loose; I stopped to tie it, kneeling down for that purpose on the mat at the foot of the staircase. I heard the dining-room door unclose; a gentleman came out; rising hastily, I stood face to face with him; it was Mr. Rochester.

'How do you do?' he asked.

'I am very well, sir.'

'Why did you not come and speak to me in the room?'

I thought I might have retorted the question on him who put it; but I would not take that freedom. I answered:—'I did not wish to disturb you, as you seemed engaged, sir.'

'What have you been doing during my absence?'

'Nothing particular; teaching Adèle as usual.'

'And getting a good deal paler than you were—as I saw at first sight. What is the matter?'

'Nothing at all, sir.'

'Did you take any cold that night you half drowned me?'

'Not the least.'

'Return to the drawing-room; you are deserting too early.'

'I am tired, sir.'

He looked at me for a minute.

'And a little depressed,' he said. 'What about? Tell me.'

'Nothing—nothing, sir. I am not depressed.'

'But I affirm that you are: so much depressed that a few more words would bring tears to your eyes—indeed, they are there now, shining and swimming; and a bead has slipped from the lash and fallen on to the flag. If I had time, and was not in mortal dread of some prating prig of a servant passing, I would know what all this means. Well, to-night I excuse you; but understand that so long as my visitors stay, I expect you to appear in the drawing-room every evening; it is my wish; don't neglect it. Now go, and send Sophie for Adèle. Good-night, my——' He stopped, bit his lip, and abruptly left me.

Chapter XVIII

Merry days were these at Thornfield Hall; and busy days too: how different from the first three months of stillness, monotony, and soli-

tude I had passed beneath its roof! All sad feelings seemed now driven from the house, all gloomy associations forgotten: there was life everywhere, movement all day long. You could not now traverse the gallery, once so hushed, nor enter the front chambers, once so tenantless, without encountering a smart lady's maid, or a dandy valet.

The kitchen, the butler's pantry, the servants' hall, the entrance hall, were equally alive; and the saloons were only left void and still when the blue sky and halcyon sunshine of the genial spring weather called their occupants out into the grounds. Even when that weather was broken, and continuous rain set in for some days, no damp seemed cast over enjoyment; indoor amusements only became more lively and varied, in consequence of the stop put to outdoor gaiety.

I wondered what they were going to do the first evening a change of entertainment was proposed; they spoke of 'playing charades,' but in my ignorance I did not understand the term. The servants were called in, the dining-room tables wheeled away, the lights otherwise disposed, the chairs placed in a semicircle opposite the arch. While Mr. Rochester and the other gentlemen directed these alterations, the ladies were running up and down stairs ringing for their maids. Mrs. Fairfax was summoned to give information respecting the resources of the house in shawls, dresses, draperies of any kind; and certain wardrobes of the third story were ransacked, and their contents, in the shape of brocaded and hooped petticoats, satin sacques, black modes, lace lap-pets, &c., were brought down in armfuls by the Abigails; then a selection was made, and such things we were chosen were carried to the boudoir within the drawing-room.

Meantime, Mr. Rochester had again summoned the ladies round him, and was selecting certain of their number to be of his party. 'Miss Ingram is mine, of course,' said he; afterwards he named the two Misses Eshton, and Mrs. Dent. He looked at me; I happened to be near him, as I had been fastening the clasp of Mrs. Dent's bracelet, which had got loose.

'Will you play?' he asked. I shook my head. He did not insist, which I rather feared he would have done; he allowed me to return quietly to my usual seat.

He and his aids now withdrew behind the curtain; the other party, which was headed by Colonel Dent, sat down on the crescent of chairs. One of the gentlemen, Mr. Eshton, observing me, seemed to propose that I should be asked to join them; but Lady Ingram instantly negatived the notion.

'No,' I heard her say: 'she looks too stupid for any game of the sort.'

Ere long, a bell tinkled, and the curtain drew up. Within the arch the bulky figure of Sir George Lynn, whom Mr. Rochester had likewise chosen, was seen enveloped in a white sheet; before him, on a table, lay open a large book; and at his side stood Amy Eshton, draped in Mr.

Rochester's cloak, and holding a book in her hand. Somebody, unseen, rang the bell merrily; then Adèle (who had insisted on being one of her guardian's party), bounded forward, scattering round her the contents of a basket of flowers she carried on her arm. Then appeared the magnificent figure of Miss Ingram, clad in white, a long veil on her head, and a wreath of roses round her brow; by her side walked Mr. Rochester, and together they drew near the table. They knelt, while Mrs. Dent and Louisa Eshton, dressed also in white, took up their stations behind them. A ceremony followed, in dumb show, in which it was easy to recognise the pantomime of a marriage. At its termination Colonel Dent and his party consulted in whispers for two minutes, then the Colonel called out,—'Bride!' Mr. Rochester bowed, and the curtain fell.

A considerable interval elapsed before it again rose. Its second rising displayed a more elaborately prepared scene than the last. The drawing-room, as I have before observed, was raised two steps above the dining-room, and on the top of the upper step, placed a yard or two back within the room, appeared a large marble basin, which I recognised as an ornament of the conservatory—where it usually stood, surrounded by exotics, and tenanted by gold fish—and whence it must have been transported with some trouble, on account of its size and weight.

Seated on the carpet, by the side of this basin, was seen Mr. Rochester, costumed in shawls, with a turban on his head. His dark eyes and swarth skin and Paynim features suited the costume exactly: he looked the very model of an Eastern emir; an agent or a victim of the bow-string. Presently advanced into view Miss Ingram. She, too, was attired in Oriental fashion: a crimson scarf tied sash-like round the waist; an embroidered handkerchief knotted about her temples; her beautifully-moulded arms bare, one of them up-raised in the act of supporting a pitcher, poised gracefully on her head. Both her cast of form and feature, her complexion and her general air, suggested the idea of some Israelitish princess of the patriarchal days; and such was doubtless the character she intended to represent.

She approached the basin, and bent over it as if to fill her pitcher; she again lifted it to her head. The personage on the well-brink now seemed to accost her; to make some request,—'She hasted, let down her pitcher on her hand and gave him to drink.' From the bosom of his robe he then produced a casket, opened it and showed magnificent bracelets and earrings; she acted astonishment and admiration; kneeling, he laid the treasure at her feet; incredulity and delight were expressed by her looks and gestures; the stranger fastened the bracelets on her arms, and the rings in her ears. It was Eliezer and Rebecca; the camels only were wanting.¹

1. The charade is of the courtship of Rebekah by a servant acting for Isaac. She was recognized because of her willingness to serve the servant and his camels (*Genesis 24.14ff.*).

The divining party again laid their heads together; apparently they could not agree about the word or syllable this scene illustrated. Colonel Dent, their spokesman, demanded 'the tableau of the Whole';² whereupon the curtain again descended.

On its third rising only a portion of the drawing-room was disclosed; the rest being concealed by a screen, hung with some sort of dark and coarse drapery. The marble basin was removed; in its place stood a deal table and a kitchen chair: these objects were visible by a very dim light proceeding from a horn lantern, the wax candles being all extinguished.

Amidst this sordid scene sat a man with his clenched hands resting on his knees, and his eyes bent on the ground. I knew Mr. Rochester; though the begrimed face, the disordered dress (his coat hanging loose from one arm, as if it had been almost torn from his back in a scuffle), the desperate and scowling countenance, the rough, bristling hair might well have disguised him. As he moved a chain clanked; to his wrists were attached fetters.

'Bridewell!'³ exclaimed Colonel Dent, and the charade was solved.

A sufficient interval having elapsed for the performers to resume their ordinary costume, they re-entered the dining-room. Mr. Rochester led in Miss Ingram; she was complimenting him on his acting.

'Do you know,' said she, 'that, of the three characters, I liked you in the last best? Oh, had you but lived a few years earlier, what a gallant gentleman-highwayman you would have made!'

'Is all the soot washed from my face?' he asked, turning it towards her.

'Alas, yes; the more's the pity! Nothing could be more becoming to your complexion than that ruffian's rouge.'

'You would like a hero of the road then?'

'An English hero of the road would be the next best thing to an Italian bandit; and that could only be surpassed by a Levantine pirate.'

'Well, whatever I am, remember you are my wife; we were married an hour since, in the presence of all these witnesses.' She giggled, and her colour rose.

'Now, Dent,' continued Mr. Rochester, 'it is your turn.' And as the other party withdrew, he and his band took the vacated seats. Miss Ingram placed herself at her leader's right hand; the other diviners filled the chairs on each side of him and her. I did not now watch the actors; I no longer waited with interest for the curtain to rise; my attention was absorbed by the spectators; my eyes, erewhile fixed on the arch, were now irresistibly attracted to the semicircle of chairs. What charade Colonel Dent and his party played, what word they chose, how they acquitted themselves, I no longer remember; but I still see the

2. Dramatization of the entire word, the individual syllables having been already separately portrayed.

3. A prison.

consultation which followed each scene: I see Mr. Rochester turn to Miss Ingram, and Miss Ingram to him; I see her incline her head towards him till the jetty curls almost touch his shoulder and wave against his cheek; I hear their mutual whisperings; I recall their interchanged glances; and something even of the feeling roused by the spectacle returns in memory at this moment.

I have told you, reader, that I had learnt to love Mr. Rochester; I could not unlove him now, merely because I found that he had ceased to notice me—because I might pass hours in his presence and he would never once turn his eyes in my direction—because I saw all his attentions appropriated by a great lady, who scorned to touch me with the hem of her robes as she passed; who, if ever her dark and imperious eye fell on me by chance, would withdraw it instantly as from an object too mean to merit observation. I could not unlove him, because I felt sure he would soon marry this very lady—because I read daily in her a proud security in his intentions respecting her—because I witnessed hourly in him a style of courtship which, if careless and choosing rather to be sought than to seek, was yet, in its very carelessness, captivating, and in its very pride, irresistible.

There was nothing to cool or banish love in these circumstances; though much to create despair. Much too, you will think, reader, to engender jealousy; if a woman, in my position, could presume to be jealous of a woman in Miss Ingram's. But I was not jealous; or very rarely;—the nature of the pain I suffered could not be explained by that word. Miss Ingram was a mark beneath jealousy: she was too inferior to excite the feeling. Pardon the seeming paradox; I mean what I say. She was very showy, but she was not genuine: she had a fine person, many brilliant attainments; but her mind was poor, her heart barren by nature; nothing bloomed spontaneously on that soil; no unforced natural fruit delighted by its freshness. She was not good; she was not original: she used to repeat sounding phrases from books: she never offered, nor had, an opinion of her own. She advocated a high tone of sentiment; but she did not know the sensations of sympathy and pity; tenderness and truth were not in her. Too often she betrayed this, by the undue vent she gave to a spiteful antipathy she had conceived against little Adèle: pushing her away with some contumelious epithet if she happened to approach her; sometimes ordering her from the room, and always treating her with coldness and acrimony. Other eyes besides mine watched these manifestations of character—watched them closely, keenly, shrewdly. Yes: the future bridegroom, Mr. Rochester himself, exercised over his intended a ceaseless surveillance: and it was from this sagacity—this guardedness of his—this perfect, clear consciousness of his fair one's defects—this obvious absence of passion in his sentiments towards her, that my ever-torturing pain arose.

I saw he was going to marry her, for family, perhaps political reasons;

because her rank and connexions suited him; I felt he had not given her his love, and that her qualifications were ill adapted to win from him that treasure. This was the point—this was where the nerve was touched and teased—this was where the fever was sustained and fed: *she could not charm him.*

If she had managed the victory at once, and he had yielded and sincerely laid his heart at her feet, I should have covered my face, turned to the wall, and (figuratively) have died to them. If Miss Ingram had been a good and noble woman, endowed with force, fervour, kindness, sense, I should have had one vital struggle with two tigers—jealousy and despair: then, my heart torn out and devoured, I should have admired her—acknowledged her excellence, and been quiet for the rest of my days: and the more absolute her superiority, the deeper would have been my admiration—the more truly tranquil my quiescence. But as matters really stood, to watch Miss Ingram's efforts at fascinating Mr. Rochester, to witness their repeated failure—herself unconscious that they did fail; vainly fancying that each shaft launched hit the mark, and infatuatedly pluming herself on success, when her pride and self-complacency repelled further and further what she wished to allure—to witness *this*, was to be at once under ceaseless excitation and ruthless restraint.

Because, when she failed, I saw how she might have succeeded. Arrows that continually glanced off from Mr. Rochester's breast and fell harmless at his feet, might, I knew, if shot by a surer hand, have quivered keen in his proud heart—have called love into his stern eye and softness into his sardonic face; or, better still, without weapons a silent conquest might have been won.

'Why can she not influence him more, when she is privileged to draw so near to him?' I asked myself. 'Surely she cannot truly like him, or not like him with true affection. If she did, she need not coin her smiles so lavishly, flash her glances so unremittingly, manufacture airs so elaborate, graces so multitudinous. It seems to me that she might, by merely sitting quietly at his side, saying little and looking less, get nigher his heart. I have seen in his face a far different expression from that which hardens it now while she is so vivaciously accosting him; but then it came of itself, it was not elicited by meretricious arts and calculated manoeuvres; and one had but to accept it—to answer what he asked without pretension, to address him when needful without grimace—and it increased and grew kinder and more genial, and warmed one like a fostering sunbeam. How will she manage to please him when they are married? I do not think she will manage it; and yet it might be managed and his wife might, I verily believe, be the very happiest woman the sun shines on.'

I have not yet said anything condemnatory of Mr. Rochester's project of marrying for interest and connexions. It surprised me when I

first discovered that such was his intention; I had thought him a man unlikely to be influenced by motives so commonplace in his choice of a wife; but the longer I considered the position, education, &c., of the parties, the less I felt justified in judging and blaming either him or Miss Ingram, for acting in conformity to ideas and principles instilled into them, doubtless, from their childhood. All their class held these principles; I supposed, then, they had reasons for holding them such as I could not fathom. It seemed to me that, were I a gentleman like him, I would take to my bosom only such a wife as I could love; but the very obviousness of the advantages to the husband's own happiness, offered by this plan, convinced me that there must be arguments against its general adoption of which I was quite ignorant; otherwise I felt sure all the world would act as I wished to act.

But in other points, as well as this, I was growing very lenient to my master: I was forgetting all his faults, for which I had once kept a sharp look-out. It had formerly been my endeavour to study all sides of his character; to take the bad with the good; and from the just weighing of both to form an equitable judgment. Now I saw no bad. The sarcasm that had repelled, the harshness that had startled me once, were only like keen condiments in a choice dish: their presence was pungent, but their absence would be felt as comparatively insipid. And as for the vague something—was it a sinister or a sorrowful, a designing or a desponding expression?—that opened upon a careful observer, now and then, in his eye and closed again before one could fathom the strange depth partially disclosed; that something which used to make me fear and shrink, as if I had been wandering amongst volcanic-looking hills, and had suddenly felt the ground quiver, and seen it gape; that something I at intervals beheld still, and with throbbing heart, but not with palsied nerves. Instead of wishing to shun, I longed only to dare—to divine it; and I thought Miss Ingram happy, because one day she might look into the abyss at her leisure, explore its secrets, and analyse their nature.

Meantime, while I thought only of my master and his future bride—saw only them, heard only their discourse, and considered only their movements of importance—the rest of the party were occupied with their own separate interests and pleasures. The ladies Lynn and Ingram continued to consort in solemn conferences, when they nodded their two turbans at each other, and held up their four hands in confronting gestures of surprise, or mystery, or horror, according to the theme on which their gossip ran, like a pair of magnified puppets. Mild Mrs. Dent talked with good-natured Mrs. Eshton; and the two sometimes bestowed a courteous word or smile on me. Sir George Lynn, Colonel Dent, and Mr. Eshton discussed politics, or county affairs, or justice business. Lord Ingram flirted with Amy Eshton; Louisa played and sang to and with one of the Messrs. Lynn; and Mary Ingram listened lan-

guidly to the gallant speeches of the other. Sometimes all, as with one consent, suspended their by-play to observe and listen to the principal actors; for, after all, Mr. Rochester, and—because closely connected with him—Miss Ingram, were the life and soul of the party. If he was absent from the room an hour, a perceptible dulness seemed to steal over the spirits of his guests, and his re-entrance was sure to give a fresh impulse to the vivacity of conversation.

The want of his animating influence appeared to be peculiarly felt one day that he had been summoned to Millcote on business, and was not likely to return till late. The afternoon was wet: a walk the party had proposed to take to see a gipsy camp, lately pitched on a common beyond Hay, was consequently deferred. Some of the gentlemen were gone to the stables; the younger ones, together with the younger ladies, were playing billiards in the billiard-room. The dowagers Ingram and Lynn sought solace in a quiet game at cards. Blanche Ingram, after having repelled, by supercilious taciturnity, some efforts of Mrs. Dent and Mrs. Eshton to draw her into conversation, had first murmured over some sentimental tunes and airs on the piano, and then, having fetched a novel from the library, had flung herself in haughty listlessness on a sofa, and prepared to beguile, by the spell of fiction, the tedious hours of absence. The room and the house were silent; only now and then the merriment of the billiard players was heard from above.

It was verging on dusk, and the clock had already given warning of the hour to dress for dinner, when little Adèle, who knelt by me in the drawing-room window-seat, exclaimed,—‘*Voilà Monsieur Rochester, qui revient!*⁴

I turned, and Miss Ingram darted forwards from her sofa; the others, too, looked up from their several occupations; for at the same time a crunching of wheels, and a splashing tramp of horse-hoofs became audible on the wet gravel. A post-chaise was approaching.

‘What can possess him to come home in that style?’ said Miss Ingram. ‘He rode Mesrour (the black horse), did he not, when he went out? and Pilot was with him,—what has he done with the animals?’

As she said this, she approached her tall person and ample garments so near the window, that I was obliged to bend back almost to the breaking of my spine; in her eagerness she did not observe me at first, but when she did, she curled her lip and moved to another casement. The post-chaise stopped, the driver rang the door bell, and a gentleman alighted, attired in travelling garb; but it was not Mr. Rochester; it was a tall, fashionable-looking man, a stranger.

‘Provoking!’ exclaimed Miss Ingram: ‘you tiresome monkey!’ (apostrophising Adèle) ‘who perched you up in the window to give false

4. Mr. Rochester’s back!

intelligence?' and she cast on me an angry glance, as if I were in fault.

Some parleying was audible in the hall, and soon the new-comer entered. He bowed to Lady Ingram, as deeming her the eldest lady present.

'It appears I come at an inopportune time, madam,' said he; 'when my friend, Mr. Rochester, is from home; but I arrive from a very long journey, and I think I may presume so far on old and intimate acquaintance as to instal myself here till he returns.'

His manner was polite; his accent, in speaking, struck me as being somewhat unusual,—not precisely foreign, but still not altogether English; his age might be about Mr. Rochester's,—between thirty and forty; his complexion was singularly sallow; otherwise he was a fine-looking man, at first sight especially. On closer examination you detected something in his face that displeased; or rather, that failed to please. His features were regular, but too relaxed; his eye was large and well cut, but the life looking out of it was a tame, vacant life—at least so I thought.

The sound of the dressing-bell dispersed the party. It was not till after dinner that I saw him again; he then seemed quite at his ease. But I liked his physiognomy even less than before; it struck me as being, at the same time, unsettled and inanimate. His eye wandered, and had no meaning in its wandering; this gave him an odd look, such as I never remembered to have seen. For a handsome and not an unamiable-looking man, he repelled me exceedingly; there was no power in that smooth-skinned face of a full oval shape; no firmness in that aquiline nose, and small cherry mouth; there was no thought on the low, even forehead; no command in that blank, brown eye.

As I sat in my usual nook, and looked at him with the light of the girandoles on the mantelpiece beaming full over him—for he occupied an arm-chair, drawn close to the fire, and kept shrinking still nearer, as if he were cold—I compared him with Mr. Rochester. I think (with deference be it spoken) the contrast could not be much greater between a sleek gander and a fierce falcon: between a meek sheep and the rough-coated keen-eyed dog, its guardian.

He had spoken of Mr. Rochester as an old friend. A curious friendship theirs must have been: a pointed illustration, indeed, of the old adage that 'extremes meet.'

Two or three of the gentlemen sat near him, and I caught at times scraps of their conversation across the room. At first I could not make much sense of what I heard; for the discourse of Louisa Eshton and Mary Ingram, who sat nearer to me, confused the fragmentary sentences that reached me at intervals. These last were discussing the stranger: they both called him a 'beautiful man.' Louisa said he was 'a love of a creature,' and she 'adored him': and Mary instanced his 'pretty little mouth, and nice nose,' as her ideal of the charming.

'And what a sweet-tempered forehead he has!' cried Louisa,—'so smooth—none of those frowning irregularities I dislike so much: and such a placid eye and smile!'

And then, to my great relief, Mr. Henry Lynn summoned them to the other side of the room, to settle some point about the deferred excursion to Hay Common.

I was now able to concentrate my attention on the group by the fire, and I presently gathered that the new-comer was called Mr. Mason: then I learnt that he was but just arrived in England, and that he came from some hot country: which was the reason, doubtless, his face was so sal-low, and that he sat so near the hearth, and wore a surtout in the house. Presently the words, Jamaica, Kingston, Spanish Town, indicated the West Indies as his residence; and it was with no little surprise I gathered, ere long, that he had there first seen and become acquainted with Mr. Rochester. He spoke of his friend's dislike of the burning heats, the hur-ricanes, and rainy seasons of that region. I knew Mr. Rochester had been a traveller: Mrs. Fairfax had said so; but I thought the continent of Europe had bounded his wanderings: till now I had never heard a hint given of visits to more distant shores.

I was pondering these things, when an incident, and a somewhat unexpected one, broke the thread of my musings. Mr. Mason, shivering as some one chanced to open the door, asked for more coal to be put on the fire, which had burnt out its flame, though its mass of cinder still shone hot and red. The footman who brought in the coal, in going out, stopped near Mr. Eshton's chair, and said something to him in a low voice, of which I heard only the words, 'old woman,'—'quite trouble-some.'

'Tell her she shall be put in the stocks if she does not take herself off,' replied the magistrate.

'No—stop!' interrupted Colonel Dent. 'Don't send her away, Eshton; we might turn the thing to account; better consult the ladies.' And speaking aloud, he continued, 'Ladies, you talked of going to Hay Com-mon to visit the gipsy camp; Sam, here, says that one of the old Mother Bunches⁵ is in the servants' hall at this moment, and insists upon being brought in before "the quality," to tell them their fortunes. Would you like to see her?'

'Surely, colonel,' cried Lady Ingram, 'you would not encourage such a low impostor. Dismiss her, by all means, at once!'

'But I cannot persuade her to go away, my lady,' said the footman; 'nor can any of the servants: Mrs. Fairfax is with her just now, entreating her to be gone; but she has taken a chair in the chimney-corner, and says nothing shall stir her from it till she gets leave to come in here.'

'What does she want?' asked Mrs. Eshton.

5. The *Oxford English Dictionary* cites this passage in defining a Mother Bunch as a stout or untidy old woman.

‘“To tell the gentry their fortunes,” she says, ma’am; and she swears she must and will do it.’

‘What is she like?’ inquired the Misses Eshton in a breath.

‘A shockingly ugly old creature, miss; almost as black as a crock.’

‘Why, she’s a real sorceress!’ cried Frederick Lynn. ‘Let us have her in, of course.’

‘To be sure,’ rejoined his brother; ‘it would be a thousand pities to throw away such a chance of fun.’

‘My dear boys, what are you thinking about?’ exclaimed Mrs. Lynn.

‘I cannot possibly countenance any such inconsistent proceeding,’ chimed in the Dowager Ingram.

‘Indeed, mamma, but you can—and will,’ pronounced the haughty voice of Blanche, as she turned round on the piano-stool; where till now she had sat silent, apparently examining sundry sheets of music. ‘I have a curiosity to hear my fortune told: therefore, Sam, order the beldame forwards.’

‘My darling Blanche! recollect——’

‘I do—I recollect all you can suggest; and I must have my will—quick, Sam!’

‘Yes—yes—yes!’ cried all the juveniles, both ladies and gentlemen. ‘Let her come—it will be excellent sport!’

The footman still lingered. ‘She looks such a rough one,’ said he.

‘Go!’ ejaculated Miss Ingram, and the man went.

Excitement instantly seized the whole party: a running fire of raillery and jests was proceeding when Sam returned.

‘She won’t come now,’ said he. ‘She says it’s not her mission to appear before the “vulgar herd” (them’s her words). I must show her into a room by herself, and then those who wish to consult her must go to her one by one.’

‘You see now, my queenly Blanche,’ began Lady Ingram, ‘she encroaches. Be advised, my angel girl—and——’

‘Show her into the library, of course,’ cut in the ‘angel girl.’ ‘It is not my mission to listen to her before the vulgar herd either: I mean to have her all to myself. Is there a fire in the library?’

‘Yes, ma’am—but she looks such a tinkler.’⁶

‘Cease that chatter, blockhead! and do my bidding.’

Again Sam vanished; and mystery, animation, expectation rose to full flow once more.

‘She’s ready now,’ said the footman, as he reappeared. ‘She wishes to know who will be her first visitor.’

‘I think I had better just look in upon her before any of the ladies go,’ said Colonel Dent.

‘Tell her, Sam, a gentleman is coming.’

6. Itinerant pot mender.

Sam went and returned.

'She says, sir, that she'll have no gentlemen; they need not trouble themselves to come near her: nor,' he added, with difficulty suppressing a titter, 'any ladies either, except the young and single.'

'By Jove, she has taste!' exclaimed Henry Lynn.

Miss Ingram rose solemnly: 'I go first,' she said, in a tone which might have befitted the leader of a forlorn hope, mounting a breach in the van of his men.

'Oh, my best! oh, my dearest! pause—reflect!' was her mamma's cry; but she swept past her in stately silence, passed through the door which Colonel Dent held open, and we heard her enter the library.

A comparative silence ensued. Lady Ingram thought it '*le cas*'⁷ to wring her hands: which she did accordingly. Miss Mary declared she felt, for her part, she never dared venture. Amy and Louisa Eshton tittered under their breath, and looked a little frightened.

The minutes passed very slowly: fifteen were counted before the library-door again opened. Miss Ingram returned to us through the arch.

Would she laugh? Would she take it as a joke? All eyes met her with a glance of curiosity, and she met all eyes with one of rebuff and coldness: she looked neither flurried nor merry; she walked stiffly to her seat, and took it in silence.

'Well, Blanche?' said Lord Ingram.

'What did she say, sister?' asked Mary.

'What did you think? How do you feel? Is she a real fortune-teller?' demanded the Misses Eshton.

'Now, now, good people,' returned Miss Ingram, 'don't press upon me. Really your organs of wonder and credulity are easily excited: you seem by the importance you all—my good mamma included—aspire to this matter—absolutely to believe we have a genuine witch in the house, who is in close alliance with the old gentleman.⁸ I have seen a gipsy-vagabond; she has practised in hackneyed fashion the science of palmistry, and told me what such people usually tell. My whim is gratified; and now I think Mr. Eshton will do well to put the hag in the stocks to-morrow morning, as he threatened.'

Miss Ingram took a book, leant back in her chair, and so declined further conversation. I watched her for nearly half an hour: during all that time she never turned a page, and her face grew momently darker, more dissatisfied, and more sourly expressive of disappointment. She had obviously not heard anything to her advantage: and it seemed to me, from her prolonged fit of gloom and taciturnity, that she herself, notwithstanding her professed indifference, attached undue importance to whatever revelations had been made her.

Meantime, Mary Ingram, Amy and Louisa Eshton, declared they

7. The suitable moment.

8. A common euphemism for the devil.

dared not go alone; and yet they all wished to go. A negotiation was opened through the medium of the ambassador, Sam; and after much pacing to and fro, till, I think, the said Sam's calves must have ached with the exercise, permission was at last, with great difficulty extorted from the rigorous Sibyl, for the three to wait upon her in a body.

Their visit was not so still as Miss Ingram's had been: we heard hysterical giggling and little shrieks proceeding from the library; and at the end of about twenty minutes they burst the door open, and came running across the hall, as if they were half-scared out of their wits.

'I'm sure she is something not right!' they cried one and all. 'She told us such things! She knows all about us!' and they sank breathless into the various seats the gentlemen hastened to bring them.

Pressed for further explanation they declared she had told them of things they had said and done when they were mere children; described books and ornaments they had in their boudoirs at home; keepsakes that different relations had presented to them. They affirmed that she had even divined their thoughts, and had whispered in the ear of each the name of the person she liked best in the world, and informed them of what they most wished for.

Here the gentlemen interposed with earnest petitions to be further enlightened on these two last-named points; but they got only blushes, ejaculations, tremors, and titters, in return for their importunity. The matrons, meantime, offered vinaigrettes⁹ and wielded fans; and again and again reiterated the expression of their concern that their warning had not been taken in time; and the elder gentlemen laughed, and the younger urged their services on the agitated fair ones.

In the midst of the tumult, and while my eyes and ears were fully engaged in the scene before me, I heard a hem close at my elbow: I turned and saw Sam.

'If you please, miss, the gipsy declares that there is another young single lady in the room who has not been to her yet, and she swears she will not go till she has seen all. I thought it must be you: there is no one else for it. What shall I tell her?'

'Oh, I will go by all means,' I answered; and I was glad of the unexpected opportunity to gratify my much-excited curiosity. I slipped out of the room, unobserved by any eye—for the company were gathered in one mass about the trembling trio just returned—and I closed the door quietly behind me.

'If you like, miss,' said Sam, 'I'll wait in the hall for you; and if she frightens you, just call and I'll come in.'

'No, Sam, return to the kitchen: I am not in the least afraid.' Nor was I; but I was a good deal interested and excited.

9. Ornamental bottles for smelling salts.

Chapter XIX

The library looked tranquil enough as I entered it, and the Sibyl—if Sibyl she were—was seated snugly enough in an easy chair at the chimney-corner. She had on a red cloak and a black bonnet: or rather, a broad-brimmed gipsy hat, tied down with a striped handkerchief under her chin. An extinguished candle stood on the table: she was bending over the fire, and seemed reading in a little black book, like a prayer-book, by the light of the blaze: she muttered the words to herself, as most old women do, while she read; she did not desist immediately on my entrance: it appeared she wished to finish a paragraph.

I stood on the rug and warmed my hands, which were rather cold with sitting at a distance from the drawing-room fire, I felt now as composed as ever I did in my life: there was nothing indeed in the gipsy's appearance to trouble one's calm. She shut her book and slowly looked up; her hat-brim partially shaded her face, yet I could see as she raised it, that it was a strange one. It looked all brown and black: elf-locks bristled out from beneath a white band which passed under her chin, and came half over her cheeks or rather jaws; her eye confronted me at once, with a bold and direct gaze.

'Well, and you want your fortune told?' she said in a voice as decided as her glance, as harsh as her features.

'I don't care about it, mother; you may please yourself; but I ought to warn you, I have no faith.'

'It's like your impudence to say so: I expected it of you; I heard it in your step as you crossed the threshold.'

'Did you? You've a quick ear.'

'I have; and a quick eye, and a quick brain.'

'You need them all in your trade.'

'I do; especially when I've customers like you to deal with. Why don't you tremble?'

'I'm not cold.'

'Why don't you turn pale?'

'I am not sick.'

'Why don't you consult my art?'

'I'm not silly.'

The old crone 'nichered'¹ a laugh under her bonnet and bandage: she then drew out a short, black pipe, and lighting it began to smoke. Having indulged a while in this sedative, she raised her bent body, took the pipe from her lips, and while gazing steadily at the fire, said very deliberately:—'You are cold; you are sick; and you are silly.'

'Prove it,' I rejoined.

1. The *Oxford English Dictionary* cites this passage in defining "nicher" as a northern English term for neighing or laughing loudly.

'I will: in few words. You are cold, because you are alone: no contact strikes the fire from you that is in you. You are sick: because the best of feelings, the highest and the sweetest given to man, keeps far away from you. You are silly, because, suffer as you may, you will not beckon it to approach; nor will you stir one step to meet it where it waits you.'

She again put her short, black pipe to her lips, and renewed her smoking with vigour.

'You might say all that to almost any one who, you knew, lived as a solitary dependant in a great house.'

'I might say it to almost any one; but would it be true of almost any one?'

'In my circumstances.'

'Yes; just so, in *your* circumstances: but find me another precisely placed as you are.'

'It would be easy to find you thousands.'

'You could scarcely find me one. If you knew it, you are peculiarly situated: very near happiness; yes; within reach of it. The materials are all prepared; there only wants a movement to combine them. Chance laid them somewhat apart; let them be once approached and bliss results.'

'I don't understand enigmas. I never could guess a riddle in my life.'

'If you wish me to speak more plainly, show me your palm.'

'And I must cross it with silver, I suppose?'

'To be sure.'

I gave her a shilling: she put it into an old stocking-foot which she took out of her pocket, and having tied it round and returned it, she told me to hold out my hand. I did. She approached her face to the palm, and pored over it without touching it.

'It is too fine,' said she. 'I can make nothing of such a hand as that; almost without lines: besides, what is in a palm? Destiny is not written there.'

'I believe you,' said I.

'No,' she continued, 'it is in the face: on the forehead, about the eyes, in the eyes themselves, in the lines of the mouth. Kneel, and lift up your head.'

'Ah! now you are coming to reality,' I said as I obeyed her. 'I shall begin to put some faith in you presently.'

I knelt within half a yard of her. She stirred the fire, so that a ripple of light broke from the disturbed coal: the glare, however, as she sat, only threw her face into deeper shadow: mine, it illuminated.

'I wonder with what feelings you came to me tonight,' she said, when she had examined me a while. 'I wonder what thoughts are busy in your heart during all the hours you sit in yonder room with the fine people flitting before you like shapes in a magic lantern: just as little

sympathetic communion passing between you and them, as if they were really mere shadows of human forms and not the actual substance.'

'I feel tired often, sleepy sometimes; but seldom sad.'

'Then you have some secret hope to buoy you up and please you with whispers of the future?'

'Not I. The utmost I hope is, to save money enough out of my earnings to set up a school some day in a little house rented by myself.'

'A mean nutriment for the spirit to exist on: and sitting in that window-seat (you see I know your habits)——'

'You have learned them from the servants.'

'Ah! you think yourself sharp. Well—perhaps I have: to speak truth, I have an acquaintance with one of them—Mrs. Poole——'

I started to my feet when I heard the name.

'You have—have you?' thought I; 'there is diablerie in the business after all, then!'

'Don't be alarmed,' continued the strange being; 'she's a safe hand, is Mrs. Poole: close and quiet: any one may repose confidence in her. But, as I was saying: sitting in that window-seat, do you think of nothing but your future school? Have you no present interest in any of the company who occupy the sofas and chairs before you? Is there not one face you study? One figure whose movements you follow with, at least, curiosity?'

'I like to observe all the faces, and all the figures.'

'But do you never single one from the rest—or it may be, two?'

'I do frequently; when the gestures or looks of a pair seem telling a tale: it amuses me to watch them.'

'What tale do you like best to hear?'

'Oh, I have not much choice! They generally run on the same theme—courtship; and promise to end in the same catastrophe—marriage.'

'And do you like that monotonous theme?'

'Positively, I don't care about it: it is nothing to me.'

'Nothing to you? When a lady, young and full of life and health, charming with beauty and endowed with the gifts of rank and fortune, sits and smiles in the eyes of a gentleman you——'

'I what?'

'You know—and, perhaps, think well of?'

'I don't know the gentlemen here. I have scarcely interchanged a syllable with one of them; and as to thinking well of them, I consider some respectable and stately, and middle-aged, and others young, dashing, handsome and lively: but certainly they are all at liberty to be the recipients of whose smiles they please, without my feeling disposed to consider the transaction of any moment to me.'

'You don't know the gentlemen here? You have not exchanged a syllable with one of them? Will you say that of the master of the house?'

'He is not at home.'

'A profound remark! A most ingenious quibble! He went to Millcote this morning, and will be back here to-night, or to-morrow: does that circumstance exclude him from the list of your acquaintance—blot him, as it were, out of existence?'

'No: but I can scarcely see what Mr. Rochester has to do with the theme you had introduced.'

'I was talking of ladies smiling in the eyes of gentlemen; and of late so many smiles have been shed into Mr. Rochester's eyes that they overflow like two cups filled above the brim: have you never remarked that?'

'Mr. Rochester has a right to enjoy the society of his guests.'

'No question about his right: but have you never observed that, of all the tales told here about matrimony, Mr. Rochester has been favoured with the most lively and the most continuous?'

'The eagerness of a listener quickens the tongue of a narrator.' I said this rather to myself than to the gipsy; whose strange talk, voice manner, had by this time wrapped me in a kind of dream. One unexpected sentence came from her lips after another, till I got involved in a web of mystification; and wondered what unseen spirit had been sitting for weeks by my heart watching its workings and taking record of every pulse.

'Eagerness of a listener!' repeated she: 'yes; Mr. Rochester has sat by the hour, his ear inclined to the fascinating lips that took such delight in their task of communicating; and Mr. Rochester was so willing to receive and looked so grateful for the pastime given him: you have noticed this?'

'Grateful! I cannot remember detecting gratitude in his face.'

'Detecting! You have analysed, then. And what did you detect, if not gratitude?'

I said nothing.

'You have seen love: have you not?—and, looking forward, you have seen him married and beheld his bride happy?'

'Humph! Not exactly. Your witch's skill is rather at fault sometimes.'

'What the devil have you seen, then?'

'Never mind: I came here to inquire, not to confess. Is it known that Mr. Rochester is to be married?'

'Yes; and to the beautiful Miss Ingram.'

'Shortly?'

'Appearances would warrant that conclusion; and, no doubt (though, with an audacity that wants chastising out of you, you seem to question it), they will be a superlatively happy pair. He must love such a hand-

some, noble, witty, accomplished lady; and probably she loves him: or, if not his person, at least his purse. I know she considers the Rochester estate eligible to the last degree; though (God pardon me!) I told her something on that point about an hour ago, which made her look wondrous grave: the corners of her mouth fell half an inch. I would advise her blackaviced² suitor to look out: if another comes with a longer, or clearer rent-roll,—he's dished——'

'But, mother, I did not come to hear Mr. Rochester's fortune: I came to hear my own; and you have told me nothing of it.'

Your fortune is yet doubtful: when I examined your face, one trait contradicted another. Chance has meted you a measure of happiness: that I know. I knew it before I came here this evening. She has laid it carefully on one side for you. I saw her do it. It depends on yourself to stretch out your hand, and take it up; but whether you will do so, is the problem I study. Kneel again on the rug.'

'Don't keep me long; the fire scorches me.'

I knelt. She did not stoop towards me, but only gazed leaning back in her chair. She began muttering—"The flame flickers in the eye, the eye shines like dew: it looks soft and full of feeling; it smiles at my jargon: it is susceptible; impression follows impression through its clear sphere; where it ceases to smile, it is sad; an unconscious lassitude weighs on the lid: that signifies melancholy resulting from loneliness. It turns from me; it will not suffer farther scrutiny; it seems to deny, by a mocking glance, the truth of the discoveries I have already made,—to disown the charge both of sensibility and chagrin: its pride and reserve only confirm me in my opinion. The eye is favourable.

'As to the mouth, it delights at times in laughter; it is disposed to impart all that the brain conceives; though I daresay it would be silent on much the heart experiences. Mobile and flexible, it was never intended to be compressed in the eternal silence of solitude: it is a mouth which should speak much and smile often and have human affection for its interlocutor. That feature too is propitious.

'I see no enemy to a fortunate issue but in the brow; and that brow professes to say,—"I can live alone, if self-respect and circumstances require me so to do. I need not sell my soul to buy bliss. I have an inward treasure, born with me, which can keep me alive if all extraneous delights should be withheld; or offered only at a price I cannot afford to give." The forehead declares, "Reason sits firm and holds the reins, and she will not let the feelings burst away and hurry her to wild chasms. The passions may rage furiously, like true heathens, as they are; and the desires may imagine all sorts of vain things: but judgment shall still have the last word in every argument, and the casting vote in every decision. Strong wind, earthquake-shock, and fire may pass by:

2. Dark-skinned.

but I shall follow the guiding of that still small voice which interprets the dictates of conscience."

'Well said, forehead; your declaration shall be respected. I have formed my plans—right plans I deem them—and in them I have attended to the claims of conscience, the counsels of reason. I know how soon youth would fade and bloom perish, if, in the cup of bliss offered, but one dredg of shame, or one flavour of remorse were detected; and I do not want sacrifice, sorrow, dissolution—such is not my taste. I wish to foster, not to blight—to earn gratitude, not to wring tears of blood—no, nor of brine: my harvest must be in smiles, in endearments, in sweet.—That will do. I think I rave in a kind of exquisite delirium. I should wish now to protract this moment *ad infinitum*; but I dare not. So far I have governed myself thoroughly. I have acted as I inwardly swore I would act; but farther might try me beyond my strength. Rise, Miss Eyre: leave me; "the play is played out." '³

Where was I? Did I wake or sleep? Had I been dreaming? Did I dream still? The old woman's voice had changed: her accent, her gesture, and all were familiar to me as my own face in a glass—as the speech of my own tongue. I got up, but did not go. I looked; I stirred the fire, and I looked again: but she drew her bonnet and her bandage closer about her face, and again beckoned me to depart. The flame illuminated her hand stretched out: roused now, and on the alert for discoveries, I at once noticed that hand. It was no more the withered limb of eld than my own; it was a rounded supple member, with smooth fingers, symmetrically turned; a broad ring flashed on the little finger, and stooping forward, I looked at it, and saw a gem I had seen a hundred times before. Again I looked at the face; which was no longer turned from me—on the contrary, the bonnet was doffed, the bandage displaced, the head advanced.

'Well, Jane, do you know me?' asked the familiar voice.

'Only take off the red cloak, sir, and then—'

'But the string is in a knot—help me.'

'Break it, sir.'

'There, then—"Off, ye lendings!" '⁴

And Mr. Rochester stepped out of his disguise.

'Now, sir, what a strange idea!'

'But well carried out, eh? Don't you think so?'

'With the ladies you must have managed well.'

'But not with you?'

'You did not act the character of a gipsy with me.'

'What character did I act? My own?'

3. The Clarendon *Jane Eyre* editors suggest that Thackeray echoed this line in the final monthly installment of *Vanity Fair* (July 1848), and they cite both *Twelfth Night* and *I Henry IV* as Brontë's likely sources.

4. "Lendings" because they were garments borrowed from animals (skins); the source is *King Lear* 3.4.109.

'No; some unaccountable one. In short, I believe you have been trying to draw me out—or in; you have been talking nonsense to make me talk nonsense. It is scarcely fair, sir.'

'Do you forgive me, Jane?'

'I cannot tell till I have thought it all over. If, on reflection, I find I have fallen into no great absurdity, I shall try to forgive you; but it was not right.'

'Oh! you have been very correct—very careful, very sensible.'

I reflected, and thought, on the whole, I had. It was a comfort; but, indeed, I had been on my guard almost from the beginning of the interview. Something of masquerade I suspected. I knew gipsies and fortune-tellers did not express themselves as this seeming old woman had expressed herself; besides, I had noted her feigned voice, her anxiety to conceal her features. But my mind had been running on Grace Poole—that living enigma, that mystery of mysteries, as I considered her. I had never thought of Mr. Rochester.

'Well,' said he, 'what are you musing about? What does that grave smile signify?'

'Wonder and self-congratulation, sir. I have your permission to retire now, I suppose?'

'No; stay a moment; and tell me what the people in the drawing-room yonder are doing.'

'Discussing the gipsy, I daresay.'

'Sit down!—Let me hear what they said about me.'

'I had better not stay long, sir; it must be near eleven o'clock. Oh! are you aware, Mr. Rochester, that a stranger has arrived here since you left this morning?'

'A stranger!—no; who can it be? I expected no one; is he gone?'

'No; he said he had known you long, and that he could take the liberty of installing himself here till you returned.'

'The devil he did! Did he give his name?'

'His name is Mason, sir; and he comes from the West Indies; from Spanish Town, in Jamaica, I think.'

Mr. Rochester was standing near me; he had taken my hand, as if to lead me to a chair. As I spoke, he gave my wrist a convulsive grip; the smile on his lips froze: apparently a spasm caught his breath.

'Mason!—the West Indies!' he said, in the tone one might fancy a speaking automaton to enounce its single words; 'Mason!—the West Indies!' he reiterated; and he went over the syllables three times, growing, in the intervals of speaking, whiter than ashes: he hardly seemed to know what he was doing.

'Do you feel ill, sir?' I inquired.

'Jane, I've got a blow;—I've got a blow, Jane!' he staggered.

'Oh!—lean on me, sir.'

'Jane, you offered me your shoulder once before; let me have it now.'

'Yes, sir, yes; and my arm.'

He sat down, and made me sit beside him. Holding my hand in both his own, he chafed it; gazing on me, at the same time, with the most troubled and dreary look.

'My little friend!' said he, 'I wish I were in a quiet island with only you: and trouble, and danger, and hideous recollections removed from me.'

'Can I help you, sir?—I'd give my life to serve you.'

'Jane, if aid is wanted, I'll seek it at your hands; I promise you that.'

'Thank you, sir; tell me what to do,—I'll try, at least, to do it.'

'Fetch me now, Jane, a glass of wine from the dining-room; they will be at supper there; and tell me if Mason is with them, and what he is doing.'

I went. I found all the party in the dining-room at supper, as Mr. Rochester had said; they were not seated at table,—the supper was arranged on the side-board; each had taken what he chose, and they stood about here and there in groups, their plates and glasses in their hands. Every one seemed in high glee; laughter and conversation were general and animated. Mr. Mason stood near the fire, talking to Colonel and Mrs. Dent, and appeared as merry as any of them. I filled a wine-glass (I saw Miss Ingram watch me frowningly as I did so: she thought I was taking a liberty, I daresay), and I returned to the library.

Mr. Rochester's extreme pallor had disappeared, and he looked once more firm and stern. He took the glass from my hand.

'Here is to your health, ministrant spirit!' he said: he swallowed the contents and returned it to me. 'What are they doing, Jane?'

'Laughing and talking, sir.'

'They don't look grave and mysterious, as if they had heard something strange?'

'Not at all—they are full of jests and gaiety.'

'And Mason?'

'He was laughing too.'

'If all these people came in a body and spat at me, what would you do, Jane?'

'Turn them out of the room, sir, if I could.'

He half smiled. 'But if I were to go to them, and they only looked at me coldly, and whispered sneeringly amongst each other, and then dropt off and left me one by one, what then? Would you go with them?'

'I rather think not, sir: I should have more pleasure in staying with you.'

'To comfort me?'

'Yes, sir, to comfort you, as well as I could.'

'And if they laid you under a ban for adhering to me?'

'I, probably, should know nothing about their ban; and if I did, I should care nothing about it.'

'Then, you could dare censure for my sake?'

'I could dare it for the sake of any friend who deserved my adherence; as you, I am sure, do.'

'Go back now into the room; step quietly up to Mason, and whisper in his ear that Mr. Rochester is come and wishes to see him: show him in here and then leave me.'

'Yes, sir.'

I did his behest. The company all stared at me as I passed straight among them. I sought Mr. Mason, delivered the message, and preceded him from the room: I ushered him into the library, and then I went upstairs.

At a late hour, after I had been in bed some time, I heard the visitors repair to their chambers: I distinguished Mr. Rochester's voice, and heard him say, 'This way, Mason; this is your room.'

He spoke cheerfully: the gay tones set my heart at ease. I was soon asleep.

Chapter XX

I had forgotten to draw my curtain,¹ which I usually did; and also to let down my window-blind. The consequence was, that when the moon, which was full and bright (for the night was fine), came in her course to that space in the sky opposite my casement, and looked in at me through the unveiled panes, her glorious gaze roused me. Awaking in the dead of night, I opened my eyes on her disk—silver-white and crystal-clear. It was beautiful, but too solemn: I half rose, and stretched my arm to draw the curtain.

Good God! What a cry!

The night—its silence—its rest, was rent in twain, by a savage, a sharp, a shrilly sound that ran from end to end of Thornfield Hall.

My pulse stopped: my heart stood still; my stretched arm was paralysed. The cry died, and was not renewed. Indeed, whatever being uttered that fearful shriek could not soon repeat it: not the widest-winged condor on the Andes could, twice in succession, send out such a yell from the cloud shrouding his eyrie. The thing delivering such utterance must rest ere it could repeat the effort.

It came out of the third story; for it passed overhead. And overhead—yes, in the room just above my chamber ceiling—I now heard a struggle: a deadly one it seemed from the noise; and a half-smothered voice shouted—'Help! help! help!' three times rapidly.

'Will no one come?' it cried; and then, while the staggering and stamping went on wildly, I distinguished through plank and plaster:—'Rochester! Rochester! for God's sake, come!'

1. The curtain on her bed.

A chamber door opened: some one ran, or rushed, along the gallery. Another step stamped on the flooring above, and something fell; and there was silence.

I had put on some clothes, though horror shook all my limbs: I issued from my apartment. The sleepers were all aroused: ejaculations, terrified murmurs, sounded in every room; door after door unclosed: one looked out and another looked out; the gallery filled. Gentlemen and ladies alike had quitted their beds; and ‘Oh! what is it?’—‘Who is hurt?’—‘What has happened?’—‘Fetch a light!’—‘Is it fire?’—‘Are there robbers?’—‘Where shall we run?’ was demanded confusedly on all hands. But for the moonlight they would have been in complete darkness. They ran to and fro; they crowded together; some sobbed, some stumbled: the confusion was inextricable.

‘Where the devil is Rochester?’ cried Colonel Dent. ‘I cannot find him in his bed.’

‘Here! here!’ was shouted in return. ‘Be composed, all of you: I’m coming.’

And the door at the end of the gallery opened, and Mr. Rochester advanced with a candle: he had just descended from the upper story. One of the ladies ran to him directly; she seized his arm: it was Miss Ingram.

‘What awful event has taken place?’ said she. ‘Speak! let us know the worst at once!’

‘But don’t pull me down or strangle me,’ he replied: for the Misses Eshton were clinging about him now; and the two dowagers, in vast white wrappers, were bearing down on him like ships in full sail.

‘All’s right!—all’s right!’ he cried. ‘It’s a mere rehearsal of Much Ado About Nothing. Ladies, keep off; or I shall wax dangerous.’

And dangerous he looked: his black eyes darted sparks. Calming himself by an effort, he added:—‘A servant has had the nightmare; that is all. She’s an excitable, nervous person: she construed her dream into an apparition, or something of that sort, no doubt; and has taken a fit with fright. Now, then, I must see you all back into your rooms; for, till the house is settled she cannot be looked after. Gentlemen, have the goodness to set the ladies the example. Miss Ingram, I am sure you will not fail in evincing superiority to idle terrors. Amy and Louisa, return to your nests like a pair of doves, as you are. Mesdames’ (to the dowagers), ‘you will take cold to a dead certainty, if you stay in this chill gallery any longer.’

And so, by dint of alternate coaxing and commanding, he contrived to get them all once more enclosed in their separate dormitories. I did not wait to be ordered back to mine; but retreated unnoticed: as unnoticed I had left it.

Not, however, to go to bed: on the contrary, I began and dressed myself carefully. The sounds I had heard after the scream, and the

words that had been uttered, had probably been heard only by me; for they had proceeded from the room above mine: but they assured me that it was not a servant's dream which had thus struck horror through the house; and that the explanation Mr. Rochester had given was merely an invention framed to pacify his guests. I dressed, then, to be ready for emergencies. When dressed, I sat a long time by the window, looking out over the silent grounds and silvered fields, and waiting for I knew not what. It seemed to me that some event must follow the strange cry, struggle, and call.

No: stillness returned: each murmur and movement ceased gradually, and in about an hour Thornfield Hall was again as hushed as a desert. It seemed that sleep and night had resumed their empire. Meantime the moon declined: she was about to set. Not liking to sit in the cold and darkness, I thought I would lie down on my bed, dressed as I was. I left the window, and moved with little noise across the carpet; as I stooped to take off my shoes, a cautious hand tapped low at the door.

'Am I wanted?' I asked.

'Are you up?' asked the voice I expected to hear, viz. my master's.

'Yes, sir.'

'And dressed?'

'Yes.'

'Come out, then, quietly.'

I obeyed. Mr. Rochester stood in the gallery, holding a light.

'I want you,' he said: 'come this way: take your time and make no noise.'

My slippers were thin: I could walk the matted floor as softly as a cat. He glided up the gallery and up the stairs, and stopped in the dark, low corridor of the fateful third story: I had followed and stood at his side.

'Have you a sponge in your room?' he asked in a whisper.

'Yes, sir.'

'Have you any salts—volatile salts?'

'Yes.'

'Go back and fetch both.'

I returned, sought the sponge on the wash-stand, the salts in my drawer, and once more retraced my steps. He still waited; he held a key in his hand: approaching one of the small, black doors, he put it in the lock; he paused and addressed me again.

'You don't turn sick at the sight of blood?'

'I think I shall not: I have never been tried yet.'

I felt a thrill while I answered him; but no coldness, and no faintness.

'Just give me your hand,' he said; 'it will not do to risk a fainting fit.'

I put my fingers into his. 'Warm and steady,' was his remark: he turned the key and opened the door.

I saw a room I remembered to have seen before; the day Mrs. Fairfax showed me over the house: it was hung with tapestry; but the tapestry was now looped up in one part, and there was a door apparent, which had then been concealed. This door was open; a light shone out of the room within: I heard thence a snarling, snatching sound, almost like a dog quarrelling. Mr. Rochester, putting down his candle, said to me, 'Wait a minute,' and he went forward to the inner apartment. A shout of laughter greeted his entrance; noisy at first, and terminating in Grace Poole's own goblin ha! ha! *She* then was there. He made some sort of arrangement, without speaking; though I heard a low voice address him: he came out and closed the door behind him.

'Here, Jane!' he said; and I walked round to the other side of a large bed, which with its drawn curtains concealed a considerable portion of the chamber. An easy-chair was near the bed-head: a man sat in it, dressed with the exception of his coat; he was still; his head leant back; his eyes were closed. Mr. Rochester held the candle over him; I recognised in his pale and seemingly lifeless face—the stranger, Mason: I saw too that his linen on one side, and one arm, was almost soaked in blood.

'Hold the candle,' said Mr. Rochester, and I took it; he fetched a basin of water from the wash-stand: 'Hold that,' said he. I obeyed. He took the sponge, dipped it in and moistened the corpse-like face: he asked for my smelling-bottle, and applied it to the nostrils. Mr. Mason shortly unclosed his eyes; he groaned. Mr. Rochester opened the shirt of the wounded man, whose arm and shoulder were bandaged: he sponged away blood, trickling fast down.

'Is there immediate danger?' murmured Mr. Mason:

'Pooh! No—a mere scratch. Don't be so overcome, man: bear up! I'll fetch a surgeon for you now, myself: you'll be able to be removed by morning, I hope. Jane,' he continued.

'Sir?'

'I shall have to leave you in this room with this gentleman, for an hour, or perhaps two hours; you will sponge the blood as I do when it returns: if he feels faint, you will put the glass of water on that stand to his lips, and your salts to his nose. You will not speak to him on any pretext—and—Richard—it will be at the peril of your life if you speak to her: open your lips—agitate yourself—and I'll not answer for the consequences.'

Again the poor man groaned: he looked as if he dared not move: fear, either of death or of something else, appeared almost to paralyse him. Mr. Rochester put the now bloody sponge into my hand, and I proceeded to use it as he had done. He watched me a second, then saying, 'Remember!—No conversation,' he left the room. I experienced a strange feeling as the key grated in the lock, and the sound of his retreating step ceased to be heard.

Here then I was in the third story, fastened into one of its mystic cells; night around me; a pale and bloody spectacle under my eyes and hands; a murderer hardly separated from me by a single door: yes—that was appalling—the rest I could bear; but I shuddered at the thought of Grace Poole bursting out upon me.

I must keep to my post, however. I must watch this ghastly countenance—these blue, still lips forbidden to unclose—these eyes now shut, now opening, now wandering through the room, now fixing on me, and ever glazed with the dulness of horror. I must dip my hand again and again in the basin of blood and water, and wipe away the trickling gore. I must see the light of the unsnuffed candle wane on my employment; the shadows darken on the wrought-antique tapestry round me, and grow black under the hangings of the vast old bed, and quiver strangely over the doors of a great cabinet opposite—whose front, divided into twelve panels, bore in grim design the heads of the twelve apostles, each inclosed in its separate panel as in a frame; while above them at the top rose an ebon crucifix and a dying Christ.

According as the shifting obscurity and flickering gleam hovered here or glanced there, it was now the bearded physician, Luke, that bent his brow; now St. John's long hair that waved; and anon the devilish face of Judas, that grew out of the panel, and seemed gathering life and threatening a revelation of the arch-traitor—of Satan himself—in his subordinate's form.

Amidst all this, I had to listen as well as watch: to listen for the movements of the wild beast or the fiend in yonder side den. But since Mr. Rochester's visit it seemed spell-bound: all the night I heard but three sounds at three long intervals,—a step creak, a momentary renewal of the snarling, canine noise, and a deep human groan.

Then my own thoughts worried me. What crime was this, that lived incarnate in this sequestered mansion, and could neither be expelled nor subdued by the owner?—What mystery, that broke out, now in fire and now in blood, at the deadliest hours of night? What creature was it, that, masked in an ordinary woman's face and shape, uttered the voice, now of a mocking demon, and anon of a carrion-seeking bird of prey?

And this man I bent over—this commonplace, quiet stranger—how had he become involved in the web of horror? and why had the Fury flown at him? What made him seek this quarter of the house at an untimely season, when he should have been asleep in bed? I had heard Mr. Rochester assign him an apartment below—what brought him here? And why, now, was he so tame under the violence or treachery done him? Why did he so quietly submit to the concealment Mr. Rochester enforced? Why did Mr. Rochester enforce this concealment? His guest had been outraged, his own life on a former occasion had

been hideously plotted against; and both attempts he smothered in secrecy and sank in oblivion! Lastly, I saw Mr. Mason was submissive to Mr. Rochester; that the impetuous will of the latter held complete sway over the inertness of the former: the few words which had passed between them assured me of this. It was evident that in their former intercourse, the passive disposition of the one had been habitually influenced by the active energy of the other: whence then had arisen Mr. Rochester's dismay when he heard of Mr. Mason's arrival? Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunderbolt might fall on an oak?

Oh! I could not forget his look and his paleness when he whispered: 'Jane, I have got a blow—I have got a blow, Jane.' I could not forget how the arm had trembled which he had rested on my shoulder: and it was no light matter which could thus bow the resolute spirit and thrill the vigorous frame of Fairfax Rochester.

'When will he come? When will he come?' I cried inwardly, as the night lingered and lingered—as my bleeding patient drooped, moaned, sickened: and neither day nor aid arrived. I had, again and again, held the water to Mason's white lips; again and again offered him the stimulating salts: my efforts seemed ineffectual: either bodily or mental suffering, or loss of blood, or all three combined, were fast prostrating his strength. He moaned so, and looked so weak, wild, and lost, I feared he was dying; and I might not even speak to him.

The candle, wasted at last, went out; as it expired, I perceived streaks of grey light edging the window curtains: dawn was then approaching. Presently I heard Pilot bark far below, out of his distant kennel in the courtyard: hope revived. Nor was it unwarranted: in five minutes more the grating key, the yielding lock, warned me my watch was relieved. It could not have lasted more than two hours: many a week has seemed shorter.

Mr. Rochester entered, and with him the surgeon he had been to fetch.

'Now, Carter, be on the alert,' he said to this last: 'I give you but half an hour for dressing the wound, fastening the bandages, getting the patient downstairs and all.'

'But is he fit to move, sir?'

'No doubt of it; it is nothing serious: he is nervous, his spirits must be kept up. Come set to work.'

Mr. Rochester drew back the thick curtain, drew up the holland blind, let in all the daylight he could; and I was surprised and cheered to see how far dawn was advanced: what rosy streaks were beginning to brighten the east. Then he approached Mason, whom the surgeon was already handling.

'Now, my good fellow, how are you?' he asked.

'She's done for me, I fear,' was the faint reply.

'Not a whit—courage! This day fortnight you'll hardly be a pin the worse of it: you've lost a little blood; that's all. Carter, assure him there's no danger.'

'I can do that conscientiously,' said Carter, who had now undone the bandages; 'only I wish I could have got here sooner: he would not have bled so much—but how is this? The flesh on the shoulder is torn as well as cut. This wound was not done with a knife: there have been teeth here!'

'She bit me,' he murmured. 'She worried me like a tigress, when Rochester got the knife from her.'

'You should not have yielded: you should have grappled with her at once,' said Mr. Rochester.

'But under such circumstances, what could one do?' returned Mason. 'Oh, it was frightful!' he added, shuddering. 'And I did not expect it: she looked so quiet at first.'

'I warned you,' was his friend's answer; 'I said—be on your guard when you go near her. Besides, you might have waited till to-morrow, and had me with you: it was mere folly to attempt the interview to-night and alone.'

'I thought I could have done some good.'

'You thought! you thought! Yes; it makes me impatient to hear you: but, however, you have suffered, and are likely to suffer enough for not taking my advice; so I'll say no more. Carter—hurry!—hurry! The sun will soon rise, and I must have him off.'

'Directly, sir; the shoulder is just bandaged. I must look to this other wound in the arm: she has had her teeth here too, I think.'

'She sucked the blood: she said she'd drain my heart,' said Mason.

I saw Mr. Rochester shudder: a singularly marked expression of disgust, horror, hatred, warped his countenance almost to distortion; but he only said:—'Come, be silent, Richard, and never mind her gibberish: don't repeat it.'

'I wish I could forget it,' was the answer.

'You will when you are out of the country: when you get back to Spanish Town, you may think of her as dead and buried—or rather, you need not think of her at all.'

'Impossible to forget this night!'

'It is not impossible: have some energy, man. You thought you were as dead as a herring two hours since, and you are all alive and talking now. There!—Carter has done with you or nearly so; I'll make you decent in a trice. Jane' (he turned to me for the first time since his re-entrance), 'take this key: go down into my bedroom, and walk straight forward into my dressing-room; open the top drawer of the wardrobe and take out a clean shirt and neck-handkerchief: bring them here; and be nimble.'

I went; sought the repository he had mentioned, found the articles named and returned with them.

'Now,' said he, 'go to the other side of the bed while I order his toilet; but don't leave the room: you may be wanted again.'

I retired as directed.

'Was anybody stirring below when you went down, Jane?' inquired Mr. Rochester, presently.

'No, sir; all was very still.'

'We shall get you off cannily, Dick: and it will be better, both for your sake, and for that of the poor creature in yonder. I have striven long to avoid exposure, and I should not like it to come at last. Here, Carter, help him on with his waistcoat. Where did you leave your furred cloak? You can't travel a mile without that, I know, in this damned cold climate. In your room?—Jane, run down to Mr. Mason's room,—the one next mine,—and fetch a cloak you will see there.'

Again I ran, and again returned, bearing an immense mantle lined and edged with fur.

'Now I've another errand for you,' said my untiring master; 'you must away to my room again. What a mercy you are shod with velvet, Jane!—a clod-hopping messenger would never do at this juncture. You must open the middle drawer of my toilet-table and take out a little phial and a little glass you will find there,—quick!'

I flew thither and back, bringing the desired vessels.

'That's well! Now, doctor, I shall take the liberty of administering a dose myself; on my own responsibility. I got this cordial at Rome of an Italian charlatan—a fellow you would have kicked, Carter. It is not a thing to be used indiscriminately, but it is good upon occasion: as now, for instance. Jane, a little water.'

He held out the tiny glass, and I half filled it from the water bottle on the wash-stand.

'That will do—now wet the lip of the phial.'

I did so: he measured twelve drops of a crimson liquid, and presented it to Mason.

'Drink, Richard: it will give you the heart you lack, for an hour or so.'

'But will it hurt me?—is it inflammatory?'

'Drink! drink! drink!'

Mr. Mason obeyed, because it was evidently useless to resist. He was dressed now: he still looked pale, but he was no longer gory and sullied. Mr. Rochester let him sit three minutes after he had swallowed the liquid; he then took his arm.

'Now I am sure you can get on your feet,' he said—"try.'

The patient rose.

'Carter, take him under the other shoulder. Be of good cheer, Richard; step out—that's it!'

'I do feel better,' remarked Mr. Mason.

'I am sure you do. Now, Jane, trip on before us away to the back-stairs; unbolt the side-passage door, and tell the driver of the post-chaise you will see in the yard—or just outside, for I told him not to drive his rattling wheels over the pavement—to be ready; we are coming: and, Jane, if any one is about, come to the foot of the stairs and hem.'

It was by this time half-past five, and the sun was on the point of rising; but I found the kitchen still dark and silent. The side-passage door was fastened; I opened it with as little noise as possible: all the yard was quiet; but the gates stood wide open, and there was a post-chaise, with horses ready harnessed, and driver seated on the box, stationed outside. I approached him, and said the gentlemen were coming; he nodded: then I looked carefully round and listened. The stillness of early morning slumbered everywhere; the curtains were yet drawn over the servants' chamber windows; little birds were just twittering in the blossom-blanced orchard trees, whose boughs drooped like white garlands over the wall enclosing one side of the yard; the carriage horses stamped from time to time in their closed stables: all else was still.

The gentlemen now appeared. Mason, supported by Mr. Rochester and the surgeon, seemed to walk with tolerable ease: they assisted him into the chaise; Carter followed.

'Take care of him,' said Mr. Rochester to the latter, 'and keep him at your house till he is quite well: I shall ride over in a day or two to see how he gets on. Richard, how is it with you?'

'The fresh air revives me, Fairfax.'

'Leave the window open on his side, Carter; there is no wind—good-bye, Dick.'

'Fairfax——'

'Well, what is it?'

'Let her be taken care of; let her be treated as tenderly as may be: let her——' he stopped and burst into tears.

'I do my best; and have done it, and will do it,' was the answer: he shut up the chaise door, and the vehicle drove away.

'Yet would to God there was an end of all this!' added Mr. Rochester, as he closed and barred the heavy yard-gates. This done, he moved with slow step and abstracted air towards a door in the wall bordering the orchard. I, supposing he had done with me, prepared to return to the house; again, however, I heard him call 'Jane!' He had opened the portal and stood at it, waiting for me.

'Come where there is some freshness, for a few moments,' he said; 'that house is a mere dungeon: don't you feel it so?'

'It seems to me a splendid mansion, sir.'

'The glamour of inexperience is over your eyes,' he answered; 'and

you see it through a charmed medium: you cannot discern that the gilding is slime and the silk draperies cobwebs; that the marble is sordid slate, and the polished woods mere refuse chips and scaly bark. Now *here*' (he pointed to the leafy enclosure we had entered) 'all is real, sweet, and pure.'

He strayed down a walk edged with box; with apple trees, pear trees, and cherry trees on one side, and a border on the other, full of all sorts of old-fashioned flowers, stocks, sweet-williams, primroses, pansies, mingled with southern-wood, sweet-briar, and various fragrant herbs. They were fresh now as a succession of April showers and gleams, followed by a lovely spring morning, could make them: the sun was just entering the dappled east, and his light illumined the wreathed and dewy orchard trees and shone down the quiet walks under them.

'Jane, will you have a flower?'

He gathered a half-blown rose, the first on the bush, and offered it to me.

'Thank you, sir.'

'Do you like this sunrise, Jane? That sky with its high and light clouds which are sure to melt away as the day waxes warm—this placid and balmy atmosphere?'

'I do, very much.'

'You have passed a strange night, Jane.'

'Yes, sir.'

'And it has made you look pale—were you afraid when I left you alone with Mason?'

'I was afraid of some one coming out of the inner room.'

'But I had fastened the door—I had the key in my pocket: I should have been a careless shepherd if I had left a lamb—my pet lamb—so near a wolf's den, unguarded: you were safe.'

'Will Grace Poole live here still, sir?'

'Oh, yes! don't trouble your head about her—put the thing out of your thoughts.'

'Yet it seems to me your life is hardly secure while she stays.'

'Never fear—I will take care of myself.'

'Is the danger you apprehended last night gone by now sir?'

'I cannot vouch for that till Mason is out of England: nor even then. To live, for me, Jane, is to stand on a crater-crust which may crack and spue fire any day.'

'But Mr. Mason seems a man easily led. Your influence, sir, is evidently potent with him: he will never set you at defiance, or wilfully injure you.'

'Oh, no! Mason will not defy me; nor, knowing it, will he hurt me—but, unintentionally, he might in a moment, by one careless word, deprive me, if not of life, yet for ever of happiness.'

'Tell him to be cautious, sir: let him know what you fear, and show him how to avert the danger.'

He laughed sardonically, hastily took my hand, and as hastily threw it from him.

'If I could do that, simpleton, where would the danger be? Annihilated in a moment. Ever since I have known Mason I have only had to say to him "Do that," and the thing has been done. But I cannot give him orders in this case: I cannot say "Beware of harming me, Richard"; for it is imperative that I should keep him ignorant that harm to me is possible. Now you look puzzled; and I will puzzle you farther. You are my little friend, are you not?'

'I like to serve you, sir, and to obey you in all that is right.'

'Precisely: I see you do. I see genuine contentment in your gait and mien, your eye and face, when you are helping me and pleasing me—working for me, and with me, in, as you characteristically say, "*all that is right*": for if I bid you do what you thought wrong, there would be no light-footed running, no neat-handed alacrity, no lively glance and animated complexion. My friend would then turn to me, quiet and pale, and would say, "No, sir; that is impossible: I cannot do it, because it is wrong," and would become immutable as a fixed star. Well, you too have power over me, and may injure me: yet I dare not show you where I am vulnerable, lest, faithful and friendly as you are, you should transfix me at once.'

'If you have no more to fear from Mr. Mason than you have from me, sir, you are very safe.'

'God grant it may be so! Here, Jane, is an arbour; sit down.'

The arbour was an arch in the wall, lined with ivy; it contained a rustic seat. Mr. Rochester took it, leaving room, however, for me: but I stood before him.

'Sit,' he said; 'the bench is long enough for two. You don't hesitate to take a place at my side, do you? Is that wrong, Jane?'

I answered him by assuming it: to refuse would, I felt, have been unwise.

'Now, my little friend, while the sun drinks the dew—while all the flowers in this old garden awake and expand, and the birds fetch their young ones' breakfast out of the cornfield, and the early bees do their first spell of work—I'll put a case to you; which you must endeavour to suppose your own: but first, look at me, and tell me you are at ease, and not fearing that I err in detaining you, or that you err in staying.'

'No, sir; I am content.'

'Well then, Jane, call to aid your fancy—suppose you were no longer a girl well reared and disciplined, but a wild boy indulged from childhood upwards; imagine yourself in a remote foreign land; conceive that you there commit a capital error, no matter of what nature or from

what motives, but one whose consequences must follow you through life and taint all your existence. Mind, I don't say a *crime*; I am not speaking of shedding of blood or any other guilty act, which might make the perpetrator amenable to the law: my word is *error*. The results of what you have done become in time to you utterly insupportable; you take measures to obtain relief: unusual measures, but neither unlawful nor culpable. Still you are miserable; for hope has quitted you on the very confines of life: your sun at noon darkens in an eclipse, which you feel will not leave it till the time of setting. Bitter and base associations have become the sole food of your memory: you wander here and there, seeking rest in exile: happiness in pleasure—I mean in heartless, sensual pleasure—such as dulls intellect and blights feeling. Heart-weary and soul-withered, you come home after years of voluntary banishment; you make a new acquaintance—how or where no matter: you find in this stranger much of the good and bright qualities which you have sought for twenty years, and never before encountered; and they are all fresh, healthy, without soil and without taint. Such society revives, regenerates: you feel better days come back—higher wishes, purer feelings; you desire to recommence your life, and to spend what remains to you of days in a way more worthy of an immortal being. To attain this end, are you justified in overleaping an obstacle of custom—a mere conventional impediment, which neither your conscience sanctifies nor your judgment approves?

He paused for an answer: and what was I to say? Oh, for some good spirit to suggest a judicious and satisfactory response! Vain aspiration! The west wind whispered in the ivy round me; but no gentle Ariel borrowed its breath as a medium of speech: the birds sang in the tree-tops; but their song, however sweet, was inarticulate.

Again Mr. Rochester propounded his query:

'Is the wandering and sinful, but now rest-seeking and repentant, man justified in daring the world's opinion, in order to attach to him for ever this gentle, gracious, genial stranger; thereby securing his own peace of mind and regeneration of life?'

'Sir,' I answered, 'a wanderer's repose or a sinner's reformation should never depend on a fellow-creature. Men and women die; philosophers falter in wisdom, and Christians in goodness: if any one you know has suffered and erred, let him look higher than his equals for strength to amend, and solace to heal.'

'But the instrument—the instrument! God, who does the work, ordains the instrument. I have myself—I tell it you without parable—been a worldly, dissipated, restless man; and I believe I have found the instrument for my cure, in—'

He paused: the birds went on carolling, the leaves lightly rustling. I almost wondered they did not check their songs and whispers to catch the suspended revelation: but they would have had to wait many

minutes—so long was the silence protracted. At last I looked up at the tardy speaker: he was looking eagerly at me.

'Little friend,' said he, in quite a changed tone—while his face changed too; losing all its softness and gravity, and becoming harsh and sarcastic—'you have noticed my tender penchant for Miss Ingram: don't you think if I married her she would regenerate me with a vengeance?'

He got up instantly, went quite to the other end and of the walk, and when he came back he was humming a tune.

'Jane, Jane,' said he, stopping before me, 'you are quite pale with your vigils: don't you curse me for disturbing your rest?'

'Curse you? No sir.'

'Shake hands in confirmation of the word. What cold fingers! They were warmer last night when I touched them at the door of the mysterious chamber. Jane, when will you watch with me again?'

'Whenever I can be useful, sir.'

'For instance, the night before I am married! I am sure I shall not be able to sleep. Will you promise to sit up with me to bear me company? To you I can talk of my lovely one: for now you have seen her and know her.'

'Yes, sir.'

'She's a rare one, is she not, Jane?'

'Yes, sir.'

'A strapper—a real strapper, Jane: big, brown, and buxom; with hair just such as the ladies of Carthage must have had. Bless me! there's Dent and Lynn in the stables! Go in by the shrubbery, through that wicket.'

As I went one way, he went another, and I heard him in the yard, saying cheerfully:—'Mason got the start of you all this morning; he was gone before sunrise: I rose at four to see him off.'

Chapter XXI

Presentiments are strange things! and so are sympathies; and so are signs: and the three combined make one mystery to which humanity has not yet found the key. I never laughed at presentiments in my life; because I have had strange ones of my own. Sympathies, I believe, exist: (for instance, between far-distant, long-absent, wholly estranged relatives; asserting, notwithstanding their alienation, the unity of the source to which each traces his origin) whose workings baffle mortal comprehension. And signs, for aught we know, may be but the sympathies of Nature with man.

When I was a little girl, only six years old, I, one night, heard Bessie Leaven say to Martha Abbot that she had been dreaming about a little child; and that to dream of children was a sure sign of trouble, either

to one's self or one's kin. The saying might have worn out of my memory, had not a circumstance immediately followed which served indelibly to fix it there. The next day Bessie was sent for home to the deathbed of her little sister.

Of late I had often recalled this saying and this incident; for during the past week scarcely a night had gone over my couch that had not brought with it a dream of an infant: which I sometimes hushed in my arms, sometimes dandled on my knee, sometimes watched playing with daisies on a lawn; or again, dabbling its hands in running water. It was a wailing child this night, and a laughing one the next: now it nestled close to me, and now it ran from me; but whatever mood the apparition evinced, whatever aspect it wore, it failed not for seven successive nights to meet me the moment I entered the land of slumber.

I did not like this iteration of one idea—this strange recurrence of one image; and I grew nervous as bedtime approached, and the hour of the vision drew near. It was from companionship with this baby-phantom I had been roused on that moonlight night when I heard the cry; and it was on the afternoon of the day following I was summoned downstairs by a message that some one wanted me in Mrs. Fairfax's room. On repairing thither, I found a man waiting for me, having the appearance of a gentleman's servant: he was dressed in deep mourning, and the hat he held in his hand was surrounded with a crape band.

'I daresay you hardly remember me, miss,' he said, rising as I entered; 'but my name is Leaven: I lived coachman with Mrs. Reed when you were at Gateshead eight or nine years since, and I live there still.'

'Oh, Robert! how do you do? I remember you very well: you used to give me a ride sometimes on Miss Georgiana's bay pony. And how is Bessie? You are married to Bessie?'

'Yes, miss: my wife is very hearty, thank you; she brought me another little one about two months since—we have three now—and both mother and child are thriving.'

'And are the family well at the house, Robert?'

'I am sorry I can't give you better news of them, miss: they are very badly at present—in great trouble.'

'I hope no one is dead,' I said glancing at his black dress. He too looked down at the crape round his hat and replied,—'Mr. John died yesterday was a week, at his chambers in London.'

'Mr. John?'

'Yes.'

'And how does his mother bear it?'

'Why you see, Miss Eyre, it is not a common mishap: his life has been very wild: these last three years he gave himself up to strange ways; and his death was shocking.'

'I heard from Bessie he was not doing well.'

'Doing well! He could not do worse: he ruined his health and his

estate amongst the worst men and the worst women. He got into debt and into jail: his mother helped him out twice, but as soon as he was free he returned to his old companions and habits. His head was not strong: the knaves he lived amongst fooled him beyond anything I ever heard. He came down to Gateshead about three weeks ago and wanted Missis to give up all to him. Missis refused: her means have long been much reduced by his extravagance; so he went back again, and the next news was that he was dead. How he died, God knows!—they say he killed himself.'

I was silent: the tidings were frightful. Robert Leaven resumed:—'Missis had been out of health herself for some time: she had got very stout, but was not strong with it; and the loss of money and fear of poverty were quite breaking her down. The information about Mr. John's death and the manner of it came too suddenly: it brought on a stroke. She was three days without speaking; but last Tuesday she seemed rather better: she appeared as if she wanted to say something, and kept making signs to my wife and mumbling. It was only yesterday morning, however, that Bessie understood she was pronouncing your name; and at last she made out the words, "Bring Jane—fetch Jane Eyre: I want to speak to her." Bessie is not sure whether she is in her right mind, or means anything by the words; but she told Miss Reed and Miss Georgiana, and advised them to send for you. The young ladies put it off at first: but their mother grew so restless, and said, "Jane, Jane," so many times, that at last they consented. I left Gateshead yesterday; and if you can get ready, miss, I should like to take you back with me early to-morrow morning.'

'Yes, Robert, I shall be ready: it seems to me that I ought to go.'

'I think so too, miss. Bessie said she was sure you would not refuse: but I suppose you will have to ask leave before you can get off?'

'Yes; and I will do it now'; and having directed him to the servants' hall, and recommended him to the care of John's wife, and the attentions of John himself, I went in search of Mr. Rochester.

He was not in any of the lower rooms; he was not in the yard, the stables, or the grounds. I asked Mrs. Fairfax if she had seen him;—yes: she believed he was playing billiards with Miss Ingram. To the billiard-room I hastened: the click of balls and the hum of voices resounded thence: Mr. Rochester, Miss Ingram, the two Misses Eshton, and their admirers, were all busied in the game. It required some courage to disturb so interesting a party; my errand, however, was one I could not defer, so I approached the master where he stood at Miss Ingram's side. She turned as I drew near and looked at me haughtily: her eyes seemed to demand, 'What can the creeping creature want now?' and when I said, in a low voice, 'Mr. Rochester,' she made a movement as if tempted to order me away. I remember her appearance at the moment,—it was very graceful and very striking: she wore a morning

robe of sky-blue crape; a gauzy azure scarf was twisted in her hair. She had been all animation with the game, and irritated pride did not lower the expression of her haughty lineaments.

'Does that person want you?' she inquired of Mr. Rochester; and Mr. Rochester turned to see who the 'person' was. He made a curious grimace,—one of his strange and equivocal demonstrations—threw down his cue and followed me from the room.

'Well, Jane?' he said, as he rested his back against the schoolroom door, which he had shut.

'If you please, sir, I want leave of absence for a week or two.'

'What to do?—Where to go?'

'To see a sick lady who has sent for me.'

'What sick lady?—Where does she live?'

'At Gateshead, in —shire.'

'—shire? That is a hundred miles off! Who may she be that sends for people to see her that distance?'

'Her name is Reed, sir,—Mrs. Reed.'

'Reed of Gateshead? There was a Reed of Gateshead, a magistrate.'

'It is his widow, sir.'

'And what have you to do with her? How do you know her?'

'Mr. Reed was my uncle,—my mother's brother.'

'The deuce he was! You never told me that before: you always said you had no relations.'

'None that would own me, sir. Mr. Reed is dead, and his wife cast me off.'

'Why?'

'Because I was poor, and burdensome, and she disliked me.'

'But Reed left children?—you must have cousins? Sir George Lynn was talking of a Reed of Gateshead, yesterday—who, he said, was one of the veriest rascals on town; and Ingram was mentioning a Georgiana Reed of the same place, who was much admired for her beauty, a season or two ago, in London.'

'John Reed is dead, too, sir: he ruined himself and half-ruined his family, and is supposed to have committed suicide. The news so shocked his mother that it brought on an apoplectic attack.'

'And what good can you do her? Nonsense, Jane! I would never think of running a hundred miles to see an old lady who will, perhaps, be dead before you reach her: besides, you say she cast you off.'

'Yes, sir, but that is long ago; and when her circumstances were very different: I could not be easy to neglect her wishes now.'

'How long will you stay?'

'As short a time as possible, sir.'

'Promise me only to stay a week——'

'I had better not pass my word: I might be obliged to break it.'

'At all events you *will* come back: you will not be induced under any pretext to take up a permanent residence with her.'

'Oh, no! I shall certainly return if all be well.'

'And who goes with you? You don't travel a hundred miles alone.'

'No, sir, she has sent her coachman.'

'A person to be trusted?'

'Yes, sir, he has lived ten years in the family.'

Mr. Rochester meditated. 'When do you wish to go?'

'Early to-morrow morning, sir.'

'Well, you must have some money; you can't travel without money, and I daresay you have not much: I have given you no salary yet. How much have you in the world, Jane?' he asked, smiling.

I drew out my purse; a meagre thing it was. 'Five shillings, sir.' He took the purse, poured the hoard into his palm and chuckled over it as if its scantiness pleased him. Soon he produced his pocket-book: 'Here,' said he, offering me a note: it was fifty pounds, and he owed me but fifteen. I told him I had no change.

'I don't want change: you know that. Take your wages.'

I declined accepting more than was my due. He scowled at first; then, as if recollecting something, he said:—'Right, right! Better not give you all now: you would, perhaps, stay away three months if you had fifty pounds. There are ten: is it not plenty?'

'Yes, sir, but now you owe me five.'

'Come back for it then: I am your banker for forty pounds.'

'Mr. Rochester, I may as well mention another matter of business to you while I have the opportunity.'

'Matter of business? I'm curious to hear it.'

'You have as good as informed me, sir, that you are going shortly to be married?'

'Yes: what then?'

'In that case, sir, Adèle ought to go to school: I am sure you will perceive the necessity of it.'

'To get her out of my bride's way; who might otherwise walk over her rather too emphatically. There's sense in the suggestion; not a doubt of it: Adèle, as you say, must go to school; and you, of course, must march straight to—the devil?'

'I hope not, sir: but I must seek another situation somewhere.'

'In course!' he exclaimed, with a twang of voice and a distortion of features equally fantastic and ludicrous. He looked at me some minutes.

'And old Madam Reed, or the Misses, her daughters, will be solicited by you to seek a place, I suppose?'

'No, sir; I am not on such terms with my relatives as would justify me in asking favours of them—but I shall advertise.'

'You shall walk up the pyramids of Egypt!' he growled. 'At your peril you advertise! I wish I had only offered you a sovereign instead of ten pounds. Give me back nine pounds, Jane; I've a use for it.'

'And so have I, sir,' I returned, putting my hands and my purse behind me. 'I could not spare the money on any account.'

'Little niggard!' said he, 'refusing me a pecuniary request! Give me five pounds, Jane.'

'Not five shillings, sir; nor five pence.'

'Just let me look at the cash.'

'No, sir; you are not to be trusted.'

'Jane!'

'Sir?'

'Promise me one thing.'

'I'll promise you anything, sir, that I think I am likely to perform.'

'Not to advertise: and to trust this quest of a situation to me. I'll find you one in time.'

'I shall be glad so to do, sir, if you, in your turn, will promise that I and Adèle shall be both safe out of the house before your bride enters it.'

'Very well! very well! I'll pledge my word on it. You go to-morrow, then?'

'Yes, sir; early.'

'Shall you come down to the drawing-room after dinner?'

'No, sir, I must prepare for the journey.'

'Then you and I must bid good-bye for a little while?'

'I suppose so, sir.'

'And how do people perform that ceremony of parting, Jane? Teach me; I'm not quite up to it.'

'They say, Farewell; or any other form they prefer.'

'Then say it.'

'Farewell, Mr. Rochester, for the present.'

'What must I say?'

'The same, if you like, sir.'

'Farewell, Miss Eyre, for the present: is that all?'

'Yes.'

'It seems stingy, to my notions, and dry and unfriendly. I should like something else: a little addition to the rite. If one shook hands, for instance; but no—that would not content me either. So you'll do no more than say Farewell, Jane?'

'It is enough, sir: as much good will may be conveyed in one hearty word as in many.'

'Very likely; but it is blank and cool—"farewell."'

'How long is he going to stand with his back against that door?' I asked myself; 'I want to commence my packing.' The dinner-bell rang, and suddenly away he bolted, without another syllable: I saw him no

more during the day, and was off before he had risen in the morning.

I reached the lodge at Gateshead about five o'clock in the afternoon of the first of May: I stepped in there before going up to the hall. It was very clean and neat: the ornamental windows were hung with little white curtains; the floor was spotless; the grate and fire-irons were burnished bright, and the fire burnt clear. Bessie sat on the hearth nursing her last-born, and Robert and his sister played quietly in a corner.

'Bless you!—I knew you would come!' exclaimed Mrs. Leaven, as I entered.

'Yes, Bessie,' said I, after I had kissed her; 'and I trust I am not too late. How is Mrs. Reed?—Alive still, I hope.'

'Yes, she is alive; and more sensible and collected than she was. The doctor says she may linger a week or two yet; but he hardly thinks she will finally recover.'

'Has she mentioned me lately?'

'She was talking of you only this morning, and wishing you would come: but she is sleeping now; or was ten minutes ago, when I was up at the house. She generally lies in a kind of lethargy all the afternoon, and wakes up about six or seven. Will you rest yourself here an hour, miss, and then I will go up with you?'

Robert here entered, and Bessie laid her sleeping child in the cradle and went to welcome him: afterwards she insisted on my taking off my bonnet and having some tea; for she said I looked pale and tired. I was glad to accept her hospitality; and I submitted to be relieved of my travelling garb just as passively as I used to let her undress me when a child.

Old times crowded fast back on me as I watched her bustling about—setting out the tea-tray with her best china, cutting bread-and-butter, toasting a tea-cake, and, between whiles, giving little Robert or Jane an occasional tap or push, just as she used to give me in former days. Bessie had retained her quick temper as well as her light foot and good looks.

Tea ready, I was going to approach the table; but she desired me to sit still, quite in her old, peremptory tones. I must be served at the fireside, she said; and she placed before me a little round stand with my cup and a plate of toast, absolutely as she used to accommodate me with some privately purloined dainty on a nursery chair: and I smiled and obeyed her as in bygone days.

She wanted to know if I was happy at Thornfield Hall, and what sort of a person the mistress was; and when I told her there was only a master, whether he was a nice gentleman, and if I liked him. I told her he was rather an ugly man, but quite a gentleman; and that he treated me kindly, and I was content. Then I went on to describe to her the gay company that had lately been staying at the house: and to these

details Bessie listened with interest: they were precisely of the kind she relished.

In such conversation an hour was soon gone: Bessie restored to me my bonnet, &c., and, accompanied by her, I quitted the lodge for the hall. It was also accompanied by her that I had, nearly nine years ago, walked down the path I was now ascending. On a dark, misty, raw morning in January, I had left a hostile roof with a desperate and embittered heart—a sense of outlawry and almost of reprobation—to seek the chilly harbourage of Lowood: that bourne so far away and unexplored. The same hostile roof now again rose before me: my prospects were doubtful yet; and I had yet an aching heart. I still felt as a wanderer on the face of the earth; but I experienced firmer trust in myself and my own powers, and less withering dread of oppression. The gaping wound of my wrongs, too, was now quite healed; and the flame of resentment extinguished.

'You shall go into the breakfast-room first,' said Bessie, as she preceded me through the hall; 'the young ladies will be there.'

In another moment I was within that apartment. There was every article of furniture looking just as it did on the morning I was first introduced to Mr. Brocklehurst: the very rug he had stood upon still covered the hearth. Glancing at the book-cases, I thought I could distinguish the two volumes of '*Bewick's British Birds*' occupying their old place on the third shelf, and '*Gulliver's Travels*' and the '*Arabian Nights*' ranged just above. The inanimate objects were not changed: but the living things had altered past recognition.

Two young ladies appeared before me; one very tall, almost as tall as Miss Ingram,—very thin too, with a sallow face and severe mien. There was something ascetic in her look, which was augmented by the extreme plainness of a straight-skirted, black stuff dress, a starched linen collar, hair combed away from the temples, and the nun-like ornament of a string of ebony beads and a crucifix. This I felt sure was Eliza, though I could trace little resemblance to her former self in that elongated and colourless visage.

The other was as certainly Georgiana: but not the Georgiana I remembered—the slim and fairy-like girl of eleven. This was a full-blown, very plump damsel, fair as wax-work; with handsome and regular features, languishing blue eyes, and ringleted yellow hair. The hue of her dress was black too; but its fashion was so different from her sister's—so much more flowing and becoming—it looked as stylish as the other's looked puritanical.

In each of the sisters there was one trait of the mother—and only one: the thin and pallid elder daughter had her parent's Cairngorm¹ eye: the blooming and luxuriant younger girl had her contour of jaw

1. A precious yellow or smoky brown stone, used in brooches.

and chin,—perhaps a little softened, but still imparting an indescribable hardness to the countenance, otherwise so voluptuous and buxom.

Both ladies, as I advanced, rose to welcome me, and both addressed me by the name of ‘Miss Eyre.’ Eliza’s greeting was delivered in a short, abrupt voice, without a smile; and then she sat down again, fixed her eyes on the fire, and seemed to forget me. Georgiana added to her ‘How d’ye do?’ several common-places about my journey, the weather and so on, uttered in rather a drawing tone: and accompanied by sundry side-glances that measured me from head to foot—now traversing the folds of my drab merino pelisse, and now lingering on the plain trimming of my cottage bonnet. Young ladies have a remarkable way of letting you know that they think you a ‘quiz’² without actually saying the words. A certain superciliousness of look, coolness of manner, nonchalance of tone, express fully their sentiments on the point, without committing them by any positive rudeness in word or deed.

A sneer, however, whether covert or open, had now no longer that power over me it once possessed: as I sat between my cousins, I was surprised to find how easy I felt under the total neglect of the one and the semi-sarcastic attentions of the other—Eliza did not mortify, nor Georgiana ruffle me. The fact was, I had other things to think about; within the last few months feelings had been stirred in me so much more potent than any they could raise—pains and pleasures so much more acute and exquisite had been excited, than any it was in their power to inflict or bestow—that their airs gave me no concern either for good or bad.

‘How is Mrs. Reed?’ I asked soon, looking calmly at Georgiana; who thought fit to bridle at the direct address, as if it were an unexpected liberty.

‘Mrs. Reed? Ah! mama you mean; she is extremely poorly: I doubt if you can see her to-night.’

‘If,’ said I, ‘you would just step upstairs and tell her I am come, I should be much obliged to you.’

Georgiana almost started, and she opened her blue eyes wild and wide. ‘I know she had a particular wish to see me,’ I added, ‘and I would not defer attending to her desire longer than is absolutely necessary.’

‘Mama dislikes being disturbed in an evening,’ remarked Eliza. I soon rose, quietly took off my bonnet and gloves, uninvited, and said I would just step out to Bessie—who was, I dared say, in the kitchen—and ask her to ascertain whether Mrs. Reed was disposed to receive me or not to-night. I went, and having found Bessie and despatched her on my errand, I proceeded to take further measures. It had heretofore been my habit always to shrink from arrogance: received as I had been

2. Unfashionable.

to-day, I should, a year ago, have resolved to quit Gateshead the very next morning; now, it was disclosed to me all at once, that that would be a foolish plan. I had taken a journey of a hundred miles to see my aunt, and I must stay with her till she was better—or dead: as to her daughters' pride or folly, I must put it on one side; make myself independent of it. So I addressed the house-keeper; asked her to show me a room, told her I should probably be a visitor here for a week or two, had my trunk conveyed to my chamber, and followed it thither myself: I met Bessie on the landing.

'Missis is awake,' said she; 'I have told her you are here: come and let us see if she will know you.'

I did not need to be guided to the well-known room: to which I had so often been summoned for chastisement or reprimand in former days. I hastened before Bessie, I softly opened the door: a shaded light stood on the table, for it was now getting dark. There was the great four-post bed with amber hangings as of old: there the toilet-table, the arm-chair, and the foot-stool: at which I had a hundred times been sentenced to kneel, to ask pardon for offences, by me, uncommitted. I looked into a certain corner near, half-expecting to see the slim outline of a once-dreaded switch; which used to lurk there, waiting to leap out imp-like and lace my quivering palm or shrinking neck. I approached the bed; I opened the curtains and leant over the high-piled pillows.

Well did I remember Mrs. Reed's face, and I eagerly sought the familiar image. It is a happy thing that time quells the longings of vengeance, and hushes the promptings of rage and aversion: I had left this woman in bitterness and hate, and I came back to her now with no other emotion than a sort of ruth for her great sufferings, and a strong yearning to forget and forgive all injuries—to be reconciled and clasp hands in amity.

The well-known face was there: stern, relentless as ever—there was that peculiar eye which nothing could melt; and the somewhat raised, imperious, despotic eyebrow. How often had it lowered on me menace and hate! and how the recollection of childhood's terrors and sorrows revived as I traced its harsh line now! And yet I stooped down and kissed her: she looked at me.

'Is this Jane Eyre?' she said.

'Yes, aunt Reed. How are you, dear aunt?'

I had once vowed that I would never call her aunt again: I thought it no sin to forget and break that vow now. My fingers had fastened on her hand which lay outside the sheet: had she pressed mine kindly, I should at that moment have experienced true pleasure. But unimpressionable natures are not so soon softened, nor are natural antipathies so readily eradicated: Mrs. Reed took her hand away, and, turning her face rather from me, she remarked that the night was warm. Again she

regarded me, so icily, I felt at once that her opinion of me—her feeling towards me—was unchanged, and unchangeable. I knew by her stony eye—opaque to tenderness, indissoluble to tears—that she was resolved to consider me bad to the last; because to believe me good, would give her no generous pleasure: only a sense of mortification.

I felt pain, and then I felt ire; and then I felt a determination to subdue her—to be her mistress in spite both of her nature and her will. My tears had risen, just as in childhood: I ordered them back to their source. I brought a chair to the bed-head: I sat down and leaned over the pillow.

'You sent for me,' I said, 'and I am here; and it is my intention to stay till I see how you get on.'

'Oh, of course! You have seen my daughters?'

'Yes.'

'Well, you may tell them I wish you to stay till I can talk some things over with you I have on my mind: to-night it is too late, and I have a difficulty in recalling them. But there was something I wished to say—let me see—'

The wandering look and changed utterance told what wreck had taken place in her once-vigorous frame. Turning restlessly, she drew the bed-clothes round her; my elbow, resting on a corner of the quilt, fixed it down: she was at once irritated.

'Sit up!' said she; 'don't annoy me with holding the clothes fast—are you Jane Eyre?'

'I am Jane Eyre.'

'I have had more trouble with that child than any one would believe. Such a burden to be left on my hands—and so much annoyance as she caused me, daily and hourly, with her incomprehensible disposition, and her sudden starts of temper, and her continual, unnatural watchings of one's movements! I declare she talked to me once like something mad, or like a fiend—no child ever spoke or looked as she did; I was glad to get her away from the house. What did they do with her at Lowood? The fever broke out there, and many of the pupils died. She, however, did not die: but I said she did—I wish she had died!'

'A strange wish, Mrs. Reed: why do you hate her so?'

'I had a dislike to her mother always; for she was my husband's only sister, and a great favourite with him: he opposed the family's disowning her when she made her low marriage; and when news came of her death, he wept like a simpleton. He would send for the baby; though I entreated him rather to put it out to nurse and pay for its maintenance. I hated it the first time I set my eyes on it—a sickly, whining, pining thing! It would wail in its cradle all night long—not screaming heartily like any other child, but whimpering and moaning. Reed pitied it; and he used to nurse it and notice it as if it had been his own: more, indeed, than he ever noticed his own at that age. He would try to make

my children friendly to the little beggar: the darlings could not bear it, and he was angry with them when they showed their dislike. In his last illness, he had it brought continually to his bedside; and but an hour before he died, he bound me by vow to keep the creature. I would as soon have been charged with a pauper brat out of a workhouse: but he was weak, naturally weak. John does not at all resemble his father, and I am glad of it: John is like me and like my brothers—he is quite a Gibson. Oh, I wish he would cease tormenting me with letters for money! I have no more money to give him: we are getting poor. I must send away half the servants and shut up part of the house; or let it off. I can never submit to do that—yet how are we to get on? Two-thirds of my income goes in paying the interest of mortgages. John gambles dreadfully, and always loses—poor boy! He is beset by sharpers: John is sunk and degraded—his look is frightful—I feel ashamed for him when I see him.'

She was getting much excited. 'I think I had better leave her now,' said I to Bessie, who stood on the other side of the bed.

'Perhaps you had, miss: but she often talks in this way towards night—in the morning she is calmer.'

I rose. 'Stop!' exclaimed Mrs. Reed. 'There is another thing I wished to say. He threatens me—he continually threatens me with his own death, or mine: and I dream sometimes that I see him laid out with a great wound in his throat, or with a swollen and blackened face. I am come to a strange pass: I have heavy troubles. What is to be done? How is the money to be had?'

Bessie now endeavoured to persuade her to take a sedative draught: she succeeded with difficulty. Soon after, Mrs. Reed grew more composed, and sank into a dozing state. I then left her.

More than ten days elapsed before I had again any conversation with her. She continued either delirious or lethargic; and the doctor forbade every thing which could painfully excite her. Meantime, I got on as well as I could with Georgiana and Eliza. They were very cold, indeed, at first. Eliza would sit half the day sewing, reading, or writing, and scarcely utter a word either to me or her sister. Georgiana would chatter nonsense to her canary bird by the hour, and take no notice of me. But I was determined not to seem at a loss for occupation or amusement: I had brought my drawing materials with me, and they served me for both.

Provided with a case of pencils, and some sheets of paper, I used to take a seat apart from them, near the window, and busy myself in sketching fancy vignettes, representing any scene that happened momentarily to shape itself in the ever-shifting kaleidoscope of imagination: a glimpse of sea between two rocks; the rising moon, and a ship crossing its disk; a group of reeds and water-flags, and a naiad's head crowned with lotus-flowers, rising out of them; an elf sitting in a

hedge-sparrow's nest, under a wreath of hawthorn-bloom.

One morning I fell to sketching a face: what sort of a face it was to be, I did not care or know. I took a soft black pencil, gave it a broad point, and worked away. Soon I had traced on the paper a broad and prominent forehead, and a square lower outline of visage: that contour gave me pleasure; my fingers proceeded actively to fill it with features. Strongly-marked horizontal eyebrows must be traced under that brow; then followed, naturally, a well-defined nose, with a straight ridge and full nostrils; then a flexible-looking mouth, by no means narrow; then a firm chin with a decided cleft down the middle of it: of course, some black whiskers were wanted, and some jetty hair, tufted on the temples, and waved above the forehead. Now for the eyes: I had left them to the last, because they required the most careful working. I drew them large; I shaped them well: the eyelashes I traced long and sombre; the irids lustrous and large. 'Good! but not quite the thing,' I thought, as I surveyed the effect: 'They want more force and spirit;' and I wrought the shades blacker, that the lights might flash more brilliantly—a happy touch or two secured success. There, I had a friend's face under my gaze; and what did it signify that those young ladies turned their backs on me? I looked at it; I smiled at the speaking likeness: I was absorbed and content.

'Is that a portrait of some one you know?' asked Eliza, who had approached me unnoticed. I responded that it was merely a fancy head, and hurried it beneath the other sheets. Of course, I lied: it was, in fact, a very faithful representation of Mr. Rochester. But what was that to her, or to any one but myself? Georgiana also advanced to look. The other drawings pleased her much, but she called that 'an ugly man.' They both seemed surprised at my skill. I offered to sketch their portraits; and each, in turn, sat for a pencil outline. Then Georgiana produced her album. I promised to contribute a water-colour drawing: this put her at once into good humour. She proposed a walk in the grounds. Before we had been out two hours, we were deep in a confidential conversation: she had favoured me with a description of the brilliant winter she had spent in London two seasons ago—of the admiration she had there excited—the attention she had received: and I even got hints of the titled conquest she had made. In the course of the afternoon and evening these hints were enlarged on: various soft conversations were reported, and sentimental scenes represented; and, in short, a volume of a novel of fashionable life was that day improvised by her for my benefit. The communications were renewed from day to day: they always ran on the same theme—herself, her loves, and woes. It was strange she never once adverted either to her mother's illness, or her brother's death, or the present gloomy state of the family prospects. Her mind seemed wholly taken up with reminiscences of past gaiety, and aspirations after dissipations to come. She passed about

five minutes each day in her mother's sick-room and no more.

Eliza still spoke little: she had evidently no time to talk. I never saw a busier person than she seemed to be: yet it was difficult to say what she did: or rather, to discover any result of her diligence. She had an alarum to call her up early. I know not how she occupied herself before breakfast, but after that meal she divided her time into regular portions; and each hour had its allotted task. Three times a day she studied a little book, which I found, on inspection, was a Common Prayer-book. I asked her once what was the great attraction of that volume, and she said 'the Rubric.'³ Three hours she gave to stitching, with gold thread, the border of a square crimson cloth, almost large enough for a carpet. In answer to my inquiries after the use of this article, she informed me it was a covering for the altar of a new church lately erected near Gateshead. Two hours she devoted to her diary; two to working by herself in the kitchen-garden; and one to the regulation of her accounts. She seemed to want no company; no conversation. I believe she was happy in her way: this routine sufficed to her; and nothing annoyed her so much as the occurrence of any incident which forced her to vary its clock-work regularity.

She told me one evening, when more disposed to be communicative than usual, that John's conduct, and the threatened ruin of the family, had been a source of profound affliction to her: but she had now, she said, settled her mind, and formed her resolution. Her own fortune she had taken care to secure; and when her mother died,—and it was wholly improbable, she tranquilly remarked, that she should either recover or linger long,—she would execute a long-cherished project: seek a retirement where punctual habits would be permanently secured from disturbance, and place safe barriers between herself and a frivolous world. I asked if Georgiana would accompany her.

'Of course not. Georgiana and she had nothing in common: they never had had. She would not be burdened with her society for any consideration. Georgiana should take her own course; and she, Eliza, would take hers.'

Georgiana, when not unburdening her heart to me, spent most of her time in lying on the sofa, fretting about the dulness of the house, and wishing over and over again that her aunt Gibson would send her an invitation up to town. 'It would be so much better,' she said, 'if she could only get out of the way for a month or two, till all was over.' I did not ask what she meant by 'all being over,' but I suppose she referred to the expected decease of her mother and the gloomy sequel of funeral rites. Eliza generally took no more notice of her sister's indolence and complaints than if no such murmuring, lounging object had been before her. One day, however, as she put away her account book,

3. The rules for religious services.

and unfolded her embroidery, she suddenly took her up thus:—‘Georgiana, a more vain and absurd animal than you, was certainly never allowed to cumber the earth. You had no right to be born: for you make no use of life. Instead of living for, in, and with yourself, as a reasonable being ought, you seek only to fasten your feebleness on some other person’s strength: if no one can be found willing to burden her or himself with such a fat, weak, puffy, useless thing, you cry out that you are ill-treated, neglected, miserable. Then, too, existence for you must be a scene of continual change and excitement, or else the world is a dungeon: you must be admired, you must be courted, you must be flattered—you must have music, dancing, and society—or you languish, you die away. Have you no sense to devise a system which will make you independent of all efforts, and all wills, but your own? Take one day; share it into sections; to each section apportion its task: leave no stray unemployed quarters of an hour, ten minutes, five minutes, include all; do each piece of business in its turn with method, with rigid regularity. The day will close almost before you are aware it has begun; and you are indebted to no one for helping you to get rid of one vacant moment; you have had to seek no one’s company, conversation, sympathy, forbearance: you have lived, in short, as an independent being ought to do. Take this advice: the first and last I shall offer you; then you will not want me or any one else, happen what may. Neglect it—go on as heretofore, craving, whining, and idling—and suffer the results of your idiocy, however bad and insufferable they may be. I tell you this plainly; and listen: for though I shall no more repeat what I am now about to say, I shall steadily act on it. After my mother’s death, I wash my hands of you: from the day her coffin is carried to the vault in Gateshead Church, you and I will be as separate as if we had never known each other. You need not think that because we chanced to be born of the same parents, I shall suffer you to fasten me down by even the feeblest claim; I can tell you this—if the whole human race, ourselves excepted, were swept away, and we two stood alone on the earth, I would leave you in the old world, and betake myself to the new.’

She closed her lips.

‘You might have spared yourself the trouble of delivering that tirade,’ answered Georgiana. ‘Everybody knows you are the most selfish, heartless creature in existence: and I know your spiteful hatred towards me; I have had a specimen of it before in the trick you played me about Lord Edwin Vere: you could not bear me to be raised above you, to have a title, to be received into circles where you dare not show your face, and so you acted the spy and informer, and ruined my prospects for ever.’ Georgiana took out her handkerchief and blew her nose for an hour afterwards; Eliza sat cold, impassible, and assiduously industrious.

True, generous feeling is made small account of by some: but here were two natures rendered, the one intolerably acrid, the other despicably savourless for the want of it. Feeling without judgment is a washy draught indeed; but judgment untempered by feeling is too bitter and husky a morsel for human deglutition.

It was a wet and windy afternoon: Georgiana had fallen asleep on the sofa over the perusal of a novel; Eliza was gone to attend a saint's-day service at the new church—for in matters of religion she was a rigid formalist: no weather ever prevented the punctual discharge of what she considered her devotional duties: fair or foul, she went to church thrice every Sunday, and as often on week-days as there were prayers.

I bethought myself to go upstairs and see how the dying woman sped, who lay there almost unheeded: the very servants paid her but a remittent attention: the hired nurse, being little looked after, would slip out of the room whenever she could. Bessie was faithful; but she had her own family to mind, and could only come occasionally to the hall. I found the sick-room unwatched, as I had expected: no nurse was there; the patient lay still, and seemingly lethargic; her livid face sunk in the pillows: the fire was dying in the grate. I renewed the fuel, rearranged the bedclothes, gazed awhile on her who could not now gaze on me, and then I moved away to the window.

The rain beat strongly against the panes, the wind blew tempestuously: ‘One lies there,’ I thought, ‘who will soon be beyond the war of earthly elements. Whither will that spirit—now struggling to quit its material tenement—flit when at length released?’

In pondering the great mystery, I thought of Helen Burns, recalled her dying words—her faith—her doctrine of equality of disembodied souls. I was still listening in thought to her well-remembered tones—still picturing her pale and spiritual aspect, her wasted face and sublime gaze, as she lay on her placid deathbed, and whispered her longing to be restored to her divine Father’s bosom—when a feeble voice murmured from the couch behind: ‘Who is that?’

I knew Mrs. Reed had not spoken for days: was she reviving? I went up to her.

‘It is I, aunt Reed.’

‘Who—I?’ was her answer. ‘Who are you?’ looking at me with surprise and a sort of alarm, but still not wildly. ‘You are quite a stranger to me—where is Bessie?’

‘She is at the lodge, aunt.’

‘Aunt!’ she repeated. ‘Who calls me aunt? You are not one of the Gibsons; and yet I know you—that face, and the eyes and forehead are quite familiar to me: you are like—why you are like Jane Eyre!’

I said nothing: I was afraid of occasioning some shock by declaring my identity.

'Yet,' said she, 'I am afraid it is a mistake: my thoughts deceive me. I wished to see Jane Eyre, and I fancy a likeness where none exists: besides, in eight years she must be so changed.'

I now gently assured her that I was the person she supposed and desired me to be: and seeing that I was understood, and that her senses were quite collected, I explained how Bessie had sent her husband to fetch me from Thornfield.

'I am very ill, I know,' she said ere long. 'I was trying to turn myself a few minutes since, and find I cannot move a limb. It is as well I should ease my mind before I die: what we think little of in health, burdens us at such an hour as the present is to me. Is the nurse here? or is there no one in the room but you?'

I assured her we were alone.

'Well, I have twice done you a wrong which I regret now. One was in breaking the promise which I gave my husband to bring you up as my own child; the other——' she stopped. 'After all it is of no great importance, perhaps,' she murmured to herself: 'and then I may get better; and to humble myself so to her is painful.'

She made an effort to alter her position, but failed: her face changed; she seemed to experience some inward sensation—the precursor, perhaps, of the last pang.

'Well: I must get it over. Eternity is before me: I had better tell her.—Go to my dressing-case, open it, and take out a letter you will see there.'

I obeyed her directions.

'Read the letter,' she said.

It was short and thus conceived:

'Madam,—

'Will you have the goodness to send me the address of my niece, Jane Eyre, and to tell me how she is: it is my intention to write shortly and desire her to come to me at Madeira. Providence has blessed my endeavours to secure a competency; and as I am unmarried and childless, I wish to adopt her during my life, and bequeath her at my death whatever I may have to leave.'

'I am, Madam, &c. &c.
'JOHN EYRE, Madeira.'

It was dated three years back.

'Why did I never hear of this?' I asked.

'Because I disliked you too fixedly and thoroughly ever to lend a hand in lifting you to prosperity. I could not forget your conduct to me, Jane—the fury with which you once turned on me; the tone in which you declared you abhorred me the worst of anybody in the world;

the unchildlike look and voice with which you affirmed that the very thought of me made you sick, and asserted that I had treated you with miserable cruelty. I could not forget my own sensations when you thus started up and poured out the venom of your mind: I felt fear, as if an animal that I had struck or pushed had looked up at me with human eyes and cursed me in a man's voice.—Bring me some water! Oh, make haste!

'Dear Mrs. Reed,' said I, as I offered her the draught she required, 'think no more of all this, let it pass away from your mind. Forgive me for my passionate language: I was a child then; eight, nine years have passed since that day.'

She heeded nothing of what I said; but when she had tasted the water and drawn breath, she went on thus:—'I tell you I could not forget it; and I took my revenge: for you to be adopted by your uncle, and placed in a state of ease and comfort, was what I could not endure. I wrote to him; I said I was sorry for his disappointment, but Jane Eyre was dead: she had died of typhus fever at Lowood. Now act as you please: write and contradict my assertion—expose my falsehood as soon as you like. You were born, I think, to be my torment: my last hour is racked by the recollection of a deed which, but for you, I should never have been tempted to commit.'

'If you could but be persuaded to think no more of it, aunt, and to regard me with kindness and forgiveness'—

'You have a very bad disposition,' said she, 'and one to this day I feel it impossible to understand: how for nine years you could be patient and quiescent under any treatment, and in the tenth break out all fire and violence, I can never comprehend.'

'My disposition is not so bad as you think: I am passionate, but not vindictive. Many a time, as a little child, I should have been glad to love you if you would have let me; and I long earnestly to be reconciled to you now: kiss me, aunt.'

I approached my cheek to her lips: she would not touch it. She said I oppressed her by leaning over the bed; and again demanded water. As I laid her down—for I raised her and supported her on my arm while she drank—I covered her ice-cold and clammy hand with mine: the feeble fingers shrank from my touch—the glazing eyes shunned my gaze.

'Love me, then, or hate me, as you will,' I said at last; 'you have my full and free forgiveness: ask now for God's; and be at peace.'

Poor, suffering woman! it was too late for her to make now the effort to change her habitual frame of mind: living, she had ever hated me—dying, she must hate me still.

The nurse now entered, and Bessie followed. I yet lingered half an hour longer, hoping to see some sign of amity: but she gave none. She was fast relapsing into stupor; nor did her mind again rally: at twelve

o'clock that night she died. I was not present to close her eyes; nor were either of her daughters. They came to tell us the next morning that all was over. She was by that time laid out. Eliza and I went to look at her: Georgiana, who had burst out into loud weeping, said she dared not go. There was stretched Sarah Reed's once robust and active frame, rigid and still: her eye of flint was covered with its cold lid; her brow and strong traits wore yet the impress of her inexorable soul. A strange and solemn object was that corpse to me. I gazed on it with gloom and pain: nothing soft, nothing sweet, nothing pitying, or hopeful, or subduing, did it inspire; only a grating anguish for *her* woes—not *my* loss—and a sombre tearless dismay at the fearfulness of death in such a form.

Eliza surveyed her parent calmly. After a silence of some minutes she observed, 'With her constitution she should have lived to a good old age: her life was shortened by trouble.' And then a spasm constricted her mouth for an instant: as it passed away she turned and left the room, and so did I. Neither of us had dropped a tear.

Chapter XXII

Mr. Rochester had given me but one week's leave of absence: yet a month elapsed before I quitted Gateshead. I wished to leave immediately after the funeral; but Georgiana entreated me to stay till she could get off to London: whither she was now at last invited by her uncle, Mr. Gibson; who had come down to direct his sister's interment and settle the family affairs. Georgiana said she dreaded being left alone with Eliza; from her she got neither sympathy in her dejection, support in her fears, nor aid in her preparations; so I bore with her feeble-minded quailings, and selfish lamentations, as well as I could, and did my best in sewing for her, and packing her dresses. It is true that while I worked she would idle; and I thought to myself, 'If you and I were destined to live always together, cousin, we would commence matters on a different footing. I should not settle tamely down into being the forbearing party; I should assign you your share of labour, and compel you to accomplish it, or else it should be left undone: I should insist, also, on your keeping some of those drawling, half-insincere complaints hushed in your own breast. It is only because our connection happens to be very transitory, and comes at a peculiarly mournful season, that I consent thus to render it so patient and compliant on my part.'

At last I saw Georgiana off; but now it was Eliza's turn to request me to stay another week. Her plans required all her time and attention, she said: she was about to depart for some unknown bourne; and all day long she stayed in her own room, her door bolted within, filling trunks, emptying drawers, burning papers, and holding no communi-

cation with any one. She wished me to look after the house, to see callers, and answer notes of condolence.

One morning she told me I was at liberty. 'And,' she added, 'I am obliged to you for your valuable services and discreet conduct! There is some difference between living with such a one as you, and with Georgiana: you perform your own part in life, and burden no one. To-morrow,' she continued, 'I set out for the Continent. I shall take up my abode in a religious house near Lisle—a nunnery you would call it: there I shall be quiet and unmolested. I shall devote myself for a time to the examination of the Roman Catholic dogmas, and to a careful study of the workings of their system; if I find it to be, as I half suspect it is, the one best calculated to ensure the doing of all things decently and in order, I shall embrace the tenets of Rome and probably take the veil.'

I neither expressed surprise at this resolution nor attempted to dissuade her from it. 'The vocation will fit you to a hair,' I thought: 'much good may it do you!'

When we parted, she said: 'Good-bye, cousin Jane Eyre; I wish you well: you have some sense.'

I then returned: 'You are not without sense, cousin Eliza; but what you have I suppose in another year will be walled up alive in a French convent. However, it is not my business, and so it suits you—I don't much care.'

'You are in the right,' said she: and with these words we each went our separate way. As I shall not have occasion to refer either to her or her sister again, I may as well mention here that Georgiana made an advantageous match with a wealthy worn-out man of fashion; and that Eliza actually took the veil, and is at this day superior of the convent where she passed the period of her novitiate: and which she endowed with her fortune.

How people feel when they are returning home from an absence, long or short, I did not know: I had never experienced the sensation. I had known what it was to come back to Gateshead when a child, after a long walk—to be scolded for looking cold or gloomy; and later, what it was to come back from church to Lowood—to long for a plenteous meal and a good fire, and to be unable to get either. Neither of these returnings were very pleasant or desirable: no magnet drew me to a given point, increasing in its strength of attraction the nearer I came. The return to Thornfield was yet to be tried.

My journey seemed tedious—very tedious: fifty miles one day, a night spent at an inn; fifty miles the next day. During the first twelve hours I thought of Mrs. Reed in her last moments: I saw her disfigured and discoloured face, and heard her strangely altered voice. I mused on the funeral day, the coffin, the hearse, the black train of tenants and servants—few was the number of relatives—the gaping vault, the

silent church, the solemn service. Then I thought of Eliza and Georgiana: I beheld one the cynosure of a ball-room, the other the inmate of a convent cell; and I dwelt on and analysed their separate peculiarities of person and character. The evening arrival at the great town of—scattered these thoughts; night gave them quite another turn: laid down on my traveller's bed, I left reminiscence for anticipation.

I was going back to Thornfield: but how long was I to stay there? Not long; of that I was sure. I had heard from Mrs. Fairfax in the interim of my absence: the party at the hall was dispersed; Mr. Rochester had left for London three weeks ago, but he was then expected to return in a fortnight. Mrs. Fairfax surmised that he was gone to make arrangements for his wedding, as he had talked of purchasing a new carriage: she said the idea of his marrying Miss Ingram still seemed strange to her; but from what everybody said, and from what she had herself seen, she could no longer doubt that the event would shortly take place. 'You would be strangely incredulous if you did doubt it,' was my mental comment. 'I don't doubt it.'

The question followed, 'Where was I to go?' I dreamt of Miss Ingram all the night: in a vivid morning dream I saw her closing the gates of Thornfield against me and pointing me out another road; and Mr. Rochester looked on with his arms folded—smiling sardonically, as it seemed, at both her and me.

I had not notified to Mrs. Fairfax the exact day of my return; for I did not wish either car or carriage to meet me at Millcote. I proposed to walk the distance quietly by myself; and very quietly, after leaving my box in the ostler's care, did I slip away from the George Inn, about six o'clock of a June evening, and take the old road to Thornfield: a road which lay chiefly through fields, and was now little frequented.

It was not a bright or splendid summer evening, though fair and soft: the haymakers were at work all along the road; and the sky, though far from cloudless, was such as promised well for the future: its blue—where blue was visible—was mild and settled, and its cloud strata high and thin. The west, too, was warm: no watery gleam chilled it—it seemed as if there was a fire lit, an altar burning behind its screen of marbled vapour, and out of apertures shone a golden redness.

I felt glad as the road shortened before me: so glad that I stopped once to ask myself what that joy meant: and to remind reason that it was not to my home I was going, or to a permanent resting-place, or to a place where fond friends looked out for me and waited my arrival. 'Mrs. Fairfax will smile you a calm welcome, to be sure,' said I; 'and little Adèle will clap her hands and jump to see you; but you know very well you are thinking of another than they; and that he is not thinking of you.'

But what is so headstrong as youth? What so blind as inexperience? These affirmed that it was pleasure enough to have the privilege of

again looking on Mr. Rochester, whether he looked on me or not; and they added—‘Hasten! hasten! be with him while you may: but a few more days or weeks, at most, and you are parted with him for ever!’ And then I strangled a new-born agony—a deformed thing which I could not persuade myself to own and rear—and ran on.

They are making hay, too, in Thornfield meadows: or, rather, the labourers are just quitting their work, and returning home with their rakes on their shoulders: now, at the hour I arrive. I have but a field or two to traverse, and then I shall cross the road and reach the gates. How full the hedges are of roses! But I have no time to gather any; I want to be at the house. I passed a tall briar, shooting leafy and flowery branches across the path; I see the narrow stile with stone steps; and I see—Mr. Rochester sitting there, a book and a pencil in his hand: he is writing.

Well, he is not a ghost; yet every nerve I have is unstrung: for a moment I am beyond my own mastery. What does it mean? I did not think I should tremble in this way when I saw him—or lose my voice or the power of motion in his presence. I will go back as soon as I can stir: I need not make an absolute fool of myself. I know another way to the house. It does not signify if I knew twenty ways; for he has seen me.

‘Hillo!’ he cries; and he puts up his book and his pencil. ‘There you are! Come on, if you please.’

I suppose I do come on; though in what fashion I know not: being scarcely cognisant of my movements, and solicitous only to appear calm; and, above all, to control the working muscles of my face—which I feel rebel insolently against my will, and struggle to express what I had resolved to conceal. But I have a veil—it is down: I may make shift yet to behave with decent composure.

‘And this is Jane Eyre? Are you coming from Millcote, and on foot? Yes—just one of your tricks: not to send for a carriage, and come clattering over the street and road like a common mortal, but to steal into the vicinage of your home along with twilight, just as if you were a dream or a shade. What the deuce have you done with yourself this last month?’

‘I have been with my aunt, sir, who is dead.’

‘A true Janian reply! Good angels be my guard! She comes from the other world—from the abode of people who are dead; and tells me so when she meets me alone here in the gloaming! If I dared, I’d touch you, to see if you are substance or shadow, you elf!—but I’d as soon offer to take hold of a blue *ignis fatuus* light in a marsh. Truant! truant!’ he added, when he had paused an instant. ‘Absent from me a whole month: and forgetting me quite, I’ll be sworn!’

I knew there would be pleasure in meeting my master again; even though broken by the fear that he was so soon to cease to be my master,

and by the knowledge that I was nothing to him: but there was ever in Mr. Rochester (so at least I thought) such a wealth of the power of communicating happiness, that to taste but of the crumbs he scattered to stray and stranger birds like me was to feast genially. His last words were balm: they seemed to imply that it imported something to him whether I forgot him or not. And he had spoken of Thornfield as my home—would that it were my home!

He did not leave the stile, and I hardly liked to ask to go by. I inquired soon if he had not been to London.

'Yes: I suppose you found that out by second-sight.'

'Mrs. Fairfax told me in a letter.'

'And did she inform you what I went to do?'

'Oh, yes, sir! Everybody knew your errand.'

'You must see the carriage, Jane, and tell me if you don't think it will suit Mrs. Rochester exactly; and whether she won't look like Queen Boadicea,¹ leaning back against those purple cushions. I wish, Jane, I were a trifle better adapted to match with her externally. Tell me now, fairy as you are,—can't you give me a charm, or a philter, or something of that sort, to make me a handsome man?'

'It would be past the power of magic, sir;' and, in thought, I added, 'A loving eye is all the charm needed: to such you are handsome enough; or rather, your sternness has a power beyond beauty.'

Mr. Rochester had sometimes read my unspoken thoughts with an acumen to me incomprehensible: in the present instance he took no notice of my abrupt vocal response; but he smiled at me with a certain smile he had of his own, and which he used but on rare occasions. He seemed to think it too good for common purposes: it was the real sunshine of feeling—he shed it over me now.

'Pass, Janet,' said he, making room for me to cross the stile: 'go up home, and stay your weary little wandering feet at a friend's threshold.'

All I had now to do was to obey him in silence: no need for me to colloquise further. I got over the stile without a word, and meant to leave him calmly. An impulse held me fast,—a force turned me around. I said—or something in me said for me, and in spite of me:—

'Thank you, Mr. Rochester, for your great kindness. I am strangely glad to get back again to you; and wherever you are is my home—my only home.'

I walked on so fast that even he could hardly have overtaken me had he tried. Little Adèle was half wild with delight when she saw me. Mrs. Fairfax received me with her usual plain friendliness. Leah smiled; and even Sophie bid me 'bon soir'² with glee. This was very pleasant: there is no happiness like that of being loved by your fellow-creatures, and feeling that your presence is an addition to their comfort.

1. Queen of the Iceni (d. 62 C.E.) who led a revolt against the Romans.

2. Good evening.

I, that evening, shut my eyes resolutely against the future: I stopped my ears against the voice that kept warning me of near separation and coming grief. When tea was over and Mrs. Fairfax had taken her knitting, and I had assumed a low seat near her, and Adèle, kneeling on the carpet, had nestled close up to me, and a sense of mutual affection seemed to surround us with a ring of golden peace, I uttered a silent prayer that we might not be parted far or soon; but when, as we thus sat, Mr. Rochester entered, unannounced, and looking at us, seemed to take pleasure in the spectacle of a group so amicable—when he said he supposed the old lady was all right now that she had got her adopted daughter back again, and added that he saw Adèle was ‘*prête à croque sa petite maman Anglaise*’³—I half ventured to hope that he would, even after his marriage, keep us together somewhere under the shelter of his protection, and not quite exiled from the sunshine of his presence.

A fortnight of dubious calm succeeded my return to Thornfield Hall. Nothing was said of the master’s marriage, and I saw no preparation going on for such an event. Almost every day I asked Mrs. Fairfax if she had yet heard anything decided: her answer was always in the negative. Once, she said, she had actually put the question to Mr. Rochester as to when he was going to bring his bride home; but he had answered her only by a joke, and one of his queer looks, and she could not tell what to make of him.

One thing specially surprised me, and that was, there were no journeys backward and forward, no visits to Ingram Park: to be sure it was twenty miles off, on the borders of another county; but what was that distance to an ardent lover? To so practised and indefatigable a horseman as Mr. Rochester it would be but a morning’s ride. I began to cherish hopes I had no right to conceive: that the match was broken off; that rumour had been mistaken; that one or both parties had changed their minds. I used to look at my master’s face to see if it were sad or fierce; but I could not remember the time when it had been so uniformly clear of clouds or evil feelings. If, in the moments I and my pupil spent with him, I lacked spirits and sank into inevitable dejection, he became even gay. Never had he called me more frequently to his presence; never been kinder to me when there—and, alas! never had I loved him so well.

Chapter XXIII

A splendid Midsummer shone over England: skies so pure, suns so radiant as were then seen in long succession, seldom favour, even sin-

3. Literally, ready to devour her little English mother.

gly, our wave-girt land. It was as if a band of Italian days had come from the South, like a flock of glorious passenger birds, and lighted to rest them on the cliffs of Albion. The hay was all got in; the fields round Thornfield were green and shorn; the roads white and baked; the trees were in their dark prime; hedge and wood, full-leaved and deeply tinted, contrasted well with the sunny hue of the cleared meadows between.

On Midsummer-eve, Adèle, weary with gathering wild strawberries in Hay Lane half the day, had gone to bed with the sun. I watched her drop asleep, and when I left her I sought the garden.

It was now the sweetest hour of the twenty-four:—‘Day its fervid fires had wasted,’¹ and dew fell cool on panting plain and scorched summit. Where the sun had gone down in simple state—pure of the pomp of clouds—spread a solemn purple, burning with the light of red jewel and furnace flame at one point, on one hill-peak, and extending high and wide, soft and still softer, over half heaven. The east had its own charm of fine, deep blue, and its own modest gem, a rising and solitary star: soon it would boast the moon; but she was yet beneath the horizon.

I walked a while on the pavement; but a subtle, well-known scent—that of a cigar—stole from some window; I saw the library casement open a handbreadth; I knew I might be watched thence; so I went apart into the orchard. No nook in the grounds more sheltered and more Eden-like; it was full of trees, it bloomed with flowers: a very high wall shut it out from the court, on one side; on the other, a beech avenue screened it from the lawn. At the bottom was a sunk fence; its sole separation from lonely fields; a winding walk, bordered with laurels and terminating in a giant horse-chestnut, circled at the base by a seat, led down to the fence. Here one could wander unseen. While such honey-dew fell, such silence reigned, such gloaming gathered, I felt as if I could haunt such shade for ever: but in threading the flower and fruit parterres at the upper part of the inclosure, enticed there by the light the now-rising moon casts on this more open quarter, my step is stayed—not by sound, not by sight, but once more by a warning fragrance.

Sweet briar and southernwood, jasmine, pink, and rose, have long been yielding their evening sacrifice of incense: this new scent is neither of shrub nor flower; it is—I know it well—it is Mr. Rochester’s cigar. I look round, and I listen. I see trees laden with ripening fruit. I hear a nightingale warbling in a wood half a mile off; no moving form is visible, no coming step audible; but that perfume increases: I must flee. I make for the wicket leading to the shrubbery, and I see Mr.

1. The line is from Thomas Campbell’s poem “The Turkish Lady.”

Rochester entering. I step aside into the ivy recess; he will not stay long: he will soon return whence he came, and if I sit still he will never see me.

But no—eventide is as pleasant to him as to me, and this antique garden as attractive; and he strolls on, now lifting the gooseberry tree branches to look at the fruit, large as plums, with which they are laden; now taking a ripe cherry from the wall; now stooping towards a knot of flowers, either to inhale their fragrance or to admire the dew-beads on their petals. A great moth goes humming by me; it alights on a plant at Mr. Rochester's foot: he sees it, and bends to examine it.

'Now he has his back towards me,' thought I, 'and he is occupied too; perhaps, if I walk softly, I can slip away unnoticed.'

I trod on an edging of turf that the crackle of the pebbly gravel might not betray me: he was standing among the beds at a yard or two distant from where I had to pass; the moth apparently engaged him. 'I shall get by very well,' I meditated. As I crossed his shadow, thrown long over the garden by the moon, not yet risen high, he said quietly without turning:—'Jane, come and look at this fellow.'

I had made no noise: he had not eyes behind—could his shadow feel? I started at first, and then I approached him.

'Look at his wings,' said he; 'he reminds me rather of a West Indian insect; one does not often see so large and gay a night-rover in England: there! he is flown.'

The moth roamed away. I was sheepishly retreating also; but Mr. Rochester followed me, and when we reached the wicket, he said:—'Turn back: on so lovely a night it is a shame to sit in the house; and surely no one can wish to go to bed while sunset is thus at meeting with moonrise.'

It is one of my faults that, though my tongue is sometimes prompt enough at an answer, there are times when it sadly fails me in framing an excuse; and always the lapse occurs at some crisis, when a facile word or plausible pretext is specially wanted to get me out of painful embarrassment. I did not like to walk at this hour alone with Mr. Rochester in the shadowy orchard; but I could not find a reason to allege for leaving him. I followed with lagging step, and thoughts busily bent on discovering a means of extrication; but he himself looked so composed, and so grave also, I became ashamed of feeling any confusion: the evil—if evil existent or prospective there was—seemed to lie with me only; his mind was unconscious and quiet.

'Jane,' he recommenced, as we entered the laurel walk, and slowly strayed down in the direction of the sunk fence and the horse-chestnut, 'Thornfield is a pleasant place in summer, is it not?'

'Yes, sir.'

'You must have become in some degree attached to the house,—

you, who have an eye for natural beauties, and a good deal of the organ of Adhesiveness?’

‘I am attached to it, indeed.’

‘And though I don’t comprehend how it is, I perceive you have acquired a degree of regard for that foolish little child, Adèle, too; and even for simple dame Fairfax?’

‘Yes, sir; in different ways, I have an affection for both.’

‘And would be sorry to part with them?’

‘Yes.’

‘Pity!’ he said, and sighed and paused. ‘It is always the way of events in this life,’ he continued presently: ‘no sooner have you got settled in a pleasant resting-place, than a voice calls out to you to rise and move on, for the hour of repose is expired.’

‘Must I move on, sir?’ I asked. ‘Must I leave Thornfield?’

‘I believe you must, Jane. I am sorry, Janet, but I believe indeed you must.’

This was a blow: but I did not let it prostrate me.

‘Well, sir, I shall be ready when the order to march comes.’

‘It is come now—I must give it to-night.’

‘Then you are going to be married, sir?’

‘Ex-act-ly—pre-cise-ly: with your usual acuteness, you have hit the nail straight on the head.’

‘Soon, sir?’

‘Very soon, my—that is, Miss Eyre: and you’ll remember, Jane, the first time I, or Rumour, plainly intimated to you that it was my intention to put my old bachelor’s neck into the sacred noose, to enter into the holy estate of matrimony—to take Miss Ingram to my bosom, in short (she’s an extensive armful: but that’s not to the point—one can’t have too much of such a very excellent thing as my beautiful Blanche): well, as I was saying—listen to me, Jane! You’re not turning your head to look after more moths, are you? That was only a lady-clock,² child, ‘flying away home.’ I wish to remind you that it was you who first said to me, with that discretion I respect in you—with that foresight, prudence, and humility which befit your responsible and dependent position—that in case I married Miss Ingram—both you and little Adèle had better trot forthwith. I pass over the sort of slur conveyed in this suggestion on the character of my beloved; indeed, when you are far away, Janet, I’ll try to forget it: I shall notice only its wisdom; which is such that I have made it my law of action. Adèle must go to school; and you, Miss Eyre, must get a new situation.’

‘Yes, sir, I will advertise immediately: and meantime, I suppose’——I

2. Ladybug.

was going to say, 'I suppose I may stay here till I find another shelter to betake myself to:' but I stopped, feeling it would not do to risk a long sentence, for my voice was not quite under command.

'In about a month I hope to be a bridegroom,' continued Mr. Rochester; 'and in the interim I shall myself look out for employment and an asylum for you.'

'Thank you, sir; I am sorry to give——'

'Oh, no need to apologise! I consider that when a dependent does her duty as well as you have done yours, she has a sort of claim upon her employer for any little assistance he can conveniently render her; indeed I have already, through my future mother-in-law, heard of a place that *I* think will suit: it is to undertake the education of the five daughters of Mrs. Dionysius O'Gall, of Bitternutt Lodge, Connaught, Ireland. You'll like Ireland, I think: they're such warm-hearted people there, they say.'

'It is a long way off, sir.'

'No matter—a girl of your sense will not object to the voyage or the distance.'

'Not the voyage, but the distance: and then the sea is a barrier——'

'From what, Jane?'

'From England and from Thornfield: and——'

'Well?'

'From you, sir.'

I said this almost involuntarily; and, with as little sanction of free will, my tears gushed out. I did not cry so as to be heard, however; I avoided sobbing. The thought of Mrs. O'Gall and Bitternutt Lodge struck cold to my heart; and colder the thought of all the brine and foam, destined, as it seemed, to rush between me and the master at whose side I now walked! and coldest the remembrance of the wider ocean—wealth, caste, custom intervened between me and what I naturally and inevitably loved.

'It is a long way,' I again said.

'It is to be sure; and when you get to Bitternutt Lodge, Connaught, Ireland, I shall never see you again, Jane: that's morally certain. I never go over to Ireland, not having myself much of a fancy for the country. We have been good friends, Jane; have we not?'

'Yes, sir.'

'And when friends are on the eve of separation, they like to spend the little time that remains to them close to each other. Come—we'll talk over the voyage and the parting quietly, half an hour or so, while the stars enter into their shining life up in heaven yonder: here is the chestnut tree: here is the bench at its old roots. Come, we will sit there in peace to-night, though we should never more be destined to sit there together.' He seated me and himself.

'It is a long way to Ireland, Janet, and I am sorry to send my little

friend on such weary travels; but if I can't do better, how is it to be helped? Are you anything akin to me, do you think, Jane?"

I could risk no sort of answer by this time: my heart was full.

'Because,' he said, 'I sometimes have a queer feeling with regard to you—especially when you are near me, as now: it is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame. And if that boisterous channel, and two hundred miles or so of land come broad between us, I am afraid that cord of communion will be snapt; and then I've a nervous notion I should take to bleeding inwardly. As for you—you'd forget me.'

'That I *never* should, sir: you know'—impossible to proceed.

'Jane, do you hear that nightingale singing in the wood? Listen!'

In listening, I sobbed convulsively; for I could repress what I endured no longer; I was obliged to yield, and I was shaken from head to foot with acute distress. When I did speak, it was only to express an impetuous wish that I had never been born, or never come to Thornfield.

'Because you are sorry to leave it?'

The vehemence of emotion, stirred by grief and love within me, was claiming mastery, and struggling for full sway; and asserting a right to predominate: to overcome, to live, rise, and reign at last; yes,—and to speak.

'I grieve to leave Thornfield: I love Thornfield—I love it, because I have lived in it a full and delightful life,—momentarily at least. I have not been trampled on. I have not been petrified. I have not been buried with inferior minds, and excluded from every glimpse of communion with what is bright and energetic, and high. I have talked, face to face, with what I reverence; with what I delight in,—with an original, a vigorous, an expanded mind. I have known you, Mr. Rochester; and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever. I see the necessity of departure; and it is like looking on the necessity of death.'

'Where do you see the necessity?' he asked, suddenly.

'Where? You, sir, have placed it before me.'

'In what shape?'

'In the shape of Miss Ingram; a noble and beautiful woman,—your bride.'

'My bride! What bride? I have no bride!'

'But you will have.'

'Yes;—I will—I will!' He set his teeth.

'Then I must go—you have said it yourself.'

'No: you must stay! I swear it—and the oath shall be kept.'

'I tell you I must go!' I retorted, roused to something like passion. 'Do you think I can stay to become nothing to you? Do you think I am an automaton?—a machine without feelings? and can bear to have

my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you,—and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh—it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal,—as we are!’

‘As we are!’ repeated Mr. Rochester—‘so,’ he added, enclosing me in his arms, gathering me to his breast, pressing his lips on my lips: ‘so, Jane!’

‘Yes, so, sir,’ I rejoined: ‘and yet not so; for you are a married man—or as good as a married man, and wed to one inferior to you—to one with whom you have no sympathy—whom I do not believe you truly love; for I have seen and heard you sneer at her. I would scorn such a union: therefore I am better than you—let me go!’

‘Where, Jane? To Ireland?’

‘Yes—to Ireland. I have spoken my mind, and can go anywhere now.’

‘Jane, be still; don’t struggle so, like a wild, frantic bird that is rending its own plumage in its desperation.’

‘I am no bird; and no net ensnares me: I am a free human being with an independent will; which I now exert to leave you.’

Another effort set me at liberty, and I stood erect before him.

‘And your will shall decide your destiny,’ he said: ‘I offer you my hand, my heart, and a share of all my possessions.’

‘You play a farce, which I merely laugh at.’

‘I ask you to pass through life at my side—to be by second self, and best earthly companion.’

‘For that fate you have already made your choice, and must abide by it.’

‘Jane, be still a few moments; you are over-excited: I will be still too.’

A waft of wind came sweeping down the laurel walk, and trembled through the boughs of the chestnut: it wandered away—away—to an indefinite distance—it died. The nightingale’s song was then the only voice of the hour: in listening to it, I again wept. Mr. Rochester sat quiet, looking at me gently and seriously. Some time passed before he spoke; he at last said:—‘Come to my side, Jane, and let us explain and understand one another.’

‘I will never again come to your side: I am torn away now, and cannot return.’

‘But, Jane, I summon you as my wife: it is you only I intend to marry.’

I was silent: I thought he mocked me.

‘Come, Jane—come hither.’

'Your bride stands between us.'

He rose, and with a stride reached me.

'My bride is here,' he said, again drawing me to him, 'because my equal is here, and my likeness. Jane, will you marry me?'

Still I did not answer, and still I writhed myself from his grasp: for I was still incredulous.

'Do you doubt me, Jane?'

'Entirely.'

'You have no faith in me?'

'Not a whit.'

'Am I a liar in your eyes?' he asked passionately. 'Little sceptic, you shall be convinced. What love have I for Miss Ingram? None: and that you know. What love has she for me? None: as I have taken pains to prove; I caused a rumour to reach her that my fortune was not a third of what was supposed, and after that I presented myself to see the result; it was coldness both from her and her mother. I would not—I could not—marry Miss Ingram. You—you strange—you almost unearthly thing!—I love as my own flesh. You—poor and obscure, and small and plain as you are—I entreat to accept me as a husband.'

'What, me!' I ejaculated: beginning in his earnestness—and especially in his incivility—to credit his sincerity: 'me who have not a friend in the world but you—if you are my friend: not a shilling but what you have given me?'

'You, Jane. I must have you for my own—entirely my own. Will you be mine? Say yes, quickly.'

'Mr. Rochester, let me look at your face: turn to the moonlight.'

'Why?'

'Because I want to read your countenance; turn!'

'There: you will find it scarcely more legible than a crumpled, scratched page. Read on: only make haste, for I suffer.'

His face was very much agitated and very much flushed, and there were strong workings in the features, and strange gleams in the eyes.

'Oh, Jane, you torture me!' he exclaimed. 'With that searching and yet faithful and generous look, you torture me!'

'How can I do that? If you are true, and your offer real, my only feelings to you must be gratitude and devotion—they cannot torture.'

'Gratitude!' he ejaculated; and added wildly—'Jane, accept me quickly. Say, Edward—give me my name—Edward—I will marry you.'

'Are you in earnest?—Do you truly love me? Do you sincerely wish me to be your wife?'

'I do; and if an oath is necessary to satisfy you, I swear it.'

'Then, sir, I will marry you.'

'Edward—my little wife!'

'Dear Edward!'

'Come to me—come to me entirely now,' said he: and added, in his

deepest tone, speaking in my ear as his cheek was laid on mine, ‘Make my happiness—I will make yours.’

‘God pardon me!’ he subjoined ere long; ‘and man meddle not with me: I have her, and will hold her.’

‘There is no one to meddle, sir. I have no kindred to interfere.’

‘No—that is the best of it,’ he said.

And if I loved him less I should have thought his accent and look of exultation savage; but, sitting by him, roused from the nightmare of parting—called to the paradise of union—I thought only of the bliss given me to drink in so abundant a flow. Again and again he said, ‘Are you happy, Jane?’ and again and again I answered, ‘Yes.’ After which he murmured, ‘It will atone—it will atone. Have I not found her friendless, and cold, and comfortless? Will I not guard, and cherish, and solace her? Is there not love in my heart, and constancy in my resolves? It will expiate at God’s tribunal. I know my Maker sanctions what I do. For the world’s judgment—I wash my hands thereof. For man’s opinion—I defy it.’

But what had befallen the night? The moon was not yet set, and we were all in shadow: I could scarcely see my master’s face, near as I was. And what ailed the chestnut tree? it writhed and groaned; while wind roared in the laurel walk, and came sweeping over us.

‘We must go in,’ said Mr. Rochester: ‘the weather changes. I could have sat with thee till morning, Jane.’

‘And so,’ thought I, ‘could I with you.’ I should have said so, perhaps, but a livid, vivid spark leapt out of a cloud at which I was looking, and there was a crack, a crash, and a close rattling peal; and I thought only of hiding my dazzled eyes against Mr. Rochester’s shoulder.

The rain rushed down. He hurried me up the walk, through the grounds, and into the house; but we were quite wet before we could pass the threshold. He was taking off my shawl in the hall, and shaking the water out of my loosened hair, when Mrs. Fairfax emerged from her room. I did not observe her at first, nor did Mr. Rochester. The lamp was lit. The clock was on the stroke of twelve.

‘Hasten to take off your wet things,’ said he; ‘and before you go, good-night—good-night, my darling!’

He kissed me repeatedly. When I looked up, on leaving his arms, there stood the widow, pale, grave, and amazed. I only smiled at her, and ran upstairs. ‘Explanation will do for another time,’ thought I. Still, when I reached my chamber, I felt a pang at the idea that she should even temporarily misconstrue what she had seen. But joy soon effaced every other feeling; and loud as the wind blew, near and deep as the thunder crashed, fierce and frequent as the lightning gleamed, cataract-like as the rain fell during a storm of two hours’ duration, I experienced no fear, and little awe. Mr. Rochester came thrice to my

door in the course of it, to ask if I was safe and tranquil: and that was comfort, that was strength for anything.

Before I left my bed in the morning, little Adèle came running in to tell me that the great horse-chestnut at the bottom of the orchard had been struck by lightning in the night, and half of it split away.

Chapter XXIV

As I rose and dressed, I thought over what had happened, and wondered if it were a dream. I could not be certain of the reality till I had seen Mr. Rochester again, and heard him renew his words of love and promise.

While arranging my hair, I looked at my face in the glass, and felt it was no longer plain: there was hope in its aspect, and life in its colour; and my eyes seemed as if they had beheld the fount of fruition, and borrowed beams from the lustrous ripple. I had often been unwilling to look at my master, because I feared he could not be pleased at my look; but I was sure I might lift my face to his now, and not cool his affection by its expression. I took a plain but clean and light summer dress from my drawer and put it on: it seemed no attire had ever so well become me; because none had I ever worn in so blissful a mood.

I was not surprised, when I ran down into the hall, to see that a brilliant June morning had succeeded to the tempest of the night; and to feel, through the open glass door, the breathing of a fresh and fragrant breeze. Nature must be gladsome when I was so happy. A beggar-woman and her little boy—pale, ragged objects both—were coming up the walk, and I ran down and gave them all the money I happened to have in my purse—some three or four shillings: good or bad, they must partake of my jubilee. The rooks cawed, and blither birds sang; but nothing was so merry or so musical as my own rejoicing heart.

Mrs. Fairfax surprised me by looking out of the window with a sad countenance, and saying gravely:—‘Miss Eyre, will you come to breakfast?’ During the meal she was quiet and cool: but I could not undeceive her then. I must wait for my master to give explanations; and so must she. I ate what I could, and then I hastened upstairs. I met Adèle leaving the school-room.

‘Where are you going? It is time for lessons.’

‘Mr. Rochester has sent me away to the nursery.’

‘Where is he?’

‘In there,’ pointing to the apartment she had left; and I went in, and there he stood.

‘Come and bid me good-morning,’ said he. I gladly advanced; and it was not merely a cold word now, or even a shake of the hand that I

received, but an embrace and a kiss. It seemed natural; it seemed genial to be so well-loved, so caressed by him.

'Jane, you look blooming, and smiling, and pretty,' said he: 'truly pretty this morning. Is this my pale, little elf? Is this my mustard-seed?' This little sunny-faced girl with the dimpled cheek and rosy lips; the satin-smooth hazel hair, and the radiant hazel eyes? (I had green eyes, reader; but you must excuse the mistake: for him they were new-dyed, I suppose.)

'It is Jane Eyre, sir.'

'Soon to be Jane Rochester,' he added: 'in four weeks, Janet, not a day more. Do you hear that?'

I did, and I could not quite comprehend it: it made me giddy. The feeling, the announcement sent through me, was something stronger than was consistent with joy—something that smote and stunned: it was, I think, almost fear.

You blushed, and now you are white, Jane: what is that for?

'Because you gave me a new name—Jane Rochester; and it seems so strange.'

'Yes, Mrs. Rochester,' said he; 'young Mrs. Rochester—Fairfax Rochester's girl-bride.'

'It can never be, sir; it does not sound likely. Human beings never enjoy complete happiness in this world. I was not born for a different destiny to the rest of my species: to imagine such a lot befalling me is a fairy tale—a day-dream.'

'Which I can and will realise. I shall begin to-day. This morning I wrote to my banker in London to send me certain jewels he has in his keeping,—heir-looms for the ladies of Thornfield. In a day or two I hope to pour them into your lap: for every privilege, every attention shall be yours, that I would accord a peer's daughter, if about to marry her.'

'Oh, sir!—never mind jewels! I don't like to hear them spoken of. Jewels for Jane Eyre sounds unnatural and strange: I would rather not have them.'

'I will myself put the diamond chain round your neck, and the circlet on your forehead,—which it will become: for nature, at least, has stamped her patent of nobility on this brow, Jane; and I will clasp the bracelets on these fine wrists, and load these fairy-like fingers with rings.'

'No, no, sir! think of other subjects, and speak of other things, and in another strain. Don't address me as if I were a beauty; I am your plain, Quakerish governess.'

'You are a beauty, in my eyes; and a beauty just after the desire of my heart,—delicate and aerial.'

1. Mustardseed is one of the fairies in *A Midsummer Night's Dream*.

'Puny and insignificant, you mean. You are dreaming, sir,—or you are sneering. For God's sake, don't be ironical!'

'I will make the world acknowledge you a beauty too,' he went on, while I really became uneasy at the strain he had adopted; because I felt he was either deluding himself, or trying to delude me. 'I will attire my Jane in satin and lace, and she shall have roses in her hair; and I will cover the head I love best with a priceless veil.'

'And then you won't know me, sir; and I shall not be your Jane Eyre any longer, but an ape in a harlequin's jacket,—a jay in borrowed plumes. I would as soon see you, Mr. Rochester, tricked out in stage-trappings, as myself clad in a court-lady's robe; and I don't call you handsome, sir, though I love you most dearly: far too dearly to flatter you. Don't flatter me.'

He pursued his theme, however, without noticing my depreciation. 'This very day I shall take you in the carriage to Millcote, and you must choose some dresses for yourself. I told you we shall be married in four weeks. The wedding is to take place quietly, in the church down below yonder; and then I shall waft you away at once to town. After a brief stay there, I shall bear my treasure to regions nearer the sun: to French vineyards and Italian plains; and she shall see whatever is famous in old story and in modern record: she shall taste, too, of the life of cities; and she shall learn to value herself by just comparison with others.'

'Shall I travel?—and with you, sir?'

'You shall sojourn at Paris, Rome, and Naples: at Florence, Venice, and Vienna: all the ground I have wandered over shall be re-trodden by you: wherever I stamped my hoof, your sylph's foot shall step also. Ten years since, I flew through Europe half mad; with disgust, hate, and rage, as my companions; now I shall revisit it healed and cleansed, with a very angel as my comforter.'

I laughed at him as he said this. 'I am not an angel,' I asserted; 'and I will not be one till I die: I will be myself. Mr. Rochester, you must neither expect nor exact anything celestial of me—for you will not get it, any more than I shall get it of you: which I do not at all anticipate.'

'What do you anticipate of me?'

'For a little while you will perhaps be as you are now,—a very little while; and then you will turn cool; and then you will be capricious; and then you will be stern, and I shall have much ado to please you: but when you get well used to me, you will perhaps like me again—*like* me, I say, not *love* me. I suppose your love will effervesce in six months, or less. I have observed in books written by men, that period assigned as the farthest to which a husband's ardour extends. Yet, after all, as a friend and companion, I hope never to become quite distasteful to my dear master.'

'Distasteful! and like you again! I think I shall like you again and yet

again: and I will make you confess I do not only *like*, but *love* you—with truth, fervour, constancy.'

'Yet are you not capricious, sir?'

'To women who please me only by their faces, I am the very devil when I find out they have neither souls nor hearts—when they open to me a perspective of flatness, triviality, and perhaps imbecility, coarseness, and ill-temper: but to the clear eye and eloquent tongue, to the soul made of fire, and the character that bends but does not break—at once supple and stable, tractable and consistent—I am ever tender and true.'

'Had you ever experience of such a character, sir? Did you ever love such an one?'

'I love it now.'

'But before me: if I, indeed, in any respect come up to that difficult standard?'

'I never met your likeness. Jane: you please me, and you master me—you seem to submit, and I like the sense of pliancy you impart: and while I am twining the soft, silken skein round my finger, it sends a thrill up my arm to my heart. I am influenced—conquered; and the influence is sweeter than I can express; and the conquest I undergo has a witchery beyond any triumph I can win. Why do you smile, Jane? What does that inexplicable, that uncanny turn of countenance mean?'

'I was thinking, sir (you will excuse the idea; it was involuntary), I was thinking of Hercules and Samson with their charmers—'²

'You were, you little elfish—'

'Hush, sir! You don't talk very wisely just now; any more than those gentlemen acted very wisely. However, had they been married, they would no doubt by their severity as husbands have made up for their softness as suitors; and so will you, I fear. I wonder how you will answer me a year hence, should I ask a favour it does not suit your convenience or pleasure to grant.'

'Ask me something now, Janet—the least thing: I desire to be entertained—'

'Indeed, I will, sir; I have my petition all ready.'

'Speak! But if you look up and smile with that countenance, I shall swear concession before I know to what, and that will make a fool of me.'

'Not at all, sir; I ask only this: don't send for the jewels, and don't crown me with roses: you might as well put a border of gold lace round that plain pocket handkerchief you have there.'

'I might as well "gild refined gold."³ I know it: your request is granted

2. The fatal charming of Hercules by his wife, Deianira, and of Samson by Delilah.

3. He appropriates this phrase from Shakespeare's *King John*, where it is but one of several examples of "wasteful and ridiculous excess" (4.2.9–16).

then—for the time. I will remand the order I despatched to my banker. But you have not yet asked for anything; you have prayed a gift to be withdrawn: try again.'

'Well, then, sir; have the goodness to gratify my curiosity, which is much piqued on one point.'

He looked disturbed. 'What? what?' he said hastily. 'Curiosity is a dangerous petition: it is well I have not taken a vow to accord every request—'

'But there can be no danger in complying with this, sir.'

'Utter it, Jane: but I wish that instead of a mere inquiry into perhaps, a secret, it was a wish for half my estate.'

'Now, king Ahasuerus! What do I want with half your estate? Do you think I am a Jew-usurer, seeking good investment in land?⁴ I would much rather have all your confidence. You will not exclude me from your confidence, if you admit me to your heart?'

'You are welcome to all my confidence that is worth having, Jane: but for God's sake don't desire a useless burden! Don't long for poison—don't turn out a downright Eve on my hands!'

'Why not, sir? You have just been telling me how much you liked to be conquered, and how pleasant over-persuasion is to you. Don't you think I had better take advantage of the confession, and begin and coax, and entreat—even cry and be sulky if necessary for the sake of a mere essay of my power?'

'I dare you to any such experiment. Encroach, presume, and the game is up.'

'Is it, sir? You soon give in. How stern you look now! Your eyebrows have become as thick as my finger, and your forehead resembles, what, in some very astonishing poetry, I once saw styled "a blue-piled thunderloft." That will be your married look, sir, I suppose?'

'If that will be *your* married look, I, as a Christian, will soon give up the notion of consorting with a mere sprite or salamander. But what had you to ask, thing?—out with it!'

'There, you are less than civil now; and I like rudeness a great deal better than flattery. I had rather be a *thing* than an angel. This is what I have to ask:—Why did you take such pains to make me believe you wished to marry Miss Ingram?'

'Is that all? Thank God, it is no worse!'

And now he unknit his black brows; looked down, smiling at me, and stroked my hair, as if well pleased at seeing a danger averted.

'I think I may confess,' he continued, 'even although I should make you a little indignant, Jane—and I have seen what a fire-spirit you can be when you are indignant. You glowed in the cool moonlight last

4. The Persian king Ahasuerus offered to fulfill Esther's every wish, "even to half of the kingdom." Her request was that he spare her people because his adversary was only the usurer, Haman (Esther 7).

night, when you mutinied against fate, and claimed your rank as my equal. Janet, by-the-by, it was you who made me the offer.'

'Of course, I did. But to the point if you please, sir—Miss Ingram?'

'Well, I feigned courtship of Miss Ingram, because I wished to render you as madly in love with me as I was with you; and I knew jealousy would be the best ally I could call in for the furtherance of that end.'

'Excellent!—now you are small—not one whit bigger than the end of my little finger. It was a burning shame, and a scandalous disgrace to act in that way. Did you think nothing of Miss Ingram's feelings, sir?'

'Her feelings are concentrated in one—pride; and that needs humbling. Were you jealous, Jane?'

'Never mind, Mr. Rochester: it is in no way interesting to you to know that. Answer me truly once more. Do you think Miss Ingram will not suffer from your dishonest coquetry? Won't she feel forsaken and deserted?'

'Impossible!—when I told you how she, on the contrary, deserted me: the idea of my insolvency cooled, or rather extinguished, her flame in a moment.'

'You have a curious designing mind, Mr. Rochester. I am afraid your principles on some points are eccentric.'

'My principles were never trained, Jane: they may have grown a little awry for want of attention.'

'Once again, seriously; may I enjoy the great good that has been vouchsafed to me, without fearing that any one else is suffering the bitter pain I myself felt a while ago?'

'That you may, my good little girl: there is not another being in the world has the same pure love for me as yourself—for I lay that pleasant unction to my soul, Jane, a belief in your affection.'

I turned my lips to the hand that lay on my shoulder. I loved him very much—more than I could trust myself to say—more than words had power to express.

'Ask something more,' he said presently; 'it is my delight to be entreated, and to yield.'

I was again ready with my request.

'Communicate your intentions to Mrs. Fairfax, sir: she saw me with you last night in the hall, and she was shocked. Give her some explanation before I see her again. It pains me to be misjudged by so good a woman.'

'Go to your room, and put on your bonnet,' he replied. 'I mean you to accompany me to Millcote this morning; and while you prepare for the drive, I will enlighten the old lady's understanding. Did she think, Janet, you had given the world for love, and considered it well lost?'

'I believe she thought I had forgotten my station, and yours, sir.'

'Station! station!—your station is in my heart, and on the necks of those who would insult you, now or hereafter—Go.'

I was soon dressed; and when I heard Mr. Rochester quit Mrs. Fairfax's parlour, I hurried down to it. The old lady had been reading her morning portion of Scripture—the lesson for the day; her Bible lay open before her, and her spectacles were upon it. Her occupation, suspended by Mr. Rochester's announcement, seemed now forgotten: her eyes, fixed on the blank wall opposite, expressed the surprise of a quiet mind, stirred by unwonted tidings. Seeing me, she roused herself: she made a sort of effort to smile, and framed a few words of congratulation; but the smile expired, and the sentence was abandoned unfinished. She put up her spectacles, shut the Bible, and pushed her chair back from the table.

'I feel so astonished,' she began, 'I hardly know what to say to you, Miss Eyre. I have surely not been dreaming, have I? Sometimes I half fall asleep when I am sitting alone, and fancy things that have never happened. It has seemed to me more than once when I have been in a doze, that my dear husband, who died fifteen years since, has come in and sat down beside me; and that I have even heard him call me by my name, Alice, as he used to do. Now, can you tell me whether it is actually true that Mr. Rochester has asked you to marry him? Don't laugh at me. But I really thought he came in here five minutes ago, and said, that in a month you would be his wife.'

'He has said the same thing to me,' I replied.

'He has! Do you believe him? Have you accepted him?'

'Yes.'

She looked at me bewildered.

'I could never have thought it. He is a proud man: all the Rochesters were proud: and his father, at least, liked money. He too, has always been called careful. He means to marry you?'

'He tells me so.'

She surveyed my whole person: in her eyes I read that they had there found no charm powerful enough to solve the enigma.

'It passes me!' she continued: 'but no doubt it is true since you say so. How it will answer, I cannot tell: I really don't know. Equality of position and fortune is often advisable in such cases; and there are twenty years of difference in your ages. He might almost be your father.'

'No, indeed, Mrs. Fairfax!' exclaimed I, nettled: 'he is nothing like my father! No one, who saw us together, would suppose it for an instant. Mr. Rochester looks as young, and is as young, as some men at five-and-twenty.'

'Is it really for love he is going to marry you?' she asked.

I was so hurt by her coldness and scepticism that the tears rose to my eyes.

'I am sorry to grieve you,' pursued the widow; 'but you are so young, and so little acquainted with men, I wished to put you on your guard. It is an old saying that "all is not gold that glitters;" and in this case I do fear there will be something found to be different to what either you or I expect.'

'Why?—am I a monster?' I said: 'is it impossible that Mr. Rochester should have a sincere affection for me?'

'No: you are very well; and much improved of late: and Mr. Rochester, I daresay, is fond of you. I have always noticed that you were a sort of pet of his. There are times when, for your sake, I have been a little uneasy at his marked preference, and have wished to put you on your guard: but I did not like to suggest even the possibility of wrong. I knew such an idea would shock, perhaps offend you; and you were so discreet, and so thoroughly modest and sensible, I hoped you might be trusted to protect yourself. Last night I cannot tell you what I suffered when I sought all over the house, and could find you nowhere, nor the master either; and then, at twelve o'clock, saw you come in with him.'

'Well, never mind that now,' I interrupted impatiently: 'it is enough that all was right.'

'I hope all will be right in the end,' she said: 'but believe me, you cannot be too careful. Try and keep Mr. Rochester at a distance: distrust yourself as well as him. Gentlemen in his station are not accustomed to marry their governesses.'

I was growing truly irritated: happily, Adèle ran in.

'Let me go,—let me go to Millcote too!' she cried. 'Mr. Rochester won't: though there is so much room in the new carriage. Beg him to let me go, mademoiselle.'

'That I will, Adèle,' and I hastened away with her, glad to quit my gloomy mistress. The carriage was ready: they were bringing it round to the front, and my master was pacing the pavement, Pilot following him backwards and forwards.

'Adèle may accompany us, may she not, sir?'

'I told her no. I'll I have no brats!—I'll have only you.'

'Do let her go, Mr. Rochester, if you please: it would be better.'

'Not it: she will be a restraint.'

He was quite peremptory, both in look and voice. The chill of Mrs. Fairfax's warnings, and the damp of her doubts were upon me: something of unsubstantiality and uncertainty had beset my hopes. I half lost the sense of power over him. I was about mechanically to obey him, without further remonstrance; but as he helped me into the carriage, he looked at my face.

'What is the matter?' he asked; 'all the sunshine is gone. Do you really wish the bairn to go? Will it annoy you if she is left behind?'

'I would far rather she went, sir.'

'Then off for your bonnet, and back, like a flash of lightning!' cried he to Adèle.

She obeyed him with what speed she might.

'After all, a single morning's interruption will not matter much,' said he, 'when I mean shortly to claim you—your thoughts, conversation, and company—for life.'

Adèle, when lifted in, commenced kissing me, by way of expressing her gratitude for my intercession: she was instantly stowed away into a corner on the other side of him. She then peeped round to where I sat; so stern a neighbour was too restrictive: to him, in his present fractious mood she dared whisper no observations, nor ask of him any information.

'Let her come to me,' I entreated: 'she will, perhaps, trouble you, sir: there is plenty of room on this side.'

He handed her over as if she had been a lap-dog; 'I'll send her to school yet,' he said, but now he was smiling.

Adèle heard him, and asked if she was to go school 'sans mademoiselle.'⁵

'Yes,' he replied, 'absolutely sans mademoiselle; for I am to take mademoiselle to the moon, and there I shall seek a cave in one of the white valleys among the volcano-tops, and mademoiselle shall live with me there, and only me.'

'She will have nothing to eat: you will starve her,' observed Adèle.

'I shall gather manna for her morning and night: the plains and hillsides in the moon are bleached with manna, Adèle.'

'She will want to warm herself: what will she do for a fire?'

'Fire rises out of the lunar mountains: when she is cold, I'll carry her up to a peak and lay her down on the edge of a crater.'

'Oh, qu'elle y sera mal—peu confortable!⁶ And her clothes, they will wear out: how can she get new ones?'

Mr. Rochester professed to be puzzled. 'Hem?' said he. 'What would you do, Adèle? Cudgel your brains for an expedient. How would a white or a pink cloud answer for a gown, do you think? And one could cut a pretty enough scarf out of a rainbow.'

'She is far better as she is,' concluded Adèle, after musing some time: 'besides, she would get tired of living with only you in the moon. If I were mademoiselle, I would never consent to go with you.'

'She has consented: she has pledged her word.'

'But you can't get her there: there is no road to the moon: it is all air; and neither you nor she can fly.'

'Adèle, look at that field' We were now outside Thornfield gates, and bowling lightly along the smooth road to Millcote, where the dust was well-laid by the thunder-storm, and where the low hedges and lofty

5. Without Miss Eyre.

6. Oh, she'll be comfortable there.

timber trees on each side glistened green, and rain-refreshed.

'In that field, Adèle, I was walking late one evening about a fortnight since—the evening of the day you helped me to make hay in the orchard meadows; and as I was tired with raking swaths, I sat down to rest me on a stile; and there I took out a little book and a pencil, and began to write about a misfortune that befell me long ago and a wish I had for happy days to come: I was writing away very fast, though daylight was fading from the leaf, when something came up the path and stopped two yards off me. I looked at it. It was a little thing with a veil of gossamer on its head. I beckoned it to come near me; it stood soon at my knee. I never spoke to it, and it never spoke to me, in words: but I read its eyes, and it read mine; and our speechless colloquy was to this effect:—It was a fairy, and come from Elf-land, it said; and its errand was to make me happy: I must go with it out of the common world to a lonely place—such as the moon, for instance—and it nodded its head towards her horn, rising over Hay-hill: it told me of the alabaster cave and silver vale where we might live. I said I should like to go; but reminded it, as you did me, that I had no wings to fly.'

"Oh," returned the fairy, "that does not signify! Here is a talisman will remove all difficulties;" and she held out a pretty gold ring. "Put it," she said, "on the fourth finger of my left hand, and I am yours, and you are mine; and we shall leave earth, and make our own heaven yonder." She nodded again at the moon. The ring, Adèle, is in my breeches-pocket, under the disguise of a sovereign: but I mean soon to change it to a ring again.'

'But what has mademoiselle to do with it? I don't care for the fairy: you said it was mademoiselle you would take to the moon?"—

'Mademoiselle is a fairy,' he said, whispering mysteriously. Whereupon I told her not to mind his badinage; and she, on her part, evinced a fund of genuine French scepticism: denominating Mr. Rochester 'un vrai menteur,'⁷ and assuring him that she had made no account whatever of his 'Contes de fée,' and that 'du reste, il n'y avait pas de fées, et quand même il y en avait,'⁸ she was sure they would never appear to him, nor ever give him rings, or offer to live with him in the moon. The hour spent at Millcote was a somewhat harassing one to me. Mr. Rochester obliged me to go to a certain silk warehouse: there I was ordered to choose half a dozen dresses. I hated the business, I begged leave to defer it: no—it should be gone through with now. By dint of entreaties expressed in energetic whispers I reduced the half-dozen to two: these, however, he vowed he would select himself. With anxiety I watched his eye rove over the gay stores: he fixed on a rich silk of the most brilliant amethyst dye, and a superb pink satin. I told

7. A real liar.

8. Fairy tales . . . furthermore, there were no fairies, and all the same were there any . . . (She is mocking Rochester's unwillingness to take the fairy world seriously.)

him in a new series of whispers, that he might as well buy me a gold gown and a silver bonnet at once: I should certainly never venture to wear his choice. With infinite difficulty, for he was stubborn as a stone, I persuaded him to make an exchange in favour of a sober black satin and pearl-grey silk. ‘It might pass for the present,’ he said; ‘but he would yet see me glittering like a parterre.’

Glad was I to get him out of the silk warehouse, and then out of a jeweller’s shop: the more he bought me, the more my cheek burned with a sense of annoyance and degradation. As we re-entered the carriage, and I sat back feverish and fagged, I remembered what in the hurry of events, dark and bright, I had wholly forgotten—the letter of my uncle, John Eyre, to Mrs. Reed: his intention to adopt me and make me his legatee. ‘It would, indeed, be a relief,’ I thought, ‘if I had ever so small an independency; I never can bear being dressed like a doll by Mr. Rochester, or sitting like a second Danae with the golden shower falling daily round me.⁹ I will write to Madeira the moment I get home, and tell my uncle John I am going to be married, and to whom: if I had but a prospect of one day bringing Mr. Rochester an accession of fortune, I could better endure to be kept by him now.’ And somewhat relieved by this idea (which I failed not to execute that day), I ventured once more to meet my master’s and lover’s eye; which most pertinaciously sought mine, though I averted both face and gaze. He smiled; and I thought his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched: I crushed his hand, which was ever hunting mine, vigorously, and thrust it back to him red with the passionate pressure—

‘You need not look in that way,’ I said: ‘if you do I’ll wear nothing but my old Lowood frocks to the end of the chapter. I’ll be married in this lilac gingham—you may make a dressing-gown for yourself out of the pearl-grey silk, and an infinite series of waistcoats out of the black satin.’

He chuckled; he rubbed his hands: ‘Oh, it is rich to see and hear her!’ he exclaimed. ‘Is she original? Is she piquant? I would not exchange this one little English girl for the grand Turk’s whole seraglio; gazelle-eyes, houri forms, and all!’

The Eastern allusion bit me again: ‘I’ll not stand you an inch in the stead of a seraglio,’ I said; ‘so don’t consider me an equivalent for one; if you have a fancy for anything in that line, away with you, sir, to the bazaars of Stamboul without delay; and lay out in extensive slave-purchases some of that spare cash you seem at a loss to spend satisfactorily here.’

‘And what will you do, Janet, while I am bargaining for so many tons of flesh and such an assortment of black eyes?’

9. The imprisoned Danaë was visited by Zeus in (or as) a shower of gold.

'I'll be preparing myself to go out as a missionary to preach liberty to them that are enslaved—your harem inmates amongst the rest. I'll get admitted there, and I'll stir up mutiny; and you, three-tailed bashaw¹ as you are, sir, shall in a trice find yourself fettered amongst our hands: nor will I, for one, consent to cut your bonds till you have signed a charter, the most liberal that despot ever yet conferred.'

'I would consent to be at your mercy, Jane.'

'I would have no mercy, Mr. Rochester, if you supplicated for it with an eye like that. While you looked so, I should be certain that whatever charter you might grant under coercion, your first act, when released, would be to violate its conditions.'

'Why, Jane, what would you have? I fear you will compel me to go through a private marriage ceremony, besides that performed at the altar. You will stipulate, I see, for peculiar terms—what will they be?'

'I only want an easy mind, sir; not crushed by crowded obligations. Do you remember what you said of Céline Varens?—of the diamonds, the cashmeres you gave her? I will not be your English Céline Varens. I shall continue to act as Adèle's governess; by that I shall earn my board and lodging, and thirty pounds a year besides. I'll furnish my own wardrobe out of that money, and you shall give me nothing but'—

'Well, but what?'

'Your regard: and if I give you mine in return, that debt will be quit.'

'Well, for cool native impudence, and pure innate pride, you haven't your equal,' said he. We were now approaching Thornfield. 'Will it please you to dine with me to-day?' he asked, as we re-entered the gates.

No, thank you, sir.'

'And what for, "no, thank you," if one may inquire?'

'I never have dined with you, sir: and I see no reason why I should now: till'—

'Till what? You delight in half-phrases.'

'Till I can't help it.'

'Do you suppose I eat like an ogre, or a ghoul, that you dread being the companion of my repast?'

'I have formed no supposition on the subject, sir; but I want to go on as usual for another month.'

'You will give up your governessing slavery at once.'

'Indeed! begging your pardon, sir, I shall not. I shall just go on with it as usual. I shall keep out of your way all day, as I have been accustomed to do: you may send for me in the evening, when you feel disposed to see me, and I'll come then; but at no other time.'

'I want a smoke, Jane, or a pinch of snuff, to comfort me under all

1. A particularly grand Turk, a pasha.

this, “pour me donner une contenance,”² as Adèle would say: and unfortunately I have neither my cigar-case, nor my snuff-box. But listen—whisper—it is your time now, little tyrant, but it will be mine presently: and when once I have fairly seized you, to have and to hold, I’ll just—figuratively speaking—attach you to a chain like this’ (touching his watch-guard). ‘Yes, bonny wee thing, I’ll wear you in my bosom, lest my jewel I should tyne.’³

He said this as he helped me to alight from the carriage; and while he afterwards lifted out Adèle, I entered the house, and made good my retreat upstairs.

He duly summoned me to his presence in the evening. I had prepared an occupation for him; for I was determined not to spend the whole time in a *tête-à-tête* conversation. I remembered his fine voice; I knew he liked to sing—good singers generally do. I was no vocalist myself, and, in his fastidious judgment, no musician either; but I delighted in listening when the performance was good. No sooner had twilight, that hour of romance, begun to lower her blue and starry banner over the lattice, than I rose, opened the piano, and entreated him, for the love of heaven, to give me a song. He said I was a capricious witch, and that he would rather sing another time; but I averred that no time was like the present.

‘Did I like his voice?’ he asked.

‘Very much.’ I was not fond of pampering that susceptible vanity of his; but for once, and from motives of expediency, I would e’en soothe and stimulate it.

‘Then, Jane, you must play the accompaniment.’

‘Very well, sir; I will try.’

I did try, but was presently swept off the stool and denominated ‘a little bungler.’ Being pushed unceremoniously to one side—which was precisely what I wished—he usurped my place, and proceeded to accompany himself: for he could play as well as sing. I hied me to the window-recess; and while I sat there and looked out on the still trees and dim lawn, to a sweet air was sung in mellow tones the following strain:—

The truest love that ever heart
Felt at its kindled core
Did through each vein, in quickened start,
The tide of being pour.

Her coming was my hope each day,
Her parting was my pain;
The chance that did her steps delay
Was ice in every vein.

2. To steady me.

3. Lose.

I dreamed it would be nameless bliss,
As I loved, loved to be;
And to this object did I press
As blind as eagerly.

But wide as pathless was the space
That lay, our lives, between,
And dangerous as the foamy race
Of ocean-surges green.

And haunted as a robber-path
Through wilderness or wood;
For Might and Right, and Woe and Wrath,
Between our spirits stood.

I dangers dared; I hind'rance scorned;
I omens did defy:
Whatever menaced, harassed, warned,
I passed impetuous by.

On sped my rainbow, fast as light;
I flew as in a dream;
For glorious rose upon my sight
That child of Shower and Gleam.

Still bright on clouds of suffering dim
Shines that soft, solemn joy;
Nor care I now, how dense and grim
Disasters gather nigh.

I care not in this moment sweet,
Though all I have rushed o'er
Should come on pinion, strong and fleet,
Proclaiming vengeance sore:

Though haughty Hate should strike me down,
Right, bar approach to me,
And grinding Might, with furious frown,
Swear endless enmity.

My love has placed her little hand
With noble faith in mine,
And vowed that wedlock's sacred band
Our nature shall entwine.

My love has sworn, with sealing kiss,
With me to live—to die;

I have at last my nameless bliss:
As I love—loved am I!

He rose and came towards me, and I saw his face all kindled, and his full falcon-eye flashing, and tenderness and passion in every lineament. I quailed momentarily—then I rallied. Soft scene, daring demonstration, I would not have; and I stood in peril of both: a weapon of defence must be prepared—I whetted my tongue: as he reached me, I asked with asperity, ‘whom he was going to marry now?’

‘That was a strange question to be put by his darling Jane.’

‘Indeed! I considered it a very natural and necessary one: he had talked of his future wife dying with him. What did he mean by such a pagan idea? I had no intention of dying with him—he might depend on that.’

‘Oh, all he longed, all he prayed for, was that I might live with him! Death was not for such as I.’

‘Indeed it was: I had as good a right to die when my time came as he had: but I should bide that time, and not be hurried away in a *suttee*.⁴

‘Would I forgive him for the selfish idea, and prove my pardon by a reconciling kiss?’

‘No: I would rather be excused.’

Here I heard myself apostrophised as a ‘hard little thing;’ and it was added, ‘any other woman would have been melted to marrow at hearing such stanzas crooned in her praise.’

I assured him I was naturally hard—very flinty, and that he would often find me so; and that, moreover, I was determined to show him divers rugged points in my character before the ensuing four weeks elapsed: he should know fully what sort of a bargain he had made, while there was yet time to rescind it.

‘Would I be quiet, and talk rationally?’

‘I would be quiet if he liked; and as to talking rationally, I flattered myself I was doing that now.’

He fretted, pished and pshawed. ‘Very good,’ I thought; ‘you may fume and fidget as you please: but this is the best plan to pursue with you, I am certain. I like you more than I can say; but I’ll not sink into a bathos of sentiment: and with this needle of repartee I’ll keep you from the edge of the gulf too; and, moreover, maintain by its pungent aid that distance between you and myself most conducive to our real mutual advantage.’

From less to more, I worked him up to considerable irritation; then, after he had retired, in dudgeon, quite to the other end of the room, I got up, and saying, ‘I wish you good-night, sir,’ in my natural and wonted respectful manner, I slipped out by the side-door and got away.

4. The Hindu practice of a widow’s casting herself into the funeral pyre of her late husband.

The system thus entered on I pursued during the whole season of probation; and with the best success. He was kept, to be sure, rather cross and crusty: but on the whole I could see he was excellently entertained; and that a lamb-like submission and turtle-dove sensibility, while fostering his despotism more, would have pleased his judgment, satisfied his common-sense, and even suited his taste, less.

In other people's presence I was, as formerly, deferential and quiet; any other line of conduct being uncalled for: it was only in the evening conferences I thus thwarted and afflicted him. He continued to send for me punctually the moment the clock struck seven; though when I appeared before him now, he had no such honeyed terms as 'love' and 'darling' on his lips: the best words at my service were 'provoking puppet,' 'malicious elf,' 'sprite,' 'changeling,' &c. For caresses, too, I now got grimaces; for a pressure of the hand, a pinch on the arm; for a kiss on the cheek, a severe tweak of the ear. It was all right: at present I decidedly preferred these fierce favours to anything more tender. Mrs. Fairfax, I saw, approved me: her anxiety on my account vanished; therefore I was certain I did well. Meantime, Mr. Rochester affirmed I was wearing him to skin and bone, and threatened awful vengeance for my present conduct at some period fast coming. I laughed in my sleeve at his menaces: 'I can keep you in reasonable check now,' I reflected; 'and I don't doubt to be able to do it hereafter: if one expedient loses its virtue, another must be devised.'

Yet after all my task was not an easy one; often I would rather have pleased than teased him. My future husband was becoming to me my whole world; and more than the world: almost my hope of heaven. He stood between me and every thought of religion, as an eclipse intervenes between man and the broad sun. I could not, in those days, see God for his creature: of whom I had made an idol.

Chapter XXV

The month of courtship had wasted: its very last hours were being numbered. There was no putting off the day that advanced—the bridal day; and all preparations for its arrival were complete. I, at least, had nothing more to do: there were my trunks, packed, locked, corded, ranged in a row along the wall of my little chamber: to-morrow, at this time, they would be far on their road to London: and so should I (D.V.),¹—or rather, not I, but one Jane Rochester, a person whom as yet I knew not. The cards of address alone remained to nail on: they lay, four little squares, on the drawer. Mr. Rochester had himself written the direction, 'Mrs. Rochester,—Hotel, London,' on each: I could not persuade myself to affix them, or to have them affixed. Mrs.

1. *Deo volente?*: God willing (Latin).

Rochester! She did not exist: she would not be born till to-morrow, some time after eight o'clock A.M.; and I would wait to be assured she had come into the world alive before I assigned to her all that property. It was enough that in yonder closet, opposite my dressing-table, garments said to be hers had already displaced my black stuff Lowood frock and straw bonnet: for not to me appertained that suit of wedding raiment, the pearl-coloured robe, the vapoury veil, pendent from the usurped portmanteau. I shut the closet, to conceal the strange, wraith-like apparel it contained; which, at this evening hour—nine o'clock—gave out certainly a most ghostly shimmer through the shadow of my apartment. 'I will leave you by yourself, white dream,' I said. 'I am feverish: I hear the wind blowing: I will go out of doors and feel it.'

It was not only the hurry of preparation that made me feverish; not only the anticipation of the great change—the new life which was to commence to-morrow: both these circumstances had their share, doubtless, in producing that restless, excited mood which hurried me forth at this late hour into the darkening grounds; but a third cause influenced my mind more than they.

I had at heart a strange and anxious thought. Something had happened which I could not comprehend; no one knew of or had seen the event but myself: it had taken place the preceding night. Mr. Rochester that night was absent from home; nor was he yet returned: business had called him to a small estate of two or three farms he possessed thirty miles off—business it was requisite he should settle in person, previously to his meditated departure from England. I waited now his return; eager to disburthen my mind, and to seek of him the solution of the enigma that perplexed me. Stay till he comes, reader; and, when I disclose my secret to him, you shall share the confidence.

I sought the orchard: driven to its shelter by the wind, which all day had blown strong and full from the south; without, however, bringing a speck of rain. Instead of subsiding as night drew on, it seemed to augment its rush and deepen its roar: the trees blew steadfastly one way, never writhing round, and scarcely tossing back their boughs once in an hour; so continuous was the strain bending their branchy heads northward—the clouds drifted from pole to pole, fast following, mass on mass: no glimpse of blue sky had been visible that July day.

It was not without a certain wild pleasure I ran before the wind delivering my trouble of mind to the measureless air-torrent thundering through space. Descending the laurel-walk, I faced the wreck of the chestnut-tree; it stood up, black and riven: the trunk, split down the centre, gasped ghastly. The cloven halves were not broken from each other, for the firm base and strong roots kept them unsundered below; though community of vitality was destroyed—the sap could flow no more: their great boughs on each side were dead, and next winter's tempests would be sure to fell one or both to earth: as yet,

however, they might be said to form one tree—a ruin, but an entire ruin.

'You did right to hold fast to each other,' I said: as if the monster splinters were living things, and could hear me. 'I think, scathed as you look, and charred and scorched, there must be a little sense of life in you yet; rising out of that adhesion at the faithful, honest roots: you will never have green leaves more—never more see birds making nests and singing idyls in your boughs; the time of pleasure and love is over with you; but you are not desolate: each of you has a comrade to sympathise with him in his decay.' As I looked up at them, the moon appeared momentarily in that part of the sky which filled their fissure; her disk was blood-red and half overcast; she seemed to throw on me one bewildered, dreary glance, and buried herself again instantly in the deep drift of cloud. The wind fell, for a second, round Thornfield; but far away over wood and water, poured a wild, melancholy wail: it was sad to listen to, and I ran off again.

Here and there I strayed through the orchard, gathered up the apples with which the grass round the tree roots was thickly strewn: then I employed myself in dividing the ripe from the unripe; I carried them into the house and put them away in the store-room. Then I repaired to the library to ascertain whether the fire was lit; for, though summer, I knew on such a gloomy evening Mr. Rochester would like to see a cheerful hearth when he came in: yes, the fire had been kindled some time, and burnt well. I placed his arm-chair by the chimney-corner: I wheeled the table near it: I let down the curtain, and had the candles brought in ready for lighting. More restless than ever, when I had completed these arrangements I could not sit still, nor even remain in the house: a little timepiece in the room and the old clock in the hall simultaneously struck ten.

'How late it grows!' I said: 'I will run down to the gates: it is moon-light at intervals; I can see a good way on the road. He may be coming now, and to meet him will save some minutes of suspense.'

The wind roared high in the great trees which embowered the gates; but the road as far as I could see, to the right hand and the left, was all still and solitary: save for the shadows of clouds crossing it at intervals, as the moon looked out, it was but a long pale line, unvaried by one moving speck.

A puerile tear dimmed my eye while I looked—a tear of disappointment and impatience: ashamed of it, I wiped it away. I lingered; the moon shut herself wholly within her chamber, and drew close her curtain of dense cloud; the night grew dark; rain came driving fast on the gale.

'I wish he would come! I wish he would come!' I exclaimed, seized with hypochondriac foreboding. I had expected his arrival before tea; now it was dark: what could keep him? Had an accident happened?

The event of last night again recurred to me. I interpreted it as a warning of disaster. I feared my hopes were too bright to be realised; and I had enjoyed so much bliss lately that I imagined my fortune had passed its meridian, and must now decline.

'Well, I cannot return to the house,' I thought; 'I cannot sit by the fireside while he is abroad in inclement weather: better tire my limbs than strain my heart; I will go forward and meet him.'

I set out; I walked fast, but not far: ere I had measured a quarter of a mile I heard the tramp of hoofs; a horseman came on, full gallop; a dog ran by his side. Away with evil presentiment! It was he: here he was, mounted on Mesrour, followed by Pilot. He saw me; for the moon had opened a blue field in the sky, and rode in it watery bright: he took his hat off, and waved it round his head. I now ran to meet him.

'There!' he exclaimed, as he stretched out his hand and bent from the saddle: 'You can't do without me, that is evident. Step on my boot-toe; give me both hands: mount!'

I obeyed; joy made me agile: I sprang up before him. A hearty kissing I got for a welcome; and some boastful triumph; which I swallowed as well as I could. He checked himself in his exultation to demand, 'But is there anything the matter, Janet, that you come to meet me at such an hour? Is there anything wrong?'

'No; but I thought you would never come. I could not bear to wait in the house for you, especially with this rain and wind.'

'Rain and wind, indeed! Yes, you are dripping like a mermaid; pull my cloak round you: but I think you are feverish, Jane: both your cheek and hand are burning hot. I ask again, is there anything the matter?'

'Nothing, now: I am neither afraid nor unhappy.'

'Then you have been both?'

'Rather: but I'll tell you all about it by-and-by, sir; and I daresay you will only laugh at me for my pains.'

'I'll laugh at you heartily when to-morrow is past; till then I dare not: my prize is not certain. This is you; who have been as slippery as an eel this last month, and as thorny as a briar-rose. I could not lay a finger anywhere but I was pricked; and now I seem to have gathered up a stray lamb in my arms: you wandered out of the fold to seek your shepherd, did you, Jane?'

'I wanted you: but don't boast. Here we are at Thornfield: now let me get down.'

He landed me on the pavement. As John took his horse, and he followed me into the hall, he told me to make haste and put something dry on, and then return to him in the library; and he stopped me, as I made for the staircase, to extort a promise that I would not be long: nor was I long: in five minutes I rejoined him. I found him at supper.

'Take a seat and bear me company, Jane: please God, it is the last meal but one you will eat at Thornfield Hall for a long time.'

I sat down near him; but told him I could not eat.

'Is it because you have the prospect of a journey before you, Jane? Is it the thoughts of going to London that takes away your appetite?'

'I cannot see my prospects clearly to-night, sir; and I hardly know what thoughts I have in my head. Everything in life seems unreal.'

'Except me: I am substantial enough—touch me.'

'You, sir, are the most phantom-like of all: you are a mere dream.'

He held out his hand, laughing: 'Is that a dream?' said he, placing it close to my eyes. He had a rounded, muscular, and vigorous hand, as well as a long, strong arm.

'Yes; though I touch it, it is a dream,' said I, as I put it down from before my face. 'Sir, have you finished supper?'

'Yes, Jane.'

I rang the bell, and ordered away the tray. When we were again alone, I stirred the fire, and then took a low seat at my master's knee.

'It is near midnight,' I said.

'Yes: but remember, Jane, you promised to wake with me the night before my wedding.'

'I did; and I will keep my promise, for an hour or two at least: I have no wish to go to bed.'

'Are all your arrangements complete?'

'All, sir.'

'And on my part, likewise,' he returned. 'I have settled everything; and we shall leave Thornfield to-morrow, within half an hour after our return from church.'

'Very well, sir.'

'With what an extraordinary smile you uttered that word—"very well," Jane! What a bright spot of colour you have on each cheek! and how strangely your eyes glitter! Are you well?'

'I believe I am.'

'Believe! What is the matter?—Tell me what you feel.'

'I could not, sir: no words could tell you what I feel. I wish this present hour would never end: who knows with what fate the next may come charged?'

'This is hypochondria, Jane. You have been over excited, or over fatigued.'

'Do you, sir, feel calm and happy?'

'Calm?—no: but happy—to the heart's core.'

I looked up at him to read the signs of bliss in his face: it was ardent and flushed.

'Give me your confidence, Jane,' he said: 'relieve your mind of any weight that oppresses it by imparting it to me. What do you fear?—that I shall not prove a good husband?'

'It is the idea farthest from my thoughts.'

'Are you apprehensive of the new sphere you are about to enter?—of the new life into which you are passing?'

'No.'

'You puzzle me, Jane: your look and tone of sorrowful audacity perplex and pain me. I want an explanation.'

'Then, sir—listen. You were from home last night?'

'I was: I know that; and you hinted a while ago at something which had happened in my absence:—nothing, probably, of consequence; but, in short, it has disturbed you. Let me hear it. Mrs. Fairfax has said something, perhaps? or you have overheard the servants talk?—your sensitive self-respect has been wounded?'

'No, sir.' It struck twelve—I waited till the timepiece had concluded its silver chime, and the clock its hoarse, vibrating stroke, and then I proceeded.

'All day yesterday I was very busy, and very happy in my ceaseless bustle; for I am not, as you seem to think, troubled by any haunting fears about the new sphere, et cetera: I think it a glorious thing to have the hope of living with you, because I love you. No, sir, don't caress me now—let me talk undisturbed. Yesterday I trusted well in Providence, and believed that events were working together for your good and mine: it was a fine day, if you recollect—the calmness of the air and sky forbade apprehensions respecting your safety or comfort on your journey. I walked a little while on the pavement after tea, thinking of you; and I beheld you in imagination so near me I scarcely missed your actual presence. I thought of the life that lay before me—*your* life, sir—an existence more expansive and stirring than my own: as much more so as the depths of the sea to which the brook runs are than the shallows of its own strait channel. I wondered why moralists call this world a dreary wilderness; for me it blossomed like a rose. Just at sunset the air turned cold and the sky cloudy: I went in. Sophie called me upstairs to look at my wedding-dress, which they had just brought; and under it in the box I found your present—the veil which, in your princely extravagance, you sent for from London: resolved, I suppose, since I would not have jewels, to cheat me into accepting something as costly. I smiled as I unfolded it, and devised how I would tease you about your aristocratic tastes, and your efforts to masque your plebeian bride in the attributes of a peeress. I thought how I would carry down to you the square of unembroidered blond² I had myself prepared as a covering for my low-born head, and ask if that was not good enough for a woman who could bring her husband neither fortune, beauty, nor connections. I saw plainly how you would look; and heard your impetuous republican answers, and your haughty disavowal

2. Silk lace formed in hexagonal meshes.

of any necessity on your part to augment your wealth, or elevate your standing, by marrying either a purse or a coronet.'

'How well you read me, you witch!' interposed Mr. Rochester; 'but what did you find in the veil besides its embroidery? Did you find poison, or a dagger, that you look so mournful now?'

'No, no, sir; besides the delicacy and richness of the fabric, I found nothing save Fairfax Rochester's pride; and that did not scare me, because I am used to the sight of the demon. But, sir, as it grew dark the wind rose: it blew yesterday evening, not as it blows now—wild and high—but "with a sullen, moaning sound" far more eerie. I wished you were at home. I came into this room, and the sight of the empty chair and fireless hearth chilled me. For some time after I went to bed I could not sleep—a sense of anxious excitement distressed me. The gale still rising seemed to my ear to muffle a mournful under-sound; whether in the house or abroad I could not at first tell, but it recurred, doubtful yet doleful at every lull: at last I made out it must be some dog howling at a distance. I was glad when it ceased. On sleeping, I continued in dreams the idea of a dark and gusty night. I continued also the wish to be with you, and experienced a strange, regretful consciousness of some barrier dividing us. During all my first sleep I was following the windings of an unknown road; total obscurity environed me; rain pelted me; I was burdened with the charge of a little child: a very small creature, too young and feeble to walk, and which shivered in my cold arms and wailed piteously in my ear. I thought, sir, that you were on the road a long way before me; and I strained every nerve to overtake you, and made effort on effort to utter your name and entreat you to stop—but my movements were fettered; and my voice still died away inarticulate; while you, I felt, withdrew farther and farther every moment.'

'And these dreams weigh on your spirits now, Jane, when I am close to you? Little nervous subject! Forget visionary woe, and think only of real happiness! You say you love me, Janet: yes—I will not forget that; and you cannot deny it. *Those* words did not die inarticulate on your lips. I heard them clear and soft: a thought too solemn perhaps, but sweet as music—"I think it is a glorious thing to have the hope of living with you, Edward, because I love you."—Do you love me, Jane? Repeat it.'

'I do, sir.—I do with my whole heart.'

'Well,' he said, after some minutes' silence, 'it is strange; but that sentence has penetrated my breast painfully. Why? I think because you said it with such an earnest, religious energy: and because your upward gaze at me now is the very sublime of faith, truth, and devotion: it is too much as if some spirit were near me. Look wicked, Jane; as you know well how to look; coin one of your wild, shy, provoking smiles;

tell me you hate me—tease me, vex me; do anything but move me: I would rather be incensed than saddened.'

'I will tease you and vex you to your heart's content when I have finished my tale: but hear me to the end.'

'I thought, Jane, you had told me all. I thought I had found the source of your melancholy in a dream!'

I shook my head. 'What! is there more? But I will not believe it to be anything important. I warn you of incredulity beforehand. Go on.'

The disquietude of his air, the somewhat apprehensive impatience of his manner, surprised me: but I proceeded.

'I dreamt another dream, sir: that Thornfield Hall was a dreary ruin, the retreat of bats and owls. I thought that of all the stately front nothing remained but a shell-like wall, very high, and very fragile-looking. I wandered, on a moonlight night, through the grass-grown enclosure within: here I stumbled over a marble hearth, and there over a fallen fragment of cornice. Wrapped up in a shawl, I still carried the unknown little child: I might not lay it down anywhere, however tired were my arms—however much its weight impeded my progress, I must retain it. I heard the gallop of a horse at a distance on the road: I was sure it was you; and you were departing for many years, and for a distant country. I climbed the thin wall with frantic, perilous haste, eager to catch one glimpse of you from the top: the stones rolled from under my feet, the ivy branches I grasped gave way, the child clung round my neck in terror, and almost strangled me: at last I gained the summit. I saw you like a speck on a white track, lessening every moment. The blast blew so strong I could not stand. I sat down on the narrow ledge; I hushed the scared infant in my lap: you turned in angle of the road; I bent forward to take a last look; the wall crumbled; I was shaken; the child rolled from my knee, I lost my balance, fell, and woke.'

'Now, Jane, that is all.'

'All the preface, sir; the tale is yet to come. On waking, a gleam dazzled my eyes: I thought—oh, it is daylight! But I was mistaken: it was only candlelight. Sophie, I supposed, had come in. There was a light on the dressing-table, and the door of the closet, where, before going to bed, I had hung my wedding-dress and veil, stood open: I heard a rustling there. I asked, "Sophie, what are you doing?" No one answered; but a form emerged from the closet: it took the light, held it aloft, and surveyed the garments pendent from the portmanteau. "Sophie! Sophie!" I again cried: and still it was silent. I had risen up in bed; I bent forward: first, surprise, then bewilderment, came over me; and then my blood crept cold through my veins. Mr. Rochester, this was not Sophie, it was not Leah, it was not Mrs. Fairfax: It was not—no, I was sure of it, and am still—it was not even that strange woman, Grace Poole.'

'It must have been one of them,' interrupted my master.

'No, sir, I solemnly assure you to the contrary. The shape standing before me had never crossed my eyes within the precincts of Thornfield Hall before; the height, the contour, were new to me.'

'Describe it, Jane.'

'It seemed, sir, a woman, tall and large, with thick and dark hair hanging long down her back. I know not what dress she had on: it was white and straight; but whether gown, sheet, or shroud, I cannot tell.'

'Did you see her face?'

'Not at first. But presently she took my veil from its place; she held it up, gazed at it long, and then she threw it over her own head, and turned to the mirror. At that moment I saw the reflection of the visage and features quite distinctly in the dark oblong glass.'

'And how were they?'

'Fearful and ghastly to me—oh, sir, I never saw a face like it! It was a discoloured face—it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments.'

'Ghosts are usually pale, Jane.'

'This, sir, was purple: the lips were swelled and dark; the brow furrowed; the black eyebrows widely raised over the bloodshot eyes. Shall I tell you of what it reminded me?'

'You may.'

'Of the foul German spectre—the Vampyre.'

'Ah?—What did it do?'

'Sir, it removed my veil from its gaunt head, rent it in two parts, and flinging both on the floor, trampled on them.'

'Afterwards?'

'It drew aside the window-curtain and looked out: perhaps it saw dawn approaching, for, taking the candle, it retreated to the door. Just at my bedside the figure stopped: the fiery eye glared upon me—she thrust up her candle close to my face, and extinguished it under my eyes. I was aware her lurid visage flamed over mine, and I lost consciousness: for the second time in my life—only the second time—I became insensible from terror.'

'Who was with you when you revived?'

'No one, sir; but the broad day. I rose, bathed my head and face in water, drank a long draught; felt that though enfeebled I was not ill, and determined that to none but you would I impart this vision. Now, sir, tell me who and what that woman was?'

'The creature of an over-stimulated brain; that is certain. I must be careful of you, my treasure: nerves like yours were not made for rough handling.'

'Sir, depend on it, my nerves were not in fault; the thing was real: the transaction actually took place.'

'And your previous dreams: were they real too? Is Thornfield Hall a

ruin? Am I severed from you by insuperable obstacles? Am I leaving you without a tear—without a kiss—without a word?’

‘Not yet.’

‘Am I about to do it?—Why, the day is already commenced which is to bind us indissolubly; and when we are once united, there shall be no recurrence of these mental terrors: I guarantee that.’

‘Mental terrors, sir! I wish I could believe them to be only such: I wish it more now than ever; since even you cannot explain to me the mystery of that awful visitant.’

‘And since I cannot do it, Jane, it must have been unreal.’

‘But, sir, when I said so to myself on rising this morning, and when I looked round the room to gather courage and comfort from the cheerful aspect of each familiar object in full daylight, there—on the carpet—I saw what gave the distinct lie to my hypothesis,—the veil, torn from top to bottom, in two halves!’

I felt Mr. Rochester start and shudder; he hastily flung his arms round me.

‘Thank God!’ he exclaimed, ‘that if anything malignant did come near you last night, it was only the veil that was harmed.—Oh, to think what might have happened!’

He drew his breath short, and strained me so close to him I could scarcely pant. After some minutes’ silence, he continued, cheerily:—‘Now, Janet, I’ll explain to you all about it. It was half dream, half reality: a woman did, I doubt not, enter your room: and that woman was—must have been—Grace Poole. You call her a strange being yourself: from all you know you have reason so to call her—what did she do to me? what to Mason? In a state between sleeping and waking you noticed her entrance and her actions; but feverish, almost delirious as you were, you ascribed to her a goblin appearance different from her own: the long dishevelled hair, the swelled black face, the exaggerated stature, were figments of imagination; results of nightmare: the spiteful tearing of the veil was real: and it is like her. I see you would ask why I keep such a woman in my house: when we have been married a year and a day,³ I will tell you; but not now. Are you satisfied, Jane? Do you accept my solution of the mystery?’

I reflected, and in truth it appeared to me the only possible one: satisfied I was not, but to please him I endeavoured to appear so—relieved, I certainly did feel; so I answered him with a contented smile. And now, as it was long past one, I prepared to leave him.

‘Does not Sophie sleep with Adèle in the nursery?’ he asked, as I lit my candle.

‘Yes, sir.’

‘And there is room enough in Adèle’s little bed for you. You must

3. The time period for fulfillment of various legal contracts and also the conventional period for fairy-tale spells.

share it with her to-night, Jane: it is no wonder that the incident you have related should make you nervous, and I would rather you did not sleep alone: promise me to go to the nursery.'

'I shall be very glad to do so, sir.'

'And fasten the door securely on the inside. Wake Sophie when you go upstairs, under pretence of requesting her to rouse you in good time to-morrow; for you must be dressed and have finished breakfast before eight. And now, no more sombre thoughts: chase dull care away, Janet. Don't you hear to what soft whispers the wind has fallen? and there is no more beating of rain against the window-panes: look here' (he lifted up the curtain)—'it is a lovely night!'

It was. Half heaven was pure and stainless: the clouds, now trooping before the wind, which had shifted to the west, were filing off eastward in long, silvered columns. The moon shone peacefully.

'Well,' said Mr. Rochester, gazing inquiringly into my eyes, 'how is my Janet now?'

'The night is serene, sir; and so am I.'

'And you will not dream of separation and sorrow to-night; but of happy love and blissful union.'

This prediction was but half fulfilled: I did not indeed dream of sorrow, but as little did I dream of joy; for I never slept at all. With little Adéle in my arms, I watched the slumber of childhood—so tranquil, so passionless, so innocent—and waited for the coming day: all my life was awake and astir in my frame; and as soon as the sun rose I rose too. I remember Adéle clung to me as I left her; I remember I kissed her as I loosened her little hands from my neck; and I cried over her with strange emotion, and quitted her because I feared my sobs would break her still sound repose. She seemed the emblem of my past life; and he, I was now to array myself to meet, the dread, but adored, type of my unknown future day.

Chapter XXVI

Sophie came at seven to dress me; she was very long indeed in accomplishing her task—so long that Mr. Rochester, grown, I suppose, impatient of my delay, sent up to ask why I did not come. She was just fastening my veil (the plain square of blond after all) to my hair with a brooch; I hurried from under her hands as soon as I could.

'Stop!' she cried in French. 'Look at yourself in the mirror: you have not taken one peep.'

So I turned at the door: I saw a robed and veiled figure, so unlike my usual self that it seemed almost the image of a stranger. 'Jane!' called a voice, and I hastened down. I was received at the foot of the stairs by Mr. Rochester.

'Lingerer,' he said, 'my brain is on fire with impatience; and you tarry so long!'

He took me into the dining-room, surveyed me keenly all over, pronounced me 'fair as a lily, and not only the pride of his life, but the desire of his eyes,' and then, telling me he would give me but ten minutes to eat some breakfast, he rang the bell. One of his lately hired servants, a footman, answered it.

'Is John getting the carriage ready?'

'Yes, sir.'

'Is the luggage brought down?'

'They are bringing it down, sir.'

'Go you to the church: see if Mr. Wood (the clergyman) and the clerk are there: return and tell me.'

The church, as the reader knows, was but just beyond the gates, the footman soon returned.

'Mr. Wood is in the vestry, sir, putting on his surplice.'

'And the carriage?'

'The horses are harnessing.'

'We shall not want it to go to church; but it must be ready the moment we return, all the boxes and luggage arranged and strapped on, and the coachman in his seat.'

'Yes, sir.'

'Jane, are you ready?'

I rose. There were no groomsmen, no bridesmaids, no relatives to wait for or marshal: none but Mr. Rochester and I. Mrs. Fairfax stood in the hall as we passed. I would fain have spoken to her, but my hand was held by a grasp of iron: I was hurried along by a stride I could hardly follow; and to look at Mr. Rochester's face was to feel that not a second of delay would be tolerated for any purpose. I wonder what other bridegroom ever looked as he did—so bent up to a purpose, so grimly resolute: or who, under such steadfast brows, ever revealed such flaming and flashing eyes.

I know not whether the day was fair or foul; in descending the drive, I gazed neither on sky nor earth; my heart was with my eyes; and both seemed migrated into Mr. Rochester's frame. I wanted to see the invisible thing on which, as we went along, he appeared to fasten a glance fierce and fell. I wanted to feel the thoughts whose force he seemed breasting and resisting.

At the churchyard wicket he stopped: he discovered I was quite out of breath.

'Am I cruel in my love?' he said. 'Delay an instant: lean on me, Jane.'

And now I can recall the picture of the grey old house of God rising calm before me, of a rook wheeling round the steeple, of a ruddy morning sky beyond. I remember something, too, of the green grave-

mounds; and I have not forgotten, either, two figures of strangers, straying amongst the low hillocks, and reading the mementoes graven on the few mossy head-stones. I noticed them, because, as they saw us, they passed round to the back of the church; and I doubted not they were going to enter by the side-aisle door, and witness the ceremony. By Mr. Rochester they were not observed; he was earnestly looking at my face, from which the blood had, I daresay, momentarily fled: for I felt my forehead dewy, and my cheeks and lips cold. When I rallied, which I soon did, he walked gently with me up the path to the porch.

We entered the quiet and humble temple; the priest waited in his white surplice at the lowly alter, the clerk beside him. All was still: two shadows only moved in a remote corner. My conjecture had been correct: the strangers had slipped in before us, and they now stood by the vault of the Rochesters, their backs towards us, viewing through the rails the old time-stained marble tomb, where a kneeling angel guarded the remains of Damer de Rochester, slain at Marston Moor¹ in the time of the civil wars; and of Elizabeth, his wife.

Our place was taken at the communion rails. Hearing a cautious step behind me, I glanced over my shoulder: one of the strangers—a gentleman, evidently—was advancing up the chancel. The service began. The explanation of the intent of matrimony was gone through; and then the clergyman came a step further forward, and, bending slightly towards Mr. Rochester, went on.

'I require and charge you both (as ye will answer at the dreadful day of judgment, when the secrets of all hearts shall be disclosed), that if either of you know any impediment why ye may not lawfully be joined together in matrimony, ye do now confess it; for be ye well assured that so many as are coupled together otherwise than God's word doth allow, are not joined together by God, neither is their matrimony lawful.'

He paused, as the custom is. When is the pause after that sentence ever broken by reply? Not, perhaps, once in a hundred years. And the clergyman, who had not lifted his eyes from his book, and had held his breath but for a moment, was proceeding: his hand was already stretched towards Mr. Rochester, as his lips unclosed to ask, 'Wilt thou have this woman for thy wedded wife?'—when a distinct and near voice said:—'The marriage cannot go on: I declare the existence of an impediment.'

The clergyman looked up at the speaker, and stood mute; the clerk did the same; Mr. Rochester moved slightly, as if an earthquake had rolled under his feet: taking a firmer footing, and not turning his head or eyes; he said, 'Proceed.'

1. The decisive battle in 1644 where Rochester's Royalist ancestor fell to the victorious Parliamentarians.

Profound silence fell when he had uttered that word, with deep but low intonation. Presently Mr. Wood said:—‘I cannot proceed without some investigation into what has been asserted, and evidence of its truth or falsehood.’

‘The ceremony is quite broken off,’ subjoined the voice behind us. ‘I am in a condition to prove my allegation: an insuperable impediment to this marriage exists.’

Mr. Rochester heard, but heeded not: he stood stubborn and rigid: making no movement, but to possess himself of my hand. What a hot and strong grasp he had!—and how like quarried marble was his pale, firm, massive front at this moment! How his eye shone, still, watchful, and yet wild beneath!

Mr. Wood seemed at a loss. ‘What is the nature of the impediment?’ he asked. ‘Perhaps it may be got over—explained away?’

‘Hardly,’ was the answer: ‘I have called it insuperable, and I speak advisedly.’

The speaker came forwards, and leaned on the rails. He continued, uttering each word distinctly, calmly, steadily, but not loudly.

‘It simply consists in the existence of a previous marriage. Mr. Rochester has a wife now living.’

My nerves vibrated to those low-spoken words as they had never vibrated to thunder—my blood felt their subtle violence as it had never felt frost or fire: but I was collected, and in no danger of swooning. I looked at Mr. Rochester: I made him look at me. His whole face was colourless rock: his eye was both spark and flint. He disavowed nothing: he seemed as if he would defy all things. Without speaking, without smiling, without seeming to recognise in me a human being, he only twined my waist with his arm, and riveted me to his side.

‘Who are you?’ he asked of the intruder.

‘My name is Briggs—a solicitor of—Street, London.’

‘And you would thrust on me a wife?’

‘I would remind you of your lady’s existence, sir; which the law recognises, if you do not.’

‘Favour me with an account of her—with her name, her parentage, her place of abode.’

‘Certainly.’ Mr. Briggs calmly took a paper from his pocket, and read out in a sort of official, nasal voice:—

“I affirm and can prove that on the 20th of October, A.D. — (a date of fifteen years back), Edward Fairfax Rochester, of Thornfield Hall, in the county of —, and of Ferndean Manor, in —shire, England, was married to my sister, Bertha Antoinetta Mason, daughter of Jonas Mason, merchant, and of Antoinetta his wife, a Creole—at —church, Spanish Town, Jamaica. The record of the marriage will be found in the register of that church—a copy of it is now in my possession. Signed, Richard Mason.”’

'That—if a genuine document—may prove I have been married, but it does not prove that the woman mentioned therein as my wife is still living.'

'She was living three months ago,' returned the lawyer.

'How do you know?'

'I have a witness to the fact, whose testimony even you, sir, will scarcely controvert.'

'Produce him—or go to hell.'

'I will produce him first—he is on the spot: Mr. Mason, have the goodness to step forward.'

Mr. Rochester, on hearing the name, set his teeth; he experienced, too, a sort of strong convulsive quiver; near to him as I was, I felt the spasmodic movement of fury or despair run through his frame. The second stranger, who had hitherto lingered in the background, now drew near; a pale face looked over the solicitor's shoulder—yes, it was Mason himself. Mr. Rochester turned and glared at him. His eye, as I have often said, was a black eye: it had now a tawny, nay a bloody light in its gloom; and his face flushed—olive cheek and hueless forehead received a glow, as from spreading, ascending heart-fire: and he stirred, lifted his strong arm—he could have struck Mason—dashed him on the church-floor—shocked by ruthless blow the breath from his body—but Mason shrank away, and cried faintly, 'Good God!' Contempt fell cool on Mr. Rochester—his passion died as if a blight had shrivelled it up: he only asked, 'What have you to say?'

An inaudible reply escaped Mason's white lips.

'The devil is in it if you cannot answer distinctly. I again demand, what have you to say?'

'Sir—sir'—interrupted the clergyman, 'do not forget you are in a sacred place.' Then, addressing Mason, he inquired gently, 'Are you aware, sir, whether or not this gentleman's wife is still living?'

'Courage,' urged the lawyer,—'speak out.'

'She is now living at Thornfield Hall,' said Mason, in more articulate tones: 'I saw her there last April. I am her brother.'

'At Thornfield Hall!' ejaculated the clergyman. 'Impossible! I am an old resident in this neighbourhood, sir, and I never heard of a Mrs. Rochester at Thornfield Hall.'

I saw a grim smile contort Mr. Rochester's lip, and he muttered:—'No—by God! I took care that none should hear of it—or of her under that name.' He mused—for ten minutes he held counsel with himself: he formed his resolve, and announced it:—'Enough—all shall bolt out at once, like a bullet from the barrel.—Wood, close your book, and take off your surplice; John Green (to the clerk) leave the church: there will be no wedding to-day:' the man obeyed.

Mr. Rochester continued, hardly and recklessly: 'Bigamy is an ugly

word!—I meant, however, to be a bigamist; but fate has outmanoeuvred me; or Providence has checked me,—perhaps the last. I am little better than a devil at this moment; and, as my pastor there would tell me, deserve no doubt the sternest judgments of God,—even to the quenchless fire and deathless worm. Gentlemen, my plan is broken up!—what this lawyer and his client say is true: I have been married; and the woman to whom I was married lives! You say you never heard of a Mrs. Rochester at the house up yonder, Wood: but I dare say you have many a time inclined your ear to gossip about the mysterious lunatic kept there under watch and ward. Some have whispered to you that she is my bastard half-sister: some, my cast-off mistress; I now inform you that she is my wife, whom I married fifteen years ago,—Bertha Mason by name; sister of this resolute personage, who is now, with his quivering limbs and white cheeks, showing you what a stout heart men may bear. Cheer up, Dick!—never fear me!—I'd almost as soon strike a woman as you. Bertha Mason is mad; and she came of a mad family;—idiots and maniacs through three generations! Her mother, the Creole, was both a mad woman and a drunkard!—as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points. I had a charming partner—pure, wise, modest: you can fancy I was a happy man.—I went through rich scenes! Oh! my experience has been heavenly, if you only knew it! But I owe you no further explanation. Briggs, Wood, Mason,—I invite you all to come up to the house and visit Mrs. Poole's patient, and *my wife!* You shall see what sort of a being I was cheated into espousing, and judge whether or not I had a right to break the compact, and seek sympathy with something at least human. This girl,' he continued, looking at me, 'knew no more than you, Wood, of the disgusting secret: she thought all was fair and legal; and never dreamt she was going to be entrapped into a feigned union with a defrauded wretch, already bound to a bad, mad, and embruted partner! Come, all of you, follow.'

Still holding me fast, he left the church: the three gentlemen came after. At the front door of the hall we found the carriage.

'Take it back to the coach-house, John,' said Mr. Rochester, coolly; 'it will not be wanted to-day.'

At our entrance Mrs. Fairfax, Adèle, Sophie, Leah, advanced to meet and greet us.

'To the right about—every soul!' cried the master: 'away with your congratulations! Who wants them?—Not I!—they are fifteen years too late!'

He passed on and ascended the stairs, still holding my hand, and still beckoning the gentlemen to follow him; which they did. We mounted the first staircase, passed up the gallery, proceeded to the

third storey: the low, black door, opened by Mr. Rochester's master key, admitted us to the tapestried room, with its great bed and its pictorial cabinet.

'You know this place, Mason,' said our guide; 'she bit and stabbed you here.'

He lifted the hangings from the wall, uncovering the second door: this, too, he opened. In a room without a window there burnt a fire, guarded by a high and strong fender, and a lamp suspended from the ceiling by a chain. Grace Poole bent over the fire, apparently cooking something in a saucepan. In the deep shade, at the further end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight, tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing; and a quantity of dark, grizzled hair, wild as a mane, hid its head and face.

'Good-morrow, Mrs. Poole!' said Mr. Rochester. 'How are you? and how is your charge to-day?'

'We're tolerable, sir, I thank you,' replied Grace, lifting the boiling mess carefully on to the hob: 'rather snappish, but not 'rageous.'

A fierce cry seemed to give the lie to her favourable report: the clothed hyena rose up, and stood tall on its hind feet.

'Ah, sir, she sees you!' exclaimed Grace: 'you'd better not stay.'

'Only a few moments, Grace: you must allow me a few moments.'

'Take care then, sir!—for God's sake, take care!'

The maniac bellowed: she parted her shaggy locks from her visage, and gazed wildly at her visitors. I recognised well that purple face—those bloated features. Mrs. Poole advanced.

'Keep out of the way,' said Mr. Rochester, thrusting her aside: 'she has no knife now, I suppose? and I'm on my guard.'

'One never knows what she has, sir: she is so cunning: it is not in mortal discretion to fathom her craft.'

'We had better leave her,' whispered Mason.

'Go to the devil!' was his brother-in-law's recommendation.

'Ware!' cried Grace. The three gentlemen retreated simultaneously. Mr. Rochester flung me behind him: the lunatic sprang and grappled his throat viciously, and laid her teeth to his cheek: they struggled. She was a big woman, in stature almost equalling her husband, and corpulent besides: she showed virile force in the contest—more than once she almost throttled him, athletic as he was. He could have settled her with a well-planted blow; but he would not strike: he would only wrestle. At last he mastered her arms; Grace Poole gave him a cord, and he pinioned them behind her: with more rope, which was at hand, he bound her to a chair. The operation was performed amidst the fiercest yells and the most convulsive plunges. Mr. Rochester then turned to the spectators: he looked at them with a smile both acrid and desolate.

'That is *my wife*,' said he. 'Such is the sole conjugal embrace I am ever to know—such are the endearments which are to solace my leisure hours! And *this* is what I wished to have' (laying his hand on my shoulder): 'this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon. I wanted her just as a change after that fierce ragout. Wood and Briggs, look at the difference! Compare these clear eyes with the red balls yonder—this face with that mask—this form with that bulk; then judge me, priest of the gospel and man of the law, and remember, with what judgment ye judge ye shall be judged!² Off with you now. I must shut up my prize.'

We all withdrew. Mr. Rochester stayed a moment behind us to give some further order to Grace Poole. The solicitor addressed me as he descended the stair.

'You, madam,' said he, 'are cleared from all blame: your uncle will be glad to hear it—if, indeed, he should be still living—when Mr. Mason returns to Madeira.'

'My uncle! What of him? Do you know him?'

'Mr. Mason does: Mr. Eyre has been the Funchal correspondent of his house for some years. When your uncle received your letter intimating the contemplated union between yourself and Mr. Rochester, Mr. Mason, who was staying at Madeira to recruit his health, on his way back to Jamaica, happened to be with him. Mr. Eyre mentioned the intelligence; for he knew that my client here was acquainted with a gentleman of the name of Rochester. Mr. Mason, astonished and distressed as you may suppose, revealed the real state of matters. Your uncle, I am sorry to say, is now on a sick bed; from which, considering the nature of his disease—decline—and the stage it has reached, it is unlikely he will ever rise. He could not then hasten to England himself, to extricate you from the snare into which you had fallen, but he implored Mr. Mason to lose no time in taking steps to prevent the false marriage. He referred him to me for assistance. I used all despatch, and am thankful I was not too late: as you, doubtless, must be also. Were I not morally certain that your uncle will be dead ere you reach Madeira, I would advise you to accompany Mr. Mason back: but as it is, I think you had better remain in England till you can hear further, either from or of Mr. Eyre. Have we anything else to stay for?' he inquired of Mr. Mason.

'No, no—let us be gone,' was the anxious reply; and without waiting to take leave of Mr. Rochester, they made their exit at the hall door. The clergyman stayed to exchange a few sentences, either of admonition or reproof, with his haughty parishioner: this duty done, he too departed.

2. Defiantly in self-justification, Rochester quotes from the Sermon on the Mount (Matthew 7.2).

I heard him go as I stood at the half-open door of my own room, to which I had now withdrawn. The house cleared, I shut myself in, fastened the bolt that none might intrude, and proceeded—not to weep, not to mourn, I was yet too calm for that, but—mechanically to take off the wedding-dress, and replace it by the stuff gown I had worn yesterday, as I thought, for the last time. I then sat down: I felt weak and tired. I leaned my arms on a table, and my head dropped on them. And now I thought: till now I had only heard, seen, moved—followed up and down where I was led or dragged—watched event rush on event, disclosure open beyond disclosure: but *now, I thought.*

The morning had been a quiet morning enough—all except the brief scene with the lunatic: the transaction in the church had not been noisy; there was no explosion of passion, no loud altercation, no dispute, no defiance or challenge, no tears, no sobs: a few words had been spoken, a calmly pronounced objection to the marriage made; some stern, short questions put by Mr. Rochester; answers, explanations given, evidence adduced; an open admission of the truth had been uttered by my master; then the living proof had been seen: the intruders were gone, and all was over.

I was in my own room as usual—just myself, without obvious change: nothing had smitten me, or scathed me, or maimed me. And yet, where was the Jane Eyre of yesterday?—where was her life?—where were her prospects?

Jane Eyre, who had been an ardent, expectant woman—almost a bride—was a cold, solitary girl again: her life was pale; her prospects were desolate. A Christmas frost had come at midsummer; a white December storm had whirled over June; ice glazed the ripe apples, drifts crushed the blowing roses; on hay-field and corn-field lay a frozen shroud: lanes which last night blushed full of flowers, to-day were pathless with untrodden snow; and the woods, which twelve hours since waved leafy and fragrant as groves between the tropics, now spread, waste, wild, and white as pine-forests in wintry Norway. My hopes were all dead—struck with a subtle doom, such as in one night, fell on all the first-born in the land of Egypt.³ I looked on my cherished wishes, yesterday so blooming and glowing: they lay stark, chill, livid corpses that could never revive. I looked at my love: that feeling which was my master's—which he had created; it shivered in my heart, like a suffering child in a cold cradle; sickness and anguish had seized it; it could not seek Mr. Rochester's arms—it could not derive warmth from his breast. Oh, never more could it turn to him; for faith was blighted—confidence destroyed! Mr. Rochester was not to me what he had been; for he was not what I had thought him. I would not ascribe vice to him; I would not say he had betrayed me: but the attribute of stainless truth

3. She refers to the story of the Passover in which all firstborn Egyptian children were slain but Jewish ones were spared. She thus regards her former hopes as unsanctified.

was gone from his idea; and from his presence I must go; *that* I perceived well. When—how—whither, I could not yet discern; but he himself, I doubted not, would hurry me from Thornfield. Real affection, it seemed, he could not have for me; it had been only fitful passion: that was balked; he would want me no more. I should fear even to cross his path now: my view must be hateful to him. Oh, how blind had been my eyes! How weak my conduct!

My eyes were covered and closed: eddying darkness seemed to swim round me, and reflection came in as black and confused a flow. Self-abandoned, relaxed, and effortless, I seemed to have laid me down in the dried-up bed of a great river; I heard a flood loosened in remote mountains, and felt the torrent come: to rise I had no will, to flee I had no strength. I lay faint; longing to be dead. One idea only still throbbed life-like within me—a remembrance of God: it begot an unuttered prayer: these words went wandering up and down in my rayless mind, as something that should be whispered; but no energy was found to express them:—‘Be not far from me, for trouble is near: there is none to help.’⁴

It was near: and as I had lifted no petition to Heaven to avert it—as I had neither joined my hands, nor bent my knees, nor moved my lips—it came: in full, heavy swing the torrent poured over me. The whole consciousness of my life lorn, my love lost, my hope quenched, my faith death-struck, swayed full and mighty above me in one sullen mass. That bitter hour cannot be described: in truth, ‘the waters came into my soul; I sank in deep mire: I felt no standing; I came into deep waters; the floods overflowed me.’⁵

Chapter XXVII¹

Some time in the afternoon I raised my head, and looking round and seeing the western sun gilding the sign of its decline on the wall, I asked, ‘What am I to do?’

But the answer my mind gave—‘Leave Thornfield at once’—was so prompt, so dread, that I stopped my ears: I said, I could not bear such words now. ‘That I am not Edward Rochester’s bride is the least part of my woe,’ I alleged: ‘that I have wakened out of most glorious dreams, and found them all void and vain, is a horror I could bear and master; but that I must leave him decidedly, instantly, entirely, is intolerable. I cannot do it.’

But, then, a voice within me averred that I could do it; and foretold that I should do it. I wrestled with my own resolution: I wanted to be

4. Psalm 22.11.

5. “Save me, O God; for the waters are come into my soul. I sink in deep mire, where there is no standing: I am come into deep waters, where the floods overflow me” (Psalm 69.1–2).

1. In the three-volume format, this was the first chapter of the third volume.

weak that I might avoid the awful passage of further suffering I saw laid out for me; and conscience, turned tyrant, held passion by the throat, told her tauntingly she had yet but dipped her dainty foot in the slough, and swore that with that arm of iron he would thrust her down to unsounded depths of agony.

'Let me be torn away, then!' I cried. 'Let another help me!'

'No; you shall tear yourself away, none shall help you: you shall, yourself, pluck out your right eye: yourself cut off your right hand: your heart shall be the victim; and you, the priest, to transfix it.'²

I rose up suddenly, terror-struck at the solitude which so ruthless a judge haunted,—at the silence which so awful a voice filled. My head swam as I stood erect: I perceived that I was sickening from excitement and inanition; neither meat nor drink had passed my lips that day, for I had taken no breakfast. And, with a strange pang, I now reflected that, long as I had been shut up here, no message had been sent to ask how I was, or to invite me to come down: not even little Adèle had tapped at the door; not even Mrs. Fairfax had sought me. 'Friends always forget those whom fortune forsakes,' I murmured, as I undrew the bolt and passed out. I stumbled over an obstacle: my head was still dizzy, my sight was dim, and my limbs were feeble. I could not soon recover myself. I fell, but not on to the ground; an out-stretched arm caught me; I looked up—I was supported by Mr. Rochester, who sat in a chair across my chamber threshold.

'You come out at last,' he said. 'Well, I have been waiting for you long, and listening: yet not one movement have I heard, nor one sob: five minutes more of that death-like hush, and I should have forced the lock like a burglar. So, you shun me?—you shut yourself up and grieve alone! I would rather you had come and upbraided me with vehemence. You are passionate: I expected a scene of some kind. I was prepared for the hot rain of tears; only I wanted them to be shed on my breast: now a senseless floor has received them, or your drenched handkerchief. But I err: you have not wept at all! I see a white cheek and a faded eye, but no trace of tears. I suppose, then, your heart has been weeping blood?

'Well, Jane; not a word of reproach? Nothing bitter—nothing poignant? Nothing to cut a feeling or sting a passion? You sit quietly where I have placed you, and regard me with a weary, passive look.'

'Jane, I never meant to wound you thus. If the man who had but one little ewe lamb that was dear to him as a daughter, that ate of his bread and drank of his cup, and lay in his bosom, had by some mistake slaughtered it at the shambles, he would not have rued his bloody blunder more than I now rue mine.³ Will you ever forgive me?'

2. The reference is to Jesus' redefinition of the Old Testament concept of adultery (Matthew 5.27–32).

3. The story of the rich man's deliberate killing of the poor man's lamb is in 2 Samuel 12.1–6.

Reader!—I forgave him at the moment, and on the spot. There was such deep remorse in his eye, such true pity in his tone, such manly energy in his manner; and, besides, there was such unchanged love in his whole look and mien—I forgave him all: yet not in words, not outwardly; only at my heart's core.

'You know I am a scoundrel, Jane?' ere long he inquired wistfully—wondering, I suppose, at my continued silence and tameness: the result rather of weakness than of will.

'Yes, sir.'

'Then tell me so roundly and sharply—don't spare me.'

'I cannot: I am tired and sick. I want some water.' He heaved a sort of shuddering sigh, and taking me in his arms, carried me downstairs. At first I did not know to what room he had borne me; all was cloudy to my glazed sight: presently I felt the reviving warmth of a fire; for, summer as it was, I had become icy cold in my chamber. He put wine to my lips; I tasted it and revived; then I ate something he offered me, and was soon myself. I was in the library—sitting in his chair—he was quite near. 'If I could go out of life now, without too sharp a pang, it would be well for me,' I thought; 'then I should not have to make the effort of cracking my heart-strings in rending them from among Mr. Rochester's. I must leave him, it appears. I do not want to leave him—I cannot leave him.'

'How are you now, Jane?'

'Much better, sir: I shall be well soon.'

'Taste the wine again, Jane.'

I obeyed him; then he put the glass on the table, stood before me, and looked at me attentively. Suddenly he turned away, with an inarticulate exclamation, full of passionate emotion of some kind; he walked fast through the room and came back: he stooped towards me as if to kiss me; but I remembered caresses were now forbidden. I turned my face away, and put his aside.

'What!—How is this?' he exclaimed hastily. 'Oh, I know! you won't kiss the husband of Bertha Mason? You consider my arms filled and my embraces appropriated?'

'At any rate, there is neither room nor claim for me, sir.'

'Why, Jane? I will spare you the trouble of much talking: I will answer for you—because I have a wife already, you would reply.—I guess rightly?'

'Yes.'

'If you think so, you must have a strange opinion of me: you must regard me as a plotting profligate—a base and low rake who has been simulating disinterested love in order to draw you into a snare deliberately laid, and strip you of honour, and rob you of self-respect. What do you say to that? I see you can say nothing: in the first place, you are faint still, and have enough to do to draw your breath; in the second

place, you cannot yet accustom yourself to accuse and revile me; and, besides, the flood-gates of tears are opened, and they would rush out if you spoke much; and you have no desire to expostulate, to upbraid, to make a scene: you are thinking how to *act*,—*talking*, you consider, is of no use. I know you—I am on my guard.'

'Sir, I do not wish to act against you,' I said; and my unsteady voice warned me to curtail my sentence.

'Not in *your* sense of the word, but in *mine*, you are scheming to destroy me. You have as good as said that I am a married man—as a married man you will shun me, keep out of my way: just now you have refused to kiss me. You intend to make yourself a complete stranger to me; to live under this roof only as Adèle's governess: if ever I say a friendly word to you, if ever a friendly feeling inclines you again to me, you will say,—"That man had nearly made me his mistress: I must be ice and rock to him;" and ice and rock you will accordingly become.'

I cleared and steadied my voice to reply: 'All is changed about me, sir; I must change too—there is no doubt of that; and to avoid fluctuations of feeling, and continual combats with recollections and associations, there is only one way—Adèle must have a new governess, sir.'

'Oh, Adèle will go to school—I have settled that already; nor do I mean to torment you with the hideous associations and recollections of Thornfield Hall—this accursed place—this tent of Achan⁴—this insolent vault, offering the ghastliness of living death to the light of the open sky—this narrow stone hell, with its one real fiend, worse than a legion of such as we imagine.—Jane, you shall not stay here, nor will I. I was wrong ever to bring you to Thornfield Hall, knowing as I did how it was haunted. I charged them to conceal from you, before I ever saw you, all knowledge of the curse of the place; merely because I feared Adèle never would have a governess to stay if she knew with what inmate she was housed, and my plans would not permit me to remove the maniac elsewhere—though I possess an old house, Fern-dean Manor, even more retired and hidden than this, where I could have lodged her safely enough, had not a scruple about the unhealthiness of the situation, in the heart of a wood, made my conscience recoil from the arrangement. Probably those damp walls would soon have eased me of her charge: but to each villain his own vice; and mine is not a tendency to indirect assassination, even of what I most hate.'

'Concealing the mad-woman's neighbourhood from you, however, was something like covering a child with a cloak, and laying it down near a upas-tree:⁵ that demon's vicinage is poisoned, and always was. But I'll shut up Thornfield Hall: I'll nail up the front door, and board the lower windows; I'll give Mrs. Poole two hundred a year to live here with *my wife*, as you term that fearful hag: Grace will do much for

4. Joshua 7 contains the story of Achan's concealing stolen treasure in his tent.

5. Thought to be so poisonous that it killed all life around it.

money, and she shall have her son, the keeper at Grimsby Retreat, to bear her company and be at hand to give her aid in the paroxysms when *my wife* is prompted by her familiar to burn people in their beds at night, to stab them, to bite their flesh from their bones, and so on'—

'Sir,' I interrupted him, 'you are inexorable for that unfortunate lady: you speak of her with hate—with vindictive antipathy. It is cruel—she cannot help being mad.'

'Jane, my little darling (so I will call you, for so you are), you don't know what you are talking about; you misjudge me again: it is not because she is mad I hate her. If you were mad, do you think I should hate you?'

'I do indeed, sir.'

'Then you are mistaken, and you know nothing about me, and nothing about the sort of love of which I am capable. Every atom of your flesh is as dear to me as my own: in pain and sickness it would still be dear. Your mind is my treasure, and if it were broken, it would be my treasure still: if you raved, my arms should confine you, and not a strait waistcoat—your grasp, even in fury, would have a charm for me: if you flew at me as wildly as that woman did this morning, I should receive you in an embrace at least as fond as it would be restrictive. I should not shrink from you with disgust as I did from her: in your quiet moments you should have no watcher and no nurse but me; and I could hang over you with untiring tenderness, though you gave me no smile in return; and never weary of gazing into your eyes, though they had no longer a ray of recognition for me.—But why do I follow that train of ideas? I was talking of removing you from Thornfield. All, you know, is prepared for prompt departure: to-morrow you shall go. I only ask you to endure one more night under this roof, Jane: and then, farewell to its miseries and terrors for ever! I have a place to repair to which will be a secure sanctuary from hateful reminiscences, from unwelcome intrusion—even from falsehood and slander.'

'And take Adèle with you, sir,' I interrupted; 'she will be a companion for you.'

'What do you mean, Jane? I told you I would send Adèle to school: and what do I want with a child for a companion? and not my own child,—a French dancer's bastard. Why do you importune me about her? I say, why do you assign Adèle to me for a companion?'

'You spoke of a retirement, sir; and retirement and solitude are dull: too dull for you.'

'Solitude! solitude!' he reiterated, with irritation. 'I see I must come to an explanation. I don't know what sphinx-like expression is forming in your countenance. You are to share my solitude. Do you understand?'

I shook my head: it required a degree of courage, excited as he was becoming, even to risk that mute sign of dissent. He had been walking

fast about the room, and he stopped, as if suddenly rooted to one spot. He looked at me long and hard: I turned my eyes from him, fixed them on the fire, and tried to assume and maintain a quiet, collected aspect.

'Now for the hitch in Jane's character,' he said at last, speaking more calmly than from his look I had expected him to speak. 'The reel of silk has run smoothly enough so far; but I always knew there would come a knot and a puzzle: here it is. Now for vexation, and exasperation, and endless trouble! By God! I long to exert a fraction of Samson's strength, and break the entanglement like tow!'

He recommenced his walk: but soon again stopped, and this time just before me.

'Jane! will you hear reason?' (he stooped and approached his lips to my ear) 'because, if you won't, I'll try violence.' His voice was hoarse; his look that of a man who is just about to burst an insufferable bond and plunge headlong into wild license. I saw that in another moment, and with one impetus of frenzy more, I should be able to do nothing with him. The present—the passing second of time—was all I had in which to control and restrain him: a movement of repulsion, flight, fear, would have sealed my doom,—and his. But I was not afraid: not in the least. I felt an inward power; a sense of influence, which supported me. The crisis was perilous; but not without its charm: such as the Indian, perhaps, feels when he slips over the rapid in his canoe. I took hold of his clenched hand; loosened the contorted fingers, and said to him, soothingly,—'Sit down; I'll talk to you as long as you like, and hear all you have to say, whether reasonable or unreasonable.'

He sat down: but he did not get leave to speak directly. I had been struggling with tears for some time; I had taken great pains to repress them, because I knew he would not like to see me weep. Now, however, I considered it well to let them flow as freely and as long as they liked. If the flood annoyed him, so much the better. So I gave way and cried heartily.

Soon I heard him earnestly entreating me to be composed. I said I could not while he was in such a passion.

'But I am not angry, Jane: I only love you too well; and you had steeled your little pale face with such a resolute, frozen look, I could not endure it. Hush, now, and wipe your eyes.'

His softened voice announced that he was subdued; so I, in my turn, became calm. Now he made an effort to rest his head on my shoulder; but I would not permit it. Then he would draw me to him: no.

'Jane! Jane!' he said, in such an accent of bitter sadness it thrilled along every nerve I had, 'you don't love me, then? It was only my station, and the rank of my wife, that you valued? Now that you think me disqualified to become your husband you recoil from my touch as if I were some toad or ape.'

These words cut me: yet what could I do or say? I ought probably

to have done or said nothing; but I was so tortured by a sense of remorse at thus hurting his feelings I could not control the wish to drop balm where I had wounded.

'I do love you,' I said, 'more than ever: but I must not show or indulge the feeling: and this is the last time I must express it.'

'The last time, Jane! What! do you think you can live with me, and see me daily, and yet, if you still love me, be always cold and distant?'

'No, sir; that I am certain I could not; and therefore I see there is but one way: but you will be furious if I mention it.'

'Oh, mention it! If I storm, you have the art of weeping.'

'Mr. Rochester, I must leave you.'

'For how long, Jane? For a few minutes, while you smooth your hair—which is somewhat dishevelled; and bathe your face—which looks feverish?'

'I must leave Adèle and Thornfield. I must part with you for my whole life: I must begin a new existence amongst strange faces and strange scenes.'

'Of course: I told you you should. I pass over the madness about parting from me. You mean you must become a part of me. As to the new existence, it is all right: you shall yet be my wife: I am not married. You shall be Mrs. Rochester—both virtually and nominally. I shall keep only to you so long as you and I live. You shall go to a place I have in the south of France: a white-washed villa on the shores of the Mediterranean. There you shall live a happy, and guarded, and most innocent life. Never fear that I wish to lure you into error—to make you my mistress. Why do you shake your head? Jane, you must be reasonable; or in truth I shall again become frantic.'

His voice and hand quivered; his large nostrils dilated; his eye blazed; still I dared to speak:—'Sir, your wife is living: that is a fact acknowledged this morning by yourself. If I lived with you as you desire, I should then be your mistress: to say otherwise is sophistical—is false.'

'Jane, I am not a gentle-tempered man—you forget that: I am not long-enduring; I am not cool and dispassionate. Out of pity to me and yourself, put your finger on my pulse, feel how it throbs, and—beware!'

He bared his wrist and offered it to me: the blood was forsaking his cheek and lips; they were growing livid; I was distressed on all hands. To agitate him thus deeply, by a resistance he so abhorred, was cruel: to yield was out of the question. I did what human beings do instinctively when they are driven to utter extremity—looked for aid to one higher than man: the words 'God help me!' burst involuntarily from my lips.

'I am a fool!' cried Mr. Rochester suddenly. 'I keep telling her I am not married, and do not explain to her why. I forget she knows nothing of the character of that woman, or of the circumstances attending my infernal union with her. Oh, I am certain Jane will agree with me in

opinion when she knows all that I know! Just put your hand in mine, Janet, that I may have the evidence of touch as well as sight to prove you are near me—and I will in a few words show you the real state of the case. Can you listen to me?

'Yes, sir; for hours if you will.'

'I ask only minutes. Jane, did you ever hear or know that I was not the eldest son of my house; that I had once a brother older than I?'

'I remember Mrs. Fairfax told me so once.'

'And did you ever hear that my father was an avaricious grasping man?'

'I have understood something to that effect.'

'Well, Jane, being so, it was his resolution to keep the property together; he could not bear the idea of dividing his estate and leaving me a fair portion: all, he resolved, should go to my brother Rowland. Yet as little could he endure that a son of his should be a poor man. I must be provided for by a wealthy marriage. He sought me a partner betimes. Mr. Mason, a West India planter and merchant, was his old acquaintance. He was certain his possessions were real and vast: he made inquiries. Mr. Mason, he found, had a son and daughter; and he learned from him that he could and would give the latter a fortune of thirty thousand pounds: that sufficed. When I left college I was sent out to Jamaica, to espouse a bride already courted for me. My father said nothing about her money: but he told me Miss Mason was the boast of Spanish Town for her beauty: and this was no lie. I found her a fine woman, in the style of Blanche Ingram; tall, dark, and majestic. Her family wished to secure me, because I was of a good race; and so did she. They showed her to me in parties, splendidly dressed. I seldom saw her alone, and had very little private conversation with her. She flattered me, and lavishly displayed for my pleasure her charms and accomplishments. All the men in her circle seemed to admire her and envy me. I was dazzled, stimulated: my senses were excited; and being ignorant, raw, and inexperienced, I thought I loved her. There is no folly so besotted that the idiotic rivalries of society, the prurience, the rashness, the blindness of youth, will not hurry a man to its commission. Her relatives encouraged me; competitors piqued me; she allured me: a marriage was achieved almost before I knew where I was. Oh, I have no respect for myself when I think of that act!—an agony of inward contempt masters me. I never loved, I never esteemed, I did not even know her. I was not sure of the existence of one virtue in her nature: I had marked neither modesty, nor benevolence, nor candour, nor refinement in her mind or manners—and, I married her:—gross, grovelling, mole-eyed blockhead that I was! With less sin I might have—but let me remember to whom I am speaking.

'My bride's mother I had never seen: I understood she was dead. The honeymoon over, I learned my mistake; she was only mad, and

shut up in a lunatic asylum. There was a younger brother, too, a complete dumb idiot. The elder one, whom you have seen (and whom I cannot hate, whilst I abhor all his kindred, because he has some grains of affection in his feeble mind; shown in the continued interest he takes in his wretched sister, and also in a dog-like attachment he once bore me), will probably be in the same state one day. My father, and my brother Rowland, knew all this; but they thought only of the thirty thousand pounds, and joined in the plot against me.

'These were vile discoveries; but, except for the treachery of concealment, I should have made them no subject of reproach to my wife: even when I found her nature wholly alien to mine; her tastes obnoxious to me; her cast of mind common, low, narrow, and singularly incapable of being led to anything higher, expanded to anything larger—when I found that I could not pass a single evening, nor even a single hour of the day, with her in comfort: that kindly conversation could not be sustained between us, because whatever topic I started immediately received from her a turn at once coarse and trite, perverse and imbecile—when I perceived that I should never have a quiet or settled household, because no servant would bear the continued outbreaks of her violent and unreasonable temper, or the vexations of her absurd, contradictory, exacting orders—even then I restrained myself: I eschewed upbraiding, I curtailed remonstrance; I tried to devour my repentance and disgust in secret; I repressed the deep antipathy I felt.

'Jane, I will not trouble you with abominable details: some strong words shall express what I have to say. I lived with that woman upstairs four years, and before that time she had tried me indeed: her character ripened and developed with frightful rapidity; her vices sprang up fast and rank: they were so strong, only cruelty could check them; and I would not use cruelty. What a pygmy intellect she had—and what giant propensities! How fearful were the curses those propensities entailed on me! Bertha Mason,—the true daughter of an infamous mother,—dragged me through all the hideous and degrading agonies which must attend a man bound to a wife at once intemperate and unchaste.

'My brother in the interval was dead; and at the end of the four years my father died too. I was rich enough now—yet poor to hideous indigence: a nature the most gross, impure, depraved, I ever saw, was associated with mine, and called by the law and by society a part of me. And I could not rid myself of it by any legal proceedings: for the doctors now discovered that *my wife* was mad—her excesses had prematurely developed the germs of insanity:⁶—Jane, you don't like my narrative; you look almost sick—shall I defer the rest to another day?'

'No, sir, finish it now: I pity you—I do earnestly pity you.'

'Pity, Jane, from some people is a noxious and insulting sort of trib-

6. Possibly she had contracted syphilis.

ute, which one is justified in hurling back in the teeth of those who offer it; but that is the sort of pity native to callous, selfish hearts: it is a hybrid, egotistical pain at hearing of woes, crossed with ignorant contempt for those who have endured them. But that is not your pity, Jane: it is not the feeling of which your whole face is full at this moment—with which your eyes are now almost overflowing—with which your heart is heaving—with which your hand is trembling in mine. Your pity, my darling, is the suffering mother of love: its anguish is the very natal pang of the divine passion. I accept it, Jane; let the daughter have free advent—my arms wait to receive her.'

'Now, sir, proceed: what did you do when you found she was mad?'

'Jane—I approached the verge of despair: a remnant of self-respect was all that intervened between me and the gulf. In the eyes of the world I was doubtless covered with grimy dishonour: but I resolved to be clean in my own sight—and to the last I repudiated the contamination of her crimes, and wrenched myself from connection with her mental defects. Still, society associated my name and person with hers! I yet saw her and heard her daily: something of her breath (faugh!) mixed with the air I breathed; and, besides, I remembered I had once been her husband—that recollection was then, and is now, inexpressibly odious to me: moreover, I knew that while she lived I could never be the husband of another and better wife; and though five years my senior (her family and her father had lied to me even in the particular of her age), she was likely to live as long as I, being as robust in frame as she was infirm in mind. Thus, at the age of twenty-six, I was hopeless.'

'One night I had been awakened by her yells—(since the medical men had pronounced her mad she had of course been shut up)—it was a fiery West Indian night; one of the description that frequently precede the hurricanes of those climates; being unable to sleep in bed, I got up and opened the window. The air was like sulphur-steams—I could find no refreshment anywhere. Mosquitoes came buzzing in and hummed sullenly round the room; the sea, which I could hear from thence, rumbled dull like an earthquake—black clouds were casting up over it; the moon was setting in the waves, broad and red, like a hot cannon-ball—she threw her last bloody glance over a world quivering with the ferment of tempest. I was physically influenced by the atmosphere and scene, and my ears were filled with the curses the maniac still shrieked out; wherein she momentarily mingled my name with such a tone of demon-hate, with such language!—no professed harlot ever had a fouler vocabulary than she: though two rooms off, I heard every word—the thin partitions of the West India house opposing but slight obstruction to her wolfish cries.

"This life," said I at last, "is hell! this is the air—those are the sounds of the bottomless pit! I have a right to deliver myself from it if

I can. The sufferings of this mortal state will leave me with the heavy flesh that now cumbers my soul. Of the fanatic's burning eternity I have no fear; there is not a future state worse than this present one—let me break away, and go home to God!"

"I said this whilst I knelt down at and unlocked a trunk which contained a brace of loaded pistols: I meant to shoot myself. I only entertained the intention for a moment; for not being insane, the crisis of exquisite and unalloyed despair which had originated the wish and design of self-destruction was past in a second.

"A wind fresh from Europe blew over the ocean and rushed through the open casement: the storm broke, streamed, thundered, blazed, and the air grew pure. I then framed and fixed a resolution. While I walked under the dripping orange-trees of my wet garden, and amongst its drenched pomegranates and pine-apples, and while the resplendent dawn of the tropics kindled round me—I reasoned thus, Jane:—and now listen; for it was true Wisdom that consoled me in that hour, and showed me the right path to follow.

"The sweet wind from Europe was still whispering in the refreshed leaves, and the Atlantic was thundering in glorious liberty; my heart, dried up and scorched for a long time, swelled to the tone, and filled with living blood—my being longed for renewal—my soul thirsted for a pure draught. I saw Hope revive—and felt Regeneration possible. From a flowery arch at the bottom of my garden I gazed over the sea—bluer than the sky: the old world was beyond; clear prospects opened thus:—

"‘Go,’ said Hope, ‘and live again in Europe: there it is not known what a sullied name you bear, nor what a filthy burden is bound to you. You may take the maniac with you to England; confine her with due attendance and precautions at Thornfield: then travel yourself to what clime you will, and form what new tie you like. That woman, who has so abused your long-suffering—so sullied your name; so outraged your honour; so blighted your youth—is not your wife; nor are you her husband. See that she is cared for as her condition demands, and you have done all that God and Humanity require of you. Let her identity, her connection with yourself, be buried in oblivion: you are bound to impart them to no living being. Place her in safety and comfort: shelter her degradation with secrecy, and leave her.’"

"I acted precisely on this suggestion. My father and brother had not made my marriage known to their acquaintance; because, in the very first letter I wrote to apprise them of the union—having already begun to experience extreme disgust of its consequences; and from the family character and constitution seeing a hideous future opening to me—I added an urgent charge to keep it secret; and very soon the infamous conduct of the wife my father had selected for me was such as to make him blush to own her as his daughter-in-law. Far from desiring to pub-

lish the connection, he became as anxious to conceal it as myself.

'To England, then, I conveyed her; a fearful voyage I had with such a monster in the vessel. Glad was I when I at last got her to Thornfield, and saw her safely lodged in that third-storey room, of whose secret inner cabinet she has now for ten years made a wild beast's den—a goblin's cell. I had some trouble in finding an attendant for her: as it was necessary to select one on whose fidelity dependence could be placed; for her ravings would inevitably betray my secret: besides, she had lucid intervals of days—sometimes weeks—which she filled up with abuse of me. At last I hired Grace Poole, from the Grimsby Retreat.⁷ She and the surgeon, Carter (who dressed Mason's wounds that night he was stabbed and worried), are the only two I have ever admitted to my confidence. Mrs. Fairfax may indeed have suspected something; but she could have gained no precise knowledge as to facts. Grace has, on the whole, proved a good keeper; though, owing partly to a fault of her own, of which it appears nothing can cure her, and which is incident to her harassing profession, her vigilance has been more than once lulled and baffled. The lunatic is both cunning and malignant; she has never failed to take advantage of her guardian's temporary lapses; once to secrete the knife with which she stabbed her brother, and twice to possess herself of the key of her cell, and issue therefrom in the night-time. On the first of these occasions she perpetrated the attempt to burn me in my bed; on the second she paid that ghastly visit to you. I thank Providence, who watched over you, that she then spent her fury on your wedding apparel; which perhaps brought back vague reminiscences of her own bridal days; but on what might have happened I cannot endure to reflect. When I think of the thing which flew at my throat this morning hanging its black and scarlet visage over the nest of my dove my blood curdles'—

'And what, sir,' I asked, while he paused, 'did you do when you had settled her here? Where did you go?'

'What did I do, Jane? I transformed myself into a Will-o'-the-wisp. Where did I go? I pursued wanderings as wild as those of the March-spirit. I sought the Continent, and went devious through all its lands. My fixed desire was to seek and find a good and intelligent woman whom I could love: a contrast to the fury I left at Thornfield'—

'But you could not marry, sir.'

I had determined, and was convinced that I could and ought. It was not my original intention to deceive, as I have deceived you. I meant to tell my tale plainly, and make my proposals openly: and it appeared to me so absolutely rational that I should be considered free to love and be loved, I never doubted some woman might be found willing

7. Asylum.

and able to understand my case and accept me, in spite of the curse with which I was burdened.'

'Well, sir?'

'When you are inquisitive, Jane, you always make me smile. You open your eyes like an eager bird, and make every now and then a restless movement; as if answers in speech did not flow fast enough for you, and you wanted to read the tablet of one's heart. But before I go on tell me what you mean by your "Well, sir?" It is a small phrase very frequent with you; and which many a time has drawn me on and on through interminable talk: I don't very well know why.'

'I mean—What next? How did you proceed? What came of such an event?'

'Precisely: and what do you wish to know now?'

'Whether you found any one you liked: whether you asked her to marry you; and what she said.'

'I can tell you whether I found any one I liked, and whether I asked her to marry me: but what she said is yet to be recorded in the book of Fate. For ten long years I roved about, living first in one capital, then another: sometimes in St. Petersburg; oftener in Paris; occasionally in Rome, Naples, and Florence. Provided with plenty of money and the passport of an old name, I could choose my own society: no circles were closed against me. I sought my ideal of a woman amongst English ladies, French countesses, Italian signoras, and German gräfinnen.⁸ I could not find her. Sometimes, for a fleeting moment, I thought I caught a glance, heard a tone, beheld a form, which announced the realisation of my dream: but I was presently undeceived. You are not to suppose that I desired perfection either of mind or person. I longed only for what suited me—for the antipodes of the Creole: and I longed vainly. Amongst them all I found not one whom, had I been ever so free, I—warned as I was of the risks, the horrors, the loathings of incongruous unions—would have asked to marry me. Disappointment made me reckless. I tried dissipation—never debauchery: that I hated, and hate. That was my Indian Messalina's⁹ attribute: rooted disgust at it and her restrained me much, even in pleasure. Any enjoyment that bordered on riot seemed to approach me to her and her vices, and I eschewed it.

'Yet I could not live alone; so I tried the companionship of mistresses. The first I chose was Céline Varens—another of those steps which make a man spurn himself when he recalls them. You already know what she was, and how my liaison with her terminated. She had two successors: an Italian, Giacinta, and a German, Clara; both considered singularly handsome. What was their beauty to me in a few

8. Countesses.

9. The unfaithful wife of the Emperor Claudius.

weeks? Giacinta was unprincipled and violent: I tired of her in three months. Clara was honest and quiet; but heavy, mindless, unimpassable: not one whit to my taste. I was glad to give her a sufficient sum to set her up in a good line of business, and so get decently rid of her. But, Jane, I see by your face you are not forming a very favourable opinion of me just now. You think me an unfeeling, loose-principled rake: don't you?"

"I don't like you so well as I have done sometimes, indeed, sir. Did it not seem to you in the least wrong to live in that way: first with one mistress and then another? You talk of it as a mere matter of course."

"It was with me: and I did not like it. It was a grovelling fashion of existence: I should never like to return to it. Hiring a mistress is the next worst thing to buying a slave: both are often by nature, and always by position, inferior: and to live familiarly with inferiors is degrading. I now hate the recollection of the time I passed with Céline, Giacinta, and Clara."

I felt the truth of these words; and I drew from them the certain inference, that if I were so far to forget myself and all the teaching that had ever been instilled into me as—under any pretext—with any justification—through any temptation—to become the successor of these poor girls, he would one day regard me with the same feeling which now in his mind desecrated their memory. I did not give utterance to this conviction: it was enough to feel it. I impressed it on my heart, that it might remain there to serve me as aid in the time of trial.

"Now, Jane, why don't you say "Well, sir?" I have not done. You are looking grave. You disapprove of me still, I see. But let me come to the point. Last January, rid of all mistresses—in a harsh, bitter frame of mind, the result of a useless, roving, lonely life—corroded with disappointment, sourly disposed against all men, and especially against all *womankind* (for I began to regard the notion of an intellectual, faithful, loving woman as a mere dream), recalled by business, I came back to England.

"On a frosty winter afternoon I rode in sight of Thornfield Hall. Abhorred spot! I expected no peace—no pleasure there. On a stile in Hay Lane I saw a quiet little figure sitting by itself. I passed it as negligently as I did the pollard willow opposite to it; I had no presentiment of what it would be to me; no inward warning that the arbitress of my life—my genius for good or evil—waited there in humble guise. I did not know it even when, on the occasion of Mesrour's accident, it came up and gravely offered me help. Childish and slender creature! It seemed as if a linnet had hopped on my foot and proposed to bear me on its tiny wing. I was surly; but the thing would not go: it stood by me with strange perseverance, and looked and spoke with a sort of authority. I must be aided, and by that hand: and aided I was.

"When once I had pressed the frail shoulder, something new—a

fresh sap and sense—stole into my frame. It was well I had learnt that this elf must return to me—that it belonged to my house down below—or I could not have felt it pass away from under my hand, and seen it vanish behind the dim hedge, without singular regret. I heard you come home that night, Jane: though probably you were not aware that I thought of you, or watched for you. The next day I observed you—myself unseen—for half an hour, while you played with Adèle in the gallery. It was a snowy day, I recollect, and you could not go out of doors. I was in my room; the door was ajar: I could both listen and watch. Adèle claimed your outward attention for a while; yet I fancied your thoughts were elsewhere: but you were very patient with her, my little Jane; you talked to her and amused her a long time. When at last she left you, you lapsed at once into deep reverie: you betook yourself slowly to pace the gallery. Now and then, in passing a casement you glanced out at the thick-falling snow; you listened to the sobbing wind, and again you paced gently on and dreamed. I think those day visions were not dark; there was a pleasurable illumination in your eye occasionally, a soft excitement in your aspect, which told of no bitter, bilious, hypochondriac brooding: your look revealed rather the sweet musings of youth, when its spirit follows on willing wings the flight of Hope, up and on to an ideal heaven. The voice of Mrs. Fairfax, speaking to a servant in the hall, wakened you: and how curiously you smiled to and at yourself, Janet! There was much sense in your smile: it was very shrewd, and seemed to make light of your own abstraction. It seemed to say—"My fine visions are all very well, but I must not forget they are absolutely unreal. I have a rosy sky, and a green flowery Eden in my brain; but without, I am perfectly aware, lies at my feet a rough tract to travel, and around me gather black tempests to encounter." You ran downstairs and demanded of Mrs. Fairfax some occupation: the weekly house accounts to make up, or something of that sort, I think it was. I was vexed with you for getting out of my sight.

'Impatiently I waited for evening, when I might summon you to my presence. An unusual—to me—a perfectly new character I suspected was yours: I desired to search it deeper, and know it better. You entered the room with a look and air at once shy and independent: you were quaintly dressed—much as you are now. I made you talk—ere long I found you full of strange contrasts. Your garb and manner were restricted by rule; your air was often diffident, and altogether that of one refined by nature, but absolutely unused to society, and a good deal afraid of making herself disadvantageously conspicuous by some solecism or blunder; yet when addressed you lifted a keen, a daring, and a glowing eye to your interlocutor's face: there was penetration and power in each glance you gave; when plied by close questions, you found ready and round answers. Very soon you seemed to get used to me; I believe you felt the existence of sympathy between you and your

grim and cross master, Jane; for it was astonishing to see how quickly a certain pleasant ease tranquillised your manner: snarl as I would, you showed no surprise, fear, annoyance, or displeasure at my moroseness; you watched me, and now and then smiled at me with a simple yet sagacious grace I cannot describe. I was at once content and stimulated with what I saw: I liked what I had seen, and wished to see more. Yet, for a long time, I treated you distantly, and sought your company rarely. I was an intellectual epicure, and wished to prolong the gratification of making this novel and piquant acquaintance: besides, I was for a while troubled with a haunting fear that if I handled the flower freely its bloom would fade—the sweet charm of freshness would leave it. I did not then know that it was no transitory blossom; but rather the radiant resemblance of one, cut in an indestructible gem. Moreover, I wished to see whether you would seek me if I shunned you—but you did not: you kept in the school-room as still as your own desk and easel; if by chance I met you, you passed me as soon, and with as little token of recognition, as was consistent with respect. Your habitual expression in those days, Jane, was a thoughtful look; not despondent, for you were not sickly; but not buoyant, for you had little hope, and no actual pleasure. I wondered what you thought of me—or if you ever thought of me; to find this out I resumed my notice of you. There was something glad in your glance and genial in your manner when you conversed: I saw you had a social heart; it was the silent school-room—it was the tedium of your life—that made you mournful. I permitted myself the delight of being kind to you; kindness stirred emotion soon: your face became soft in expression, your tones gentle; I liked my name pronounced by your lips in a grateful, happy accent. I used to enjoy a chance meeting with you, Jane, at this time: there was a curious hesitation in your manner: you glanced at me with a slight trouble—a hovering doubt: you did not know what my caprice might be—whether I was going to play the master and be stern, or the friend and be benignant. I was now too fond of you often to stimulate the first whim; and, when I stretched my hand out cordially, such bloom and light and bliss rose to your young, wistful features, I had much ado often to avoid straining you then and there to my heart.'

'Don't talk any more of those days, sir,' I interrupted, furtively dash-ing away some tears from my eyes; his language was torture to me; for I knew what I must do—and do soon—and all these reminiscences and these revelations of his feelings only made my work more difficult.

'No, Jane,' he returned: 'what necessity is there to dwell on the Past, when the Present is so much surer—the Future so much brighter?'

I shuddered to hear the infatuated assertion.

'You see now how the case stands—do you not?' he continued. 'After a youth and manhood passed half in unutterable misery and half in

dreary solitude, I have for the first time found what I can truly love—I have found *you*. You are my sympathy—my better self—my good angel—I am bound to you with a strong attachment. I think you good, gifted, lovely: a fervent, a solemn passion is conceived in my heart; it leans to you, draws you to my centre and spring of life, wraps my existence about you—and, kindling in pure, powerful flame, fuses you and me in one.

'It was because I felt and knew this that I resolved to marry you. To tell me that I had already a wife is empty mockery: you know now that I had but a hideous demon. I was wrong to attempt to deceive you; but I feared a stubbornness that exists in your character. I feared early instilled prejudice: I wanted to have you safe before hazarding confidences. This was cowardly: I should have appealed to your nobleness and magnanimity at first, as I do now—opened to you plainly my life of agony—described to you my hunger and thirst after a higher and worthier existence—shown to you, not my *resolution* (that word is weak), but my resistless *bent* to love faithfully and well where I am faithfully and well loved in return. Then I should have asked you to accept my pledge of fidelity, and to give me yours: Jane—give it me now.'

A pause.

'Why are you silent, Jane?'

I was experiencing an ordeal: a hand of fiery iron grasped my vitals. Terrible moment: full of struggle, blackness, burning! Not a human being that ever lived could wish to be loved better than I was loved; and him who thus loved me I absolutely worshipped: and I must renounce love and idol. One drear word comprised my intolerable duty—'Depart!'

'Jane, you understand what I want of you? Just this promise—"I will be yours, Mr. Rochester."'

'Mr. Rochester, I will *not* be yours.'

Another long silence.

'Jane!' recommended he, with a gentleness that broke me down with grief, and turned me stone-cold with ominous terror—for this still voice was the pant of a lion rising—'Jane, do you mean to go one way in the world, and to let me go another?'

'I do.'

'Jane' (bending towards and embracing me), 'do you mean it now?'

'I do.'

'And now?' softly kissing my forehead and cheek.

'I do'—extricating myself from restraint rapidly and completely.

'Oh, Jane, this is bitter! This—this is wicked. It would not be wicked to love me.'

'It would to obey you.'

A wild look raised his brows—crossed his features: he rose; but he forbore yet. I laid my hand on the back of a chair for support: I shook, I feared—but I resolved.

'One instant, Jane. Give one glance to my horrible life when you are gone. All happiness will be torn away with you. What then is left? For a wife I have but the maniac upstairs: as well might you refer me to some corpse in yonder churchyard. What shall I do, Jane? Where turn for a companion, and for some hope?'

'Do as I do: trust in God and yourself. Believe in heaven. Hope to meet again there.'

'Then you will not yield?'

'No.'

'Then you condemn me to live wretched, and to die accursed?' His voice rose.

'I advise you to live sinless; and I wish you to die tranquil.'

'Then you snatch love and innocence from me? You fling me back on lust for a passion—vice for an occupation?'

'Mr. Rochester, I no more assign this fate to you than I grasp at it for myself. We were born to strive and endure—you as well as I: do so. You will forget me before I forget you.'

You make me a liar by such language: you sully my honour. I declared I could not change: you tell me to my face I shall change soon. And what a distortion in your judgment, what a perversity in your idea, is proved by your conduct! Is it better to drive a fellow-creature to despair than to transgress a mere human law—no man being injured by the breach? for you have neither relatives nor acquaintances whom you need fear to offend by living with me.'

This was true: and while he spoke my very conscience and reason turned traitors against me, and charged me with crime in resisting him. They spoke almost as loud as Feeling: and that clamoured wildly. 'Oh, comply!' it said. 'Think of his misery; think of his danger—look at his state when left alone; remember his headlong nature; consider the recklessness following on despair—soothe him; save him; love him; tell him you love him and will be his. Who in the world cares for *you*? or who will be injured by what you do?'

Still indomitable was the reply—'I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself. I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad—as I am now. Laws and principles are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour; stringent are they; inviolate they shall be. If at my individual convenience I might break them, what would be their worth? They have a worth—so I have always believed; and if I cannot believe it now, it is because I am insane—quite insane:

with my veins running fire, and my heart beating faster than I can count its throbs. Preconceived opinions, foregone determinations, are all I have at this hour to stand by: there I plant my foot.'

I did. Mr. Rochester, reading my countenance, saw I had done so. His fury was wrought to the highest: he must yield to it for a moment, whatever followed; he crossed the floor and seized my arm, and grasped my waist. He seemed to devour me with his flaming glance: physically, I felt, at the moment, powerless as stubble exposed to the draught and glow of a furnace—mentally, I still possessed my soul, and with it the certainty of ultimate safety. The soul, fortunately, has an interpreter—often an unconscious, but still a truthful interpreter—in the eye. My eye rose to his; and while I looked in his fierce face, I gave an involuntary sigh: his grip was painful, and my overtired strength almost exhausted.

'Never,' said he, as he ground his teeth, 'never was anything at once so frail and so indomitable. A mere reed she feels in my hand!' (And he shook me with the force of his hold.) 'I could bend her with my finger and thumb: and what good would it do if I bent, if I uptore, if I crushed her? Consider that eye: consider the resolute, wild, free thing looking out of it, defying me, with more than courage—with a stern triumph. Whatever I do with its cage, I cannot get at it—the savage, beautiful creature! If I tear, if I rend the slight prison, my outrage will only let the captive loose. Conqueror I might be of the house; but the inmate would escape to heaven before I could call myself possessor of its clay dwelling-place. And it is you, spirit—with will and energy, and virtue and purity—that I want: not alone your brittle frame. Of yourself, you could come with soft flight and nestle against my heart, if you would: seized against your will you will elude the grasp like an essence—you will vanish ere I inhale your fragrance. Oh! come, Jane, come!'

As he said this he released me from his clutch, and only looked at me. The look was far worse to resist than the frantic strain: only an idiot, however, would have succumbed now. I had dared and baffled his fury; I must elude his sorrow: I retired to the door.

'You are going, Jane?'

'I am going, sir.'

'You are leaving me?'

'Yes.'

'You will not come?—You will not be my comforter, my rescuer?—My deep love, my wild woe, my frantic prayer, are all nothing to you?'

What unutterable pathos was in his voice! How hard it was to reiterate firmly, 'I am going.'

'Jane!'

'Mr. Rochester!'

'Withdraw, then,—I consent—but remember, you leave me here in

anguish. Go up to your own room; think over all I have said, and, Jane, cast a glance on my sufferings—think of me.'

He turned away; he threw himself on his face on the sofa. 'Oh, Jane! my hope—my love—my life!' broke in anguish from his lips. Then came a deep, strong sob.

I had already gained the door: but, reader, I walked back—walked back as determinedly as I had retreated. I knelt down by him; I turned his face from the cushion to me; I kissed his cheek; I smoothed his hair with my hand.

'God bless you, my dear master!' I said. 'God keep you from harm and wrong—direct you, solace you—reward you well for your past kindness to me.'

'Little Jane's love would have been my best reward,' he answered: 'without it, my heart is broken. But Jane will give me her love: yes—nobly, generously.'

Up the blood rushed to his face; forth flashed the fire from his eyes; erect he sprang; he held his arms out; but I evaded the embrace, and at once quitted the room.

'Farewell!' was the cry of my heart as I left him. Despair added, 'Farewell, for ever!'

That night I never thought to sleep; but a slumber fell on me as soon as I lay down in bed. I was transported in thought to the scenes of childhood; I dreamt I lay in the red-room at Gateshead; that the night was dark, and my mind impressed with strange fears. The light that long ago had struck me into syncope, recalled in this vision, seemed glidingly to mount the wall, and tremblingly to pause in the centre of the obscured ceiling. I lifted up my head to look: the roof resolved to clouds, high and dim; the gleam was such as the moon imparts to vapours she is about to sever. I watched her come—watched with the strangest anticipation; as though some word of doom were to be written on her disk. She broke forth as never moon yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed and gazed on me. It spoke to my spirit: immeasurably distant was the tone, yet so near, it whispered in my heart—'My daughter, flee temptation!'

'Mother, I will.'

So I answered after I had waked from the trance-like dream. It was yet night, but July nights are short: soon after midnight dawn comes. 'It cannot be too early to commence the task I have to fulfil,' thought I. I rose: I was dressed; for I had taken off nothing but my shoes. I knew where to find in my drawers some linen, a locket, a ring. In seeking these articles I encountered the beads of a pearl necklace Mr.

Rochester had forced me to accept a few days ago. I left that; it was not mine: it was the visionary bride's, who had melted in air. The other articles I made up in a parcel; my purse, containing twenty shillings (it was all I had), I put in my pocket: I tied on my straw bonnet, pinned my shawl, took the parcel and my slippers, which I would not put on yet, and stole from my room.

'Farewell, kind Mrs. Fairfax!' I whispered, as I glided past her door. 'Farewell, my darling Adèle!' I said, as I glanced towards the nursery. No thought could be admitted of entering to embrace her. I had to deceive a fine ear: for aught I knew, it might now be listening.

I would have got past Mr. Rochester's chamber without a pause; but my heart momentarily stopping its beat at that threshold, my foot was forced to stop also. No sleep was there: the inmate was walking restlessly from wall to wall; and again and again he sighed while I listened. There was a heaven—a temporary heaven—in this room for me, if I chose: I had but to go in and to say—'Mr. Rochester, I will love you and live with you through life till death,' and a fount of rapture would spring to my lips. I thought of this.

That kind master, who could not sleep now, was waiting impatience for day. He would send for me in the morning; I should be gone. He would have me sought for: vainly. He would feel himself forsaken; his love rejected: he would suffer; perhaps grow desperate. I thought of this too. My hand moved towards the lock; I caught it back, and glided on.

Dreadily I wound my way downstairs: I knew what I had to do, and I did it mechanically. I sought the key of the side-door in the kitchen; I sought, too, a phial of oil and a feather; I oiled the key and the lock. I got some water, I got some bread: for perhaps I would have to walk far; and my strength, sorely shaken of late, must not break down. All this I did without one sound. I opened the door, passed out, shut it softly. Dim dawn glimmered in the yard. The great gates were closed and locked; but a wicket in one of them was only latched. Through that I departed: it, too, I shut; and now I was out of Thornfield.

A mile off, beyond the fields, lay a road which stretched in the contrary direction to Millcote; a road I had never travelled, but often noticed, and wondered where it led: thither I bent my steps. No reflection was to be allowed now: not one glance was to be cast back; not even one forward. Not one thought was to be given either to the past or the future. The first was a page so heavenly sweet—so deadly sad—that to read one line of it would dissolve my courage and break down my energy. That last was an awful blank: something like the world when the deluge was gone by.

I skirted fields, and hedges, and lanes, till after sunrise. I believe it was a lovely summer morning: I know my shoes, which I had put on when I left the house, were soon wet with dew. But I looked neither

to rising sun, nor smiling sky, nor wakening nature. He who is taken out to pass through a fair scene to the scaffold thinks not of the flowers that smile on his road, but of the block and axe-edge; of the disseverment of bone and vein; of the grave gaping at the end: and I thought of drear flight and homeless wandering—and, oh! with agony I thought of what I left. I could not help it. I thought of him now—in his room—watching the sunrise; hoping I should soon come to say I would stay with him, and be his. I longed to be his; I panted to return: it was not too late; I could yet spare him the bitter pang of bereavement. As yet my flight, I was sure, was undiscovered. I could go back and be his comforter—his pride; his redeemer from misery; perhaps from ruin. Oh, that fear of his self-abandonment—far worse than my abandonment—how it goaded me! It was a barbed arrow-head in my breast; it tore me when I tried to extract it; it sickened me when remembrance thrust it further in. Birds began singing in brake and copse: birds were faithful to their mates; birds were emblems of love. What was I? In the midst of my pain of heart, and frantic effort of principle, I abhorred myself. I had no solace from self-approbation: none even from self-respect. I had injured—wounded—left my master. I was hateful in my own eyes. Still I could not turn, nor retrace one step. God must have led me on. As to my own will or conscience, impassioned grief had trampled one and stifled the other. I was weeping wildly as I walked along my solitary way: fast, fast I went, like one delirious. A weakness, beginning inwardly, extending to the limbs, seized me, and I fell: I lay on the ground some minutes, pressing my face to the wet turf. I had some fear—or hope—that here I should die: but I was soon up; crawling forwards on my hands and knees, and then again raised to my feet—as eager and as determined as ever to reach the road.

When I got there I was forced to sit to rest me under the hedge; and while I sat, I heard wheels, and saw a coach come on. I stood up and lifted my hand; it stopped. I asked where it was going: the driver named a place a long way off, and where I was sure Mr. Rochester had no connections. I asked for what sum he would take me there; he said thirty shillings; I answered I had but twenty; well, he would try to make it do. He further gave me leave to get into the inside, as the vehicle was empty: I entered, was shut in, and it rolled on its way.

Gentle reader, may you never feel what I then felt! May your eyes never shed such stormy, scalding, heart-wrung tears as poured from mine. May you never appeal to Heaven in prayers so hopeless and so agonised as in that hour left my lips: for never may you, like me, dread to be the instrument of evil to what you wholly love.

Chapter XXVIII

Two days are passed. It is a summer evening; the coachman has set me down at a place called Whitcross; he could take me no farther for the sum I had given, and I was not possessed of another shilling in the world. The coach is a mile off by this time; I am alone. At this moment I discover that I forgot to take my parcel out of the pocket of the coach, where I had placed it for safety; there it remains, there it must remain; and now, I am absolutely destitute.

Whitcross is no town, nor even a hamlet; it is but a stone pillar set up where four roads meet: white-washed, I suppose, to be more obvious at a distance and in darkness. Four arms spring from its summit: the nearest town to which these point is, according to the inscription, distant ten miles; the farthest, above twenty. From the well-known names of these towns I learn in what county I have lighted; a north-midland shire, dusk with moorland, ridged with mountain: this I see. There are great moors behind and on each hand of me; there are waves of mountains far beyond that deep valley at my feet. The population here must be thin, and I see no passengers on these roads: they stretch out east, west, north, and south—white, broad, lonely; they are all cut in the moor, and the heather grows deep and wild to their very verge. Yet a chance traveller might pass by; and I wish no eye to see me now: strangers would wonder what I am doing, lingering here at the sign-post, evidently objectless and lost. I might be questioned: I could give no answer but what would sound incredible and excite suspicion. Not a tie holds me to human society at this moment—not a charm or hope calls me where my fellow-creatures are—none that saw me would have a kind thought or a good wish for me. I have no relative but the universal mother, Nature: I will seek her breast and ask repose.

I struck straight into the heath; I held on to a hollow I saw deeply furrowing the brown moorside; I waded knee-deep in its dark growth; I turned with its turnings, and finding a moss-blackened granite crag in a hidden angle, I sat down under it. High banks of moor were about me; the crag protected my head: the sky was over that.

Some time passed before I felt tranquil even here: I had a vague dread that wild cattle might be near, or that some sportsman or poacher might discover me. If a gust of wind swept the waste, I looked up, fearing it was the rush of a bull; if a plover whistled, I imagined it a man. Finding my apprehensions unfounded, however, and calmed by the deep silence that reigned as evening declined at nightfall, I took confidence. As yet I had not thought; I had only listened, watched, dreaded; now I regained the faculty of reflection.

What was I to do? Where to go? Oh, intolerable questions, when I could do nothing and go nowhere!—when a long way must yet be measured by my weary, trembling limbs, before I could reach human

habitation—when cold charity must be entreated before I could get a lodging: reluctant sympathy importuned: almost certain repulse incurred: before my tale could be listened to, or one of my wants relieved!

I touched the heath: it was dry, and yet warm with the heat of the summer-day. I looked at the sky; it was pure: a kindly star twinkled just above the chasm ridge. The dew fell, but with propitious softness; no breeze whispered. Nature seemed to me benign and good; I thought she loved me, outcast as I was; and I, who from man could anticipate only mistrust, rejection, insult, clung to her with filial fondness. Tonight, at least, I would be her guest—as I was her child: my mother would lodge me without money and without price. I had one morsel of bread yet: the remnant of a roll I had bought in a town we passed through at noon with a stray penny—my last coin. I saw ripe bilberries gleaming here and there, like jet beads in the heath: I gathered a handful and ate them with the bread. My hunger, sharp before, was, if not satisfied, appeased by this hermit's meal. I said my evening prayers at its conclusion, and then chose my couch.

Beside the crag the heath was very deep: when I lay down my feet were buried in it; rising high on each side, it left only a narrow space for the night-air to invade. I folded my shawl double, and spread it over me for a coverlet; a low, mossy swell was my pillow. Thus lodged, I was not, at least at the commencement of the night, cold.

My rest might have been blissful enough, only a sad heart broke it. It plained of its gaping wounds, its inward bleeding, its riven chords. It trembled for Mr. Rochester and his doom: it bemoaned him with bitter pity; it demanded him with ceaseless longing: and, impotent as a bird with both wings broken, it still quivered its shattered pinions in vain attempts to seek him.

Worn out with this torture of thought, I rose to my knees. Night was come, and her planets were risen: a safe, still night; too serene for the companionship of fear. We know that God is everywhere; but certainly we feel His presence most when His works are on the grandest scale spread before us: and it is in the unclouded night-sky, where His worlds wheel their silent course, that we read clearest His infinitude, His omnipotence, His omnipresence. I had risen to my knees to pray for Mr. Rochester. Looking up, I, with tear-dimmed eyes, saw the mighty Milky Way. Remembering what it was—what countless systems there swept space like a soft trace of light—I felt the might and strength of God. Sure was I of His efficiency to save what He had made: convinced I grew that neither earth should perish nor one of the souls it treasured. I turned my prayer to thanksgiving: the Source of Life was also the Saviour of spirits. Mr. Rochester was safe: he was God's, and by God would he be guarded. I again nestled to the breast of the hill; and ere long, in sleep, forgot sorrow.

But next day Want came to me, pale and bare. Long after the little birds had left their nests; long after bees had come in the sweet prime of day to gather the heath honey before the dew was dried—when the long morning shadows were curtailed, and the sun filled earth and sky—I got up, and I looked round me.

What a still, hot, perfect day! What a golden desert this spreading moor! Everywhere sunshine. I wished I could live in it and on it. I saw a lizard run over the crag; I saw a bee busy among the sweet bilberries. I would fain at the moment have become bee or lizard, that I might have found fitting nutriment, permanent shelter here. But I was a human being, and had a human being's wants: I must not linger where there was nothing to supply them. I rose; I looked back at the bed I had left. Hopeless of the future, I wished but this—that my Maker had that night thought good to require my soul of me while I slept; and that this weary frame, absolved by death from further conflict with fate, had now but to decay quietly, and mingle in peace with the soil of this wilderness. Life, however, was yet in my possession; with all its requirements, and pains, and responsibilities. The burden must be carried; the want provided for; the suffering endured; the responsibility fulfilled. I set out.

Whitcross regained, I followed a road which led from the sun, now fervent and high. By no other circumstance had I will to decide my choice. I walked a long time, and when I thought I had nearly done enough, and might conscientiously yield to the fatigue that almost overpowered me—might relax this forced action, and, sitting down on a stone I saw near, submit resistlessly to the apathy that clogged heart and limb—I heard a bell chime—a church bell.

I turned in the direction of the sound, and there, amongst the romantic hills, whose changes and aspect I had ceased to note an hour ago, I saw a hamlet and a spire. All the valley at my right hand was full of pasture-fields, and corn-fields, and wood; and a glittering stream ran zig-zag through the varied shades of green, the mellowing grain, the sombre wood-land, the clear and sunny lea. Recalled by the rumbling of wheels to the road before me, I saw a heavily-laden waggon labouring up the hill; and not far beyond were two cows and their drover. Human life and human labour were near. I must struggle on: strive to live and bend to toil like the rest.

About two o'clock P.M. I entered the village. At the bottom of its one street there was a little shop with some cakes of bread in the window. I coveted a cake of bread. With that refreshment I could perhaps regain a degree of energy; without it, it would be difficult to proceed. The wish to have some strength and some vigour returned to me as soon as I was amongst my fellow-beings. I felt it would be degrading to faint with hunger on the causeway of a hamlet. Had I nothing about me I could offer in exchange for one of these rolls? I considered.

I had a small silk handkerchief tied round my throat; I had my gloves. I could hardly tell how men and women in extremities of destitution proceeded. I did not know whether either of these articles would be accepted: probably they would not; but I must try.

I entered the shop: a woman was there. Seeing a respectably-dressed person, a lady as she supposed, she came forward with civility. How could she serve me? I was seized with shame: my tongue would not utter the request I had prepared. I dared not offer her the half-worn gloves, the creased handkerchief: besides, I felt it would be absurd. I only begged permission to sit down a moment, as I was tired. Disappointed in the expectation of a customer, she coolly acceded to my request. She pointed to a seat; I sank into it. I felt sorely urged to weep; but conscious how unseasonable such a manifestation would be, I restrained it. Soon I asked her, 'if there were any dressmaker or plain-work-woman in the village?'

'Yes; two or three. Quite as many as there was employment for.'

I reflected. I was driven to the point now. I was brought face to face with Necessity. I stood in the position of one without a resource: without a friend; without a coin. I must do something. What? I must apply somewhere. Where?

'Did she know of any place in the neighbourhood where a servant was wanted?'

'Nay; she couldn't say.'

'What was the chief trade in this place? What did most of the people do?'

'Some were farm labourers; a good deal worked at Mr. Oliver's needle-factory, and at the foundry.'

'Did Mr. Oliver employ women?'

'Nay; it was men's work.'

'And what do the women do?'

'I known't,' was the answer. 'Some does one thing, and some another. Poor folk mun get on as they can.'

She seemed to be tired of my questions: and, indeed, what claim had I to importune her? A neighbour or two came in; my chair was evidently wanted. I took leave.

I passed up the street, looking as I went at all the houses to the right hand and to the left: but I could discover no pretext, nor see an inducement, to enter any. I rambled round the hamlet, going sometimes to a little distance and returning again, for an hour or more. Much exhausted, and suffering greatly now for want of food, I turned aside into a lane and sat down under the hedge. Ere many minutes had elapsed I was again on my feet, however, and again searching for something—a resource, or at least an informant. A pretty little house stood at the top of the lane, with a garden before it; exquisitely neat, and brilliantly blooming. I stopped at it. What business had I to approach

the white door or touch the glittering knocker? In what way could it possibly be the interest of the inhabitants of that dwelling to serve me? Yet I drew near and knocked. A mild-looking, cleanly-attired young woman opened the door. In such a voice as might be expected from a hopeless heart and fainting frame—a voice wretchedly low and faltering—I asked if a servant was wanted here?

'No,' said she; 'we do not keep a servant.'

'Can you tell me where I could get employment of any kind?' I continued. 'I am a stranger, without acquaintance, in this place. I want some work: no matter what.'

But it was not her business to think for me, or to seek a place for me: besides, in her eyes, how doubtful must have appeared my character, position, tale. She shook her head; she 'was sorry she could give me no information,' and the white door closed, quite gently and civilly: but it shut me out. If she had held it open a little longer, I believe I should have begged a piece of bread; for I was now brought low.

I could not bear to return to the sordid village; where, besides, no prospect of aid was visible. I should have longed rather to deviate to a wood I saw not far off, which appeared in its thick shade to offer inviting shelter; but I was so sick, so weak, so gnawed with nature's cravings, instinct kept me roaming round abodes where there was a chance of food. Solitude would be no solitude—rest no rest—while the vulture, hunger, thus sank beak and talons in my side.

I drew near houses; I left them, and came back again, and again I wandered away: always repelled by the consciousness of having no claim to ask—no right to expect interest in my isolated lot. Meantime the afternoon advanced, while I thus wandered about like a lost and starving dog. In crossing a field I saw the church spire before me: I hastened towards it. Near the churchyard, and in the middle of a garden, stood a well-built though small house, which I had no doubt was the parsonage. I remembered that strangers who arrive at a place where they have no friends, and who want employment, sometimes apply to the clergyman for introduction and aid. It is the clergyman's function to help—at least with advice—those who wished to help themselves. I seemed to have something like a right to seek counsel here. Renewing, then, my courage, and gathering my feeble remains of strength, I pushed on. I reached the house, and knocked at the kitchen-door. An old woman opened: I asked was this the parsonage?

'Yes.'

'Was the clergyman in?'

'No.'

'Would he be in soon?'

'No, he was gone from home.'

'To a distance?'

'Not so far—happen three mile. He had been called away by the

sudden death of his father: he was at Marsh End now, and would very likely stay there a fortnight longer.'

'Was there any lady of the house?'

'Nay, there was naught but her, and she was housekeeper;' and of her, reader, I could not bear to ask the relief for want of which I was sinking; I could not yet beg; and again I crawled away.

Once more I took off my handkerchief—once more I thought of the cakes of bread in the little shop. Oh, for but a crust! for but one mouthful to allay the pang of famine! Instinctively I turned my face again to the village; I found the shop again, and I went in; and though others were there besides the woman, I ventured the request: 'Would she give me a roll for this handkerchief?'

She looked at me with evident suspicion: 'Nay, she never sold stuff i' that way.'

Almost desperate, I asked for half a cake; she again refused. 'How could she tell where I had got the handkerchief?' she said.

'Would she take my gloves?'

'No! what could she do with them?'

Reader, it is not pleasant to dwell on these details. Some say there is enjoyment in looking back to painful experience past; but at this day I can scarcely bear to review the times to which I allude: the moral degradation, blent with the physical suffering, form too distressing a recollection ever to be willingly dwelt on. I blamed none of those who repulsed me. I felt it was what was to be expected, and what could not be helped: an ordinary beggar is frequently an object of suspicion; a well-dressed beggar inevitably so. To be sure what I begged was employment: but whose business was it to provide me with employment? Not, certainly, that of persons who saw me then for the first time, and who knew nothing about my character. And as to the woman who would not take my handkerchief in exchange for her bread, why, she was right; if the offer appeared to her sinister, or the exchange unprofitable. Let me condense now. I am sick of the subject.

A little before dark I passed a farm-house, at the open door of which the farmer was sitting, eating his supper of bread and cheese; I stopped, and said:—'Will you give me a piece of bread? for I am very hungry.' He cast on me a glance of surprise; but without answering he cut a thick slice from his loaf, and gave it to me. I imagine he did not think I was a beggar, but only an eccentric sort of lady, who had taken a fancy to his brown loaf. As soon as I was out of sight of his house, I sat down and ate it.

I could not hope to get a lodging under a roof, and sought it in the wood I have before alluded to. But my night was wretched, my rest broken: the ground was damp, the air cold: besides intruders passed near me more than once, and I had again and again to change my quarters: no sense of safety or tranquillity befriended me. Towards

morning it rained; the whole of the following day was wet. Do not ask me, reader, to give a minute account of that day; as before, I sought work; as before, I was repulsed; as before, I starved; but once did food pass my lips. At the door of a cottage I saw a little girl about to throw a mess of cold porridge into a pig trough. ‘Will you give me that?’ I asked.

She stared at me. ‘Mother!’ she exclaimed; ‘there is a woman wants me to give her this porridge.’

‘Well, lass,’ replied a voice within, ‘give it her if she’s a beggar. T’ pig doesn’t want it.’

The girl emptied the stiffened mould into my hand, and I devoured it ravenously.

As the wet twilight deepened, I stopped in a solitary bridle-path, which I had been pursuing an hour or more.

‘My strength is quite failing me,’ I said, in soliloquy. ‘I feel I cannot go much further. Shall I be an outcast again this night? While the rain descends so, must I lay my head on the cold, drenched ground? I fear I cannot do otherwise: for who will receive me? But it will be very dreadful: with this feeling of hunger, faintness, chill, and this sense of desolation—this total prostration of hope. In all likelihood, though, I should die before morning. And why cannot I reconcile myself to the prospect of death? Why do I struggle to retain a valueless life? Because I know, or believe, Mr. Rochester is still living: and then, to die of want and cold, is a fate to which nature cannot submit passively. Oh, Providence! sustain me a little longer! Aid—direct me!’

My glazed eye wandered over the dim and misty landscape. I saw I had strayed far from the village: it was quite out of sight. The very cultivation surrounding it had disappeared. I had, by crossways and by-paths, once more drawn near the tract of moorland; and now, only a few fields, almost as wild and unproductive as the heath from which they were scarcely reclaimed, lay between me and the dusky hill.

‘Well, I would rather die yonder than in a street, or on a frequented road,’ I reflected. ‘And far better that crows and ravens—if any ravens there be in these regions—should pick my flesh from my bones, than that they should be imprisoned in a workhouse coffin and moulder in a pauper’s grave.’

To the hill, then, I turned. I reached it. It remained now only to find a hollow where I could lie down, and feel at least hidden, if not secure: but all the surface of the waste looked level. It showed no variation but of tint; green, where rush and moss overgrew the marshes; black, where the dry soil bore only heath. Dark as it was getting. I could still see these changes; though but as mere alternations of light and shade: for colour had faded with the daylight.

My eye still roved over the sullen swell, and along the moor-edge, vanishing amidst the wildest scenery; when at one dim point, far in

among the marshes and the ridges, a light sprang up. ‘That is an *ignis fatuus*,’ was my first thought; and I expected it would soon vanish. It burnt on, however, quite steadily; neither receding nor advancing. ‘Is it, then, a bonfire just kindled?’ I questioned. I watched to see whether it would spread: but no; as it did not diminish, so it did not enlarge. ‘It may be a candle in a house,’ I then conjectured: ‘but if so, I can never reach it. It is much too far away: and were it within a yard of me, what would it avail? I should but knock at the door to have it shut in my face.’

And I sank down where I stood, and hid my face against the ground. I lay still a while: the night-wind swept over the hill and over me, and died moaning in the distance; the rain fell fast, wetting me afresh to the skin. Could I but have stiffened to the still frost—the friendly numbness of death—it might have pelted on: I should not have felt it; but my yet living flesh shuddered to its chilling influence. I rose ere long.

The light was yet there: shining dim, but constant, through the rain. I tried to walk again: I dragged my exhausted limbs slowly towards it. It led me aslant over the hill, through a wide bog; which would have been impassable in winter, and was splashy and shaking even now, in the height of summer. Here I fell twice; but as often I rose and rallied my faculties. This light was my forlorn hope: I must gain it.

Having crossed the marsh, I saw a trace of white over the moor. I approached it; it was a road or a track: it led straight up to the light, which now beamed from a sort of knoll, amidst a clump of trees—firs, apparently, from what I could distinguish of the character of their forms and foliage through the gloom. My star vanished as I drew near: some obstacle had intervened between me and it. I put out my hand to feel the dark mass before me; I discriminated the rough stones of a low wall—above it, something like palisades, and within, a high and prickly hedge. I groped on. Again a whitish object gleamed before me: it was a gate—a wicket; it moved on its hinges as I touched it. On each side stood a sable bush—holly or yew.

Entering the gate and passing the shrubs, the silhouette of a house rose to view; black, low, and rather long; but the guiding light shone nowhere. All was obscurity. Were the inmates retired to rest? I feared it must be so. In seeking the door, I turned an angle: there shot out the friendly gleam again, from the lozenged panes of a very small latticed window, within a foot of the ground; made still smaller by the growth of ivy or some other creeping plant, whose leaves clustered thick over the portion of the house wall in which it was set. The aperture was so screened and narrow that curtain or shutter had been deemed unnecessary; and when I stooped down and put aside the spray of foliage shooting over it, I could see all within. I could see clearly a room

with a sanded floor, clean scoured; a dresser of walnut, with pewter plates ranged in rows, reflecting the redness and radiance of a glowing peat-fire. I could see a clock, a white deal table, some chairs. The candle, whose ray had been my beacon, burnt on the table; and by its light an elderly woman, somewhat rough-looking, but scrupulously clean, like all about her, was knitting a stocking.

I noticed these objects cursorily only—in them there was nothing extraordinary. A group of more interest appeared near the hearth, sitting still amidst the rosy peace and warmth suffusing it. Two young, graceful women—ladies in every point—sat, one in a low rocking-chair, the other on a lower stool; both wore deep mourning of crape and bombazeen, which sombre garb singularly set off very fair necks and faces: a large old pointer dog rested its massive head on the knee of one girl—in the lap of the other was cushioned a black cat.

A strange place was this humble kitchen for such occupants! Who were they? They could not be the daughters of the elderly person at the table; for she looked like a rustic, and they were all delicacy and cultivation. I had nowhere seen such faces as theirs: and yet, as I gazed on them, I seemed intimate with every lineament. I cannot call them handsome—they were too pale and grave for the word: as they each bent over a book, they looked thoughtful almost to severity. A stand between them supported a second candle and two great volumes, to which they frequently referred; comparing them seemingly with the smaller books they held in their hands, like people consulting a dictionary to aid them in the task of translation. This scene was as silent as if all the figures had been shadows, and the fire-lit apartment a picture: so hushed was it, I could hear the cinders fall from the grate, the clock tick in its obscure corner; and I even fancied I could distinguish the click-click of the woman's knitting-needles. When, therefore, a voice broke the strange stillness at last, it was audible enough to me.

'Listen, Diana,' said one of the absorbed students; 'Franz and old Daniel are together in the night-time, and Franz is telling a dream from which he has awakened in terror—listen!' And in a low voice she read something, of which not one word was intelligible to me; for it was in an unknown tongue—neither French nor Latin. Whether it were Greek or German I could not tell.

'That is strong,' she said, when she had finished: 'I relish it.' The other girl, who had lifted her head to listen to her sister, repeated, while she gazed at the fire, a line of what had been read. At a later day, I knew the language and the book; therefore I will here quote the line: though when I first heard it it was only like a stroke on sounding brass to me—conveying no meaning:—' "Da trat hervor Einer, anzusehen wie die Sternen Nacht." Good! good!' she exclaimed, while her dark and deep eye sparkled. 'There you have a dim and mighty archangel

fitly set before you! The line is worth a hundred pages of fustian. "Ich wäge die Gedanken in der Schale meines Zornes und die Werke mit dem Gewichte meines Grimms."¹ I like it!"

Both were again silent.

"Is there ony country where they talk i' that way?" asked the old woman, looking up from her knitting.

"Yes, Hannah—a far larger country than England; where they talk in no other way."

"Well, for sure case, I knawn't how they can understand t' one t' other: and if either o' ye went there, ye could tell what they said, I guess?"

"We could probably tell something of what they said, but not all—for we are not as clever as you think us, Hannah. We don't speak German, and we cannot read it without a dictionary to help us."

"And what good does it do you?"

"We mean to teach it some time—or at least the elements, as they say; and then we shall get more money than we do now."

"Varry like: but give ower studying: ye've done enough for to-night."

"I think we have: at least I'm tired. Mary, are you?"

"Mortally: after all, it's tough work fagging away at a language with no master but a lexicon."

"It is: especially such a language as this crabbed but glorious Deutsch. I wonder when St. John will come home."

"Surely he will not be long now: it is just ten' (looking at a little gold watch she drew from her girdle). 'It rains fast. Hannah, will you have the goodness to look at the fire in the parlour?'

The woman rose: she opened a door, through which I dimly saw a passage: soon I heard her stir a fire in an inner room; she presently came back.

"Ah, childer!" said she, 'it fair troubles me to go into yond' room now: it looks so lonesome wi' the chair empty and set back in a corner.'

She wiped her eyes with her apron: the two girls, grave before, looked sad now.

"But he is in a better place," continued Hannah: 'we shouldn't wish him here again. And then, nobody need to have a quieter death nor he had.'

"You say he never mentioned us?" inquired one of the ladies.

"He hadn't time, bairn: he was gone in a minute—was your father. He had been a bit ailing like the day before, but naught to signify; and when Mr. St. John asked if he would like either o' ye to be sent for, he fair laughed at him. He began again with a bit of a heaviness in his head the next day—that is, a fortnight sin'—and he went to sleep and niver wakened: he wor' a'most stark when your brother went into t'

1. Then there stepped forth one, in appearance like the starry sky. . . . I weigh thoughts in the scale of my anger, and deeds with the weight of my wrath (German).

chamber and fand him. Ah, childer! that's t' last o' t' old stock—for ye and Mr. St. John is like of a different soart to them 'at's gone; for all your mother wor mich i' your way; and a'most as book-learned. She wor the pictur' o' ye, Mary: Diana is more like your father.'

I thought them so similar I could not tell where the old servant (for such I now concluded her to be) saw the difference. Both were fair complexioned and slenderly made; both possessed faces full of distinction and intelligence. One, to be sure, had hair a shade darker than the other, and there was a difference in their style of wearing it: Mary's pale brown locks were parted and braided smooth; Diana's duskier tresses covered her neck with thick curls. The clock struck ten.

'Ye'll want your supper, I am sure,' observed Hannah; 'and so will Mr. St. John when he comes in.'

And she proceeded to prepare the meal. The ladies rose; they seemed about to withdraw to the parlour. Till this moment I had been so intent on watching them, their appearance and conversation had excited in me so keen an interest, I had half-forgotten my own wretched position: now it recurred to me. More desolate, more desperate than ever, it seemed from contrast. And how impossible did it appear to touch the inmates of this house with concern on my behalf; to make them believe in the truth of my wants and woes—to induce them to vouchsafe a rest for my wanderings! As I groped out the door, and knocked at it hesitatingly, I felt that last idea to be a mere chimera. Hannah opened.

'What do you want?' she inquired, in a voice of surprise, as she surveyed me by the light of the candle she held.

'May I speak to your mistresses?' I said.

'You had better tell me what you have to say to them. Where do you come from?'

'I am a stranger.'

'What is your business here at this hour?'

'I want a night's shelter in an outhouse or anywhere, and a morsel of bread to eat.'

Distrust, the very feeling I dreaded, appeared in Hannah's face. 'I'll give you a piece of bread,' she said, after a pause; 'but we can't take in a vagrant to lodge. It isn't likely.'

'Do let me speak to your mistresses.'

'No; not I. What can they do for you? You should not be roving about now; it looks very ill.'

'But where shall I go if you drive me away? What shall I do?'

'Oh, I'll warrant you know where to go, and what to do. Mind you don't do wrong, that's all. Here is a penny; now go'—

'A penny cannot feed me, and I have no strength to go farther. Don't shut the door:—oh, don't, for God's sake!'

'I must; the rain is driving in'—

'Tell the young ladies.—Let me see them'—

'Indeed, I will not. You are not what you ought to be or you wouldn't make such a noise. Move off.'

'But I must die if I am turned away.'

'Not you. I'm fear'd you have some ill plans agate,² that bring you about folk's houses at this time o' night. If you've any followers—housebreakers or such like—anywhere near, you may tell them we are not by ourselves in the house; we have a gentleman, and dogs, and guns.' Here the honest but inflexible servant clapped the door to and bolted it within.

This was the climax. A pang of exquisite suffering—a throe of true despair—rent and heaved my heart. Worn out, indeed, I was; not another step could I stir. I sank on the wet door-step: I groaned—I wrung my hands—I wept in utter anguish. Oh, this spectre of death! Oh, this last hour, approaching in such horror! Alas, this isolation—this banishment from my kind! Not only the anchor of home, but the footing of fortitude was gone—at least for a moment: but the last I soon endeavoured to regain.

'I can but die,' I said, 'and I believe in God. Let me try to wait His will in silence.'

These words I not only thought, but uttered; and thrusting back all my misery into my heart, I made an effort to compel it to remain there—dumb and still.

'All men must die,' said a voice quite close at hand; 'but all are not condemned to meet a lingering and premature doom, such as yours would be if you perished here of want.'

'Who or what speaks?' I asked, terrified at the unexpected sound, and incapable now of deriving from any occurrence a hope of aid. A form was near—what form the pitch-dark night and my enfeebled vision prevented me from distinguishing. With a loud long knock the new-comer appealed to the door.

'Is it you, Mr. St. John?' cried Hannah.

'Yes—yes; open quickly.'

'Well, how wet and cold you must be, such a wild night as it is! Come in—your sisters are quite uneasy about you, and I believe there are bad folks about. There has been a beggar-woman—I declare she is not gone yet!—laid down there. Get up! for shame! Move off, I say!'

'Hush, Hannah! I have a word to say to the woman. You have done your duty in excluding, now let me do mine in admitting her. I was near, and listened to both you and her. I think this is a peculiar case—I must at least examine into it. Young woman, rise, and pass before me into the house.'

With difficulty I obeyed him. Presently I stood within that clean, bright kitchen—on the very hearth—trembling, sickening; conscious

2. Under way.

of an aspect in the last degree ghastly, wild and weather-beaten. The two ladies, their brother, Mr. St. John, the old servant, were all gazing at me.

'St. John, who is it?' I heard one ask.

'I cannot tell: I found her at the door,' was the reply.

'She does look white,' said Hannah.

'As white as clay or death,' was responded. 'She will fall: let her sit.'

And indeed my head swam: I dropped; but a chair received me. I still possessed my senses; though just now I could not speak.

'Perhaps a little water would restore her. Hannah, fetch some. But she is worn to nothing. How very thin, and how very bloodless!'

'A mere spectre!'

'Is she ill, or only famished?'

'Famished, I think. Hannah, is that milk? Give it me, and a piece of bread.'

Diana (I knew her by the long curls which I saw drooping between me and the fire as she bent over me) broke some bread, dipped it in milk, and put it to my lips. Her face was near mine: I saw there was pity in it, and I felt sympathy in her hurried breathing. In her simple words, too, the same balm-like emotion spoke: 'Try to eat.'

'Yes—try,' repeated Mary gently; and Mary's hand removed my sudden bonnet and lifted my head. I tasted what they offered me: feebly at first, eagerly soon.

'Not too much at first—restrain her,' said the brother; 'she has had enough.' And he withdrew the cup of milk and the plate of bread.

'A little more, St. John—look at the avidity in her eyes.'

'No more at present, sister. Try if she can speak now—ask her her name.'

I felt I could speak, and I answered—'My name is Jane Elliott.' Anxious as ever to avoid discovery, I had before resolved to assume an *alias*.

'And where do you live? Where are your friends?'

I was silent.

'Can we send for any one you know?'

I shook my head.

'What account can you give of yourself?'

Somehow, now that I had once crossed the threshold of this house, and once was brought face to face with its owners, I felt no longer outcast, vagrant, and disowned by the wide world. I dared to put off the mendicant—to resume my natural manner and character. I began once more to know myself; and when Mr. St. John demanded an account—which at present I was far too weak to render—I said after a brief pause,—'Sir, I can give you no details to-night.'

'But what, then,' said he, 'do you expect me to do for you?'

'Nothing,' I replied. My strength sufficed for but short answers. Diana took the word:—

'Do you mean,' she asked, 'that we have now given you what aid you require? and that we may dismiss you to the moor and the rainy night?'

I looked at her. She had, I thought, a remarkable countenance; instinct both with power and goodness. I took sudden courage. Answering her compassionate gaze with a smile, I said: 'I will trust you. If I were a masterless and stray dog, I know that you would not turn me from your hearth to-night: as it is, I really have no fear. Do with me and for me as you like; but excuse me from much discourse—my breath is short—I feel a spasm when I speak.' All three surveyed me, and all three were silent.

'Hannah,' said Mr. St. John at last, 'let her sit there at present, and ask her no questions; in ten minutes more, give her the remainder of that milk and bread. Mary and Diana, let us go into the parlour and talk the matter over.'

They withdrew. Very soon one of the ladies returned—I could not tell which. A kind of pleasant stupor was stealing over me as I sat by the genial fire. In an undertone she gave some directions to Hannah. Ere long, with the servant's aid, I contrived to mount a staircase; my dripping clothes were removed; soon a warm, dry bed received me. I thanked God—experienced amidst unutterable exhaustion a glow of grateful joy—and slept.

Chapter XXIX

The recollection of about three days and nights succeeding this is very dim in my mind. I can recall some sensations felt in that interval; but few thoughts framed, and no actions performed. I knew I was in a small room, and in a narrow bed. To that bed I seemed to have grown; I lay on it motionless as a stone; and to have torn me from it would have been almost to kill me. I took no note of the lapse of time—or of the change from morning to noon, from noon to evening. I observed when any one entered or left the apartment; I could even tell who they were; I could understand what was said when the speaker stood near to me; but I could not answer; to open my lips or move my limbs was equally impossible. Hannah, the servant, was my most frequent visitor. Her coming disturbed me. I had a feeling that she wished me away: that she did not understand me or my circumstances: that she was prejudiced against me. Diana and Mary appeared in the chamber once or twice a day. They would whisper sentences of this sort at my bedside:—

'It is very well we took her in.'

'Yes; she would certainly have been found dead at the door in the morning, had she been left out all night. I wonder what she has gone through?'

'Strange hardships, I imagine—poor, emaciated, pallid wanderer!'

'She is not an uneducated person, I should think, by her manner of speaking; her accent was quite pure; and the clothes she took off, though splashed and wet, were little worn and fine.'

'She has a peculiar face; fleshless and haggard as it is, I rather like it; and when in good health and animated, I can fancy her physiognomy would be agreeable.'

Never once in their dialogues did I hear a syllable of regret at the hospitality they had extended to me; or of suspicion of, or aversion to, myself. I was comforted.

Mr. St. John came but once: he looked at me, and said my state of lethargy was the result of reaction from excessive and protracted fatigue. He pronounced it needless to send for a doctor: nature, he was sure, would manage best left to herself. He said every nerve had been overstrained in some way, and the whole system must sleep torpid awhile. There was no disease. He imagined my recovery would be rapid enough when once commenced. These opinions he delivered in a few words, in a quiet, low voice; and added, after a pause, in the tone of a man little accustomed to expansive comment, 'rather an unusual physiognomy; certainly not indicative of vulgarity or degradation.'

'Far otherwise,' responded Diana. 'To speak truth, St. John, my heart rather warms to the poor little soul. I wish we may be able to benefit her permanently.'

'That is hardly likely,' was the reply. 'You will find she is some young lady who has had a misunderstanding with her friends and has probably injudiciously left them. We may, perhaps, succeed in restoring her to them, if she is not obstinate: but I trace lines of force in her face which make me sceptical of her tractability.' He stood considering me some minutes; then added, 'She looks sensible, but not at all handsome.'

'She is so ill, St. John.'

'Ill or well, she would always be plain. The grace and harmony of beauty are quite wanting in those features.'

On the third day I was better; on the fourth, I could speak, move, rise in bed, and turn. Hannah had brought me some gruel and dry toast, about, as I supposed, the dinner hour. I had eaten with relish: the food was good—void of the feverish flavour which had hitherto poisoned what I had swallowed. When she left me, I felt comparatively strong and revived; ere long satiety of repose and desire for action stirred me. I wished to rise; but what could I put on? Only my damp and bemired apparel, in which I had slept on the ground and fallen in the marsh. I felt ashamed to appear before my benefactors so clad. I was spared the humiliation.

On a chair by the bedside were all my own things, clean and dry. My black silk frock hung against the wall. The traces of the bog were removed from it; the creases left by the wet smoothed out: it was quite decent. My very shoes and stockings were purified and rendered pre-

sentable. There were the means of washing in the room, and a comb and brush to smooth my hair. After a weary process, and resting every five minutes, I succeeded in dressing myself. My clothes hung loose on me, for I was much wasted; but I covered deficiencies with a shawl, and once more, clean and respectable-looking—no speck of the dirt, no trace of the disorder I so hated, and which seemed so to degrade me, left—I crept down a stone staircase with the aid of the banisters to a narrow low passage, and found my way presently to the kitchen.

It was full of the fragrance of new bread and the warmth of a generous fire. Hannah was baking. Prejudices, it is well known, are most difficult to eradicate from the heart whose soil has never been loosened or fertilised by education: they grow there, firm as weeds among stones. Hannah had been cold and stiff, indeed, at the first: latterly she had begun to relent a little; and when she saw me come in tidy and well-dressed, she even smiled.

'What, you have got up?' she said. 'You are better, then. You may sit you down in my chair on the hearthstone, if you will.'

She pointed to the rocking-chair: I took it. She bustled about, examining me every now and then with the corner of her eye. Turning to me, as she took some loaves from the oven, she asked, bluntly—'Did you ever go a-begging afore you came here?'

I was indignant for a moment; but remembering that anger was out of the question, and that I had indeed appeared as a beggar to her, I answered quietly, but still not without a certain marked firmness—'You are mistaken in supposing me a beggar. I am no beggar: any more than yourself or your young ladies.'

After a pause, she said, 'I dunnut understand that: you've like no house, nor no brass, I guess?'

'The want of house or brass (by which I suppose you mean money) does not make a beggar in your sense of the word.'

'Are you book-learned?' she inquired, presently.

'Yes, very.'

'But you've never been to a boarding-school!'

'I was at a boarding-school eight years.'

She opened her eyes wide.

'Whatever cannot ye keep yourself for, then?'

'I have kept myself; and, I trust, shall keep myself again. What are you going to do with these gooseberries?' I inquired, as she brought out a basket of the fruit.

'Mak'em into pies.'

'Give them to me and I'll pick them.'

'Nay; I dunnut want ye to do nought.'

'But I must do something. Let me have them.'

She consented; and she even brought me a clean towel to spread over my dress, 'lest,' as she said, 'I should mucky it.'

'Ye've not been used to a servant's wark, I see by your hands,' she remarked. 'Happen ye've been a dressmaker.'

'No, you are wrong. And, now, never mind what I have been: don't trouble your head further about me; but tell me the name of the house where we are.'

'Some calls it Marsh End, and some calls it Moor House.'

'And the gentleman who lives here is called Mr. St. John?'

'Nay; he doesn't live here: he is only staying a while. When he is at home, he is in his own parish at Morton.'

'That village a few miles off?'

'Aye.'

'And what is he?'

'He is a parson.'

I remembered the answer of the old housekeeper at the parsonage, when I had asked to see the clergyman. 'This, then, was his father's residence?'

'Aye; old Mr. Rivers lived here, and his father, and grandfather, and gurt (great) grandfather afore him.'

'The name, then, of that gentleman is Mr. St. John Rivers?'

'Aye; St. John is like his kirstened name.'

'And his sisters are called Diana and Mary Rivers?'

'Yes.'

'Their father is dead?'

'Dead three weeks sin' of a stroke.'

'They have no mother?'

'The mistress has been dead this mony a year.'

'Have you lived with the family long?'

'I've lived here thirty year. I nursed them all three.'

'That proves you must have been an honest and faithful servant. I will say so much for you, though you have had the incivility to call me a beggar.'

She again regarded me with a surprised stare. 'I believe,' she said, 'I was quite mista'en in my thoughts of you: but there is so mony cheats goes about, you mun forgie me.'

'And though,' I continued, rather severely, 'you wished to turn me from the door, on a night when you should not have shut out a dog.'

'Well, it was hard: but what can a body do? I thought more o' th' childer nor of mysel': poor things! They've like nobody to tak' care on 'em but me. I'm like to look sharpish.'

I maintained a grave silence for some minutes.

'You munnot think too hardly of me,' she again remarked.

'But I do think hardly of you,' I said; 'and I'll tell you why—not so much because you refused to give me shelter, or regarded me as an impostor, as because you just now made it a species of reproach that I had no "brass," and no house. Some of the best people that ever lived

have been as destitute as I am; and if you are a Christian, you ought not to consider poverty a crime.'

'No more I ought,' said she: 'Mr. St. John tells me so too; and I see I wor wrang—but I've clear a different notion on you now to what I had. You look a raight down decent little crater.'

'That will do—I forgive you now. Shake hands.'

She put her floury and horny hand into mine: another and heartier smile illumined her rough face: and from that moment we were friends.

Hannah was evidently fond of talking. While I picked the fruit and she made the paste for the pies, she proceeded to give me sundry details about her deceased master and mistress, and 'the childer,' as she called the young people.

Old Mr. Rivers, she said, was a plain man enough; but a gentleman, and of as ancient a family as could be found. Marsh End had belonged to the Rivers' ever since it was a house: and it was, she affirmed, 'aboон two hundred year old—for all it looked but a small, humble place, naught to compare wi' Mr. Oliver's grand hall down i' Morton Vale. But she could remember Bill Oliver's father a journeyman needle-maker; and th' Rivers' wor gentry i' thi' owd days o' th' Henrys, as onybody might see by looking into th' registers i' Morton Church vestry.' Still, she allowed, 'the owd maister was like other folk—naught mich out o' t' common way: stark mad o' shooting, and farming, and sich like.' The mistress was different. She was a great reader, and studied a deal; and the 'bairns' had taken after her. There was nothing like them in these parts, nor ever had been; they had liked learning, all three, almost from the time they could speak; and they had always been 'of a mak' of their own.' Mr. St. John, when he grew up, would go to college and be a parson; and the girls, as soon as they left school, would seek places as governesses: for they had told her their father had some years ago lost a great deal of money by a man he had trusted turning bankrupt; and as he was now not rich enough to give them fortunes, they must provide for themselves. They had lived very little at home for a long while, and were only come now to stay a few weeks on account of their father's death: but they did so like Marsh End and Morton, and all these moors and hills about. They had been in London, and many other grand towns; but they always said there was no place like home; and then they were so agreeable with each other—never fell out nor 'threaped.'¹ She did not know where there was such a family for being united.

Having finished my task of gooseberry picking, I asked where the two ladies and their brother were now.

'Gone over to Morton for a walk; but they would be back in half an hour to tea.'

1. Quarreled.

They returned within the time Hannah had allotted them: they entered by the kitchen door. Mr. St. John, when he saw me, merely bowed and passed through; the two ladies stopped: Mary, in a few words, kindly and calmly expressed the pleasure she felt in seeing me well enough to be able to come down; Diana took my hand: she shook her head at me.

'You should have waited for my leave to descend,' she said. 'You still look very pale—and so thin! Poor child!—poor girl!'

Diana had a voice toned, to my ear, like the cooing of a dove. She possessed eyes whose gaze I delighted to encounter. Her whole face seemed to me full of charm. Mary's countenance was equally intelligent—her features equally pretty: but her expression was more reserved; and her manners, though gentle, more distant. Diana looked and spoke with a certain authority: she had a will, evidently. It was my nature to feel pleasure in yielding to an authority supported like hers: and to bend, where my conscience and self-respect permitted, to an active will.

'And what business have you here?' she continued. 'It is not your place. Mary and I sit in the kitchen sometimes, because at home we like to be free, even to licence—but you are a visitor, and must go into the parlour.'

'I am very well here.'

'Not at all—with Hannah bustling about and covering you with flour.'

'Besides, the fire is too hot for you,' interposed Mary.

'To be sure,' added her sister. 'Come, you must be obedient.' And still holding my hand, she made me rise, and led me into the inner room.

'Sit there,' she said, placing me on the sofa, 'while we take our things off and get the tea ready; it is another privilege we exercise in our little moorland home—to prepare our own meals when we are so inclined; or when Hannah is baking, brewing, washing, or ironing.'

She closed the door, leaving me solus with Mr. St. John, who sat opposite, a book or newspaper in his hand. I examined, first, the parlour, and then its occupant.

The parlour was rather a small room, very plainly furnished; yet comfortable, because clean and neat. The old-fashioned chairs were very bright, and the walnut-wood table was like a looking-glass. A few strange antique portraits of the men and women of other days decorated the stained walls; a cupboard with glass doors contained some books and an ancient set of china. There was no superfluous ornament in the room—not one modern piece of furniture, save a brace of work-boxes and a lady's desk in rosewood, which stood on a side-table: everything—including the carpet and curtains—looked at once well worn and well saved.

Mr. St. John—sitting as still as one of the dusky pictures on the walls, keeping his eyes fixed on the page he perused and his lips mutely sealed, was easy enough to examine. Had he been a statue instead of a man, he could not have been easier. He was young—perhaps from twenty-eight to thirty—tall, slender; his face riveted the eye; it was like a Greek face, very pure in outline: quite a straight, classic nose; quite an Athenian mouth and chin. It is seldom, indeed, an English face comes so near the antique models as did his. He might well be a little shocked at the irregularity of my lineaments, his own being so harmonious. His eyes were large and blue, with brown lashes; his high forehead, colourless as ivory, was partially streaked over by careless locks of fair hair.

This is a gentle delineation, is it not, reader? Yet he whom it describes scarcely impressed one with the idea of a gentle, a yielding, an impressible, or even of a placid nature. Quiescent as he now sat, there was something about his nostril, his mouth, his brow, which, to my perceptions, indicated elements within either restless, or hard, or eager. He did not speak to me one word, nor even direct to me one glance, till his sisters returned. Diana, as she passed in and out in the course of preparing tea, brought me a little cake, baked on the top of the oven.

'Eat that now,' she said: 'you must be hungry. Hannah says you have had nothing but some gruel since breakfast.'

I did not refuse it, for my appetite was awakened and keen. Mr. Rivers now closed his book, approached the table, and, as he took a seat, fixed his blue pictorial-looking eyes full on me. There was an unceremonious directness, a searching, decided steadfastness in his gaze now, which told that intention, and not diffidence, had hitherto kept it averted from the stranger.

'You are very hungry,' he said.

'I am, sir.' It is my way—it always was my way, by instinct—ever to meet the brief with brevity, the direct with plainness.

'It is well for you that a low fever has forced you to abstain for the last three days: there would have been danger in yielding to the cravings of your appetite at first. Now you may eat; though still not immoderately.'

'I trust I shall not eat long at your expense, sir,' was my very clumsily-contrived, unpolished answer.

'No,' he said, coolly: 'when you have indicated to us the residence of your friends, we can write to them, and you may be restored to home.'

'That, I must plainly tell you, is out of my power to do; being absolutely without home and friends.'

The three looked at me, but not distrustfully; I felt there was no

suspicion in their glances: there was more of curiosity. I speak particularly of the young ladies. St. John's eyes, though clear enough in a literal sense, in a figurative one were difficult to fathom. He seemed to use them rather as instruments to search other people's thoughts, than as agents to reveal his own: the which combination of keenness and reserve was considerably more calculated to embarrass than to encourage.

'Do you mean to say,' he asked, 'that you are completely isolated from every connection?'

'I do. Not a tie links me to any living thing: not a claim do I possess to admittance under any roof in England.'

'A most singular position at your age!'

Here I saw his glance directed to my hands, which were folded on the table before me. I wondered what he sought there: his words soon explained the quest.

'You have never been married? You are a spinster?'

Diana laughed.

'Why, she can't be above seventeen or eighteen years old, St. John,' said she.

'I am near nineteen: but I am not married. No.'

I felt a burning glow mount to my face; for bitter and agitating recollections were awakened by the allusion to marriage. They all saw the embarrassment and the emotion. Diana and Mary relieved me by turning their eyes elsewhere than to my crimsoned visage; but the colder and sterner brother continued to gaze, till the trouble he had excited forced out tears as well as colour.

'Where did you last reside?' he now asked.

'You are too inquisitive, St. John,' murmured Mary, in a low voice; but he leaned over the table and required an answer by a second firm and piercing look.

'The name of the place where, and of the person with whom I lived, is my secret,' I replied, concisely.

'Which, if you like, you have, in my opinion, a right to keep both from St. John and every other questioner,' remarked Diana.

'Yet if I know nothing about you or your history, I cannot help you,' he said. 'And you need help: do you not?'

'I need it, and I seek it; so far, sir, that some true philanthropist will put me in the way of getting work which I can do, and the remuneration for which will keep me: if but in the barest necessities of life.'

'I know not whether I am a true philanthropist; yet I am willing to aid you to the utmost of my power, in a purpose so honest. First, then, tell me what you have been accustomed to do, and what you *can* do.'

I had now swallowed my tea. I was mightily refreshed by the beverage; as much so as a giant with wine: it gave new tone to my unstrung

nerves, and enabled me to address this penetrating young judge steadily.

'Mr. Rivers,' I said, turning to him, and looking at him, as he looked at me, openly and without diffidence, 'you and your sisters have done me a great service—the greatest man can do his fellow-being; you have rescued me, by your noble hospitality, from death. This benefit conferred gives you an unlimited claim on my gratitude; and a claim, to a certain extent, on my confidence. I will tell you as much of the history of the wanderer you have harboured as I can tell without compromising my own peace of mind—my own security, moral and physical, and that of others.'

'I am an orphan; the daughter of a clergyman. My parents died before I could know them. I was brought up a dependent; educated in a charitable institution. I will even tell you the name of the establishment where I passed six years as a pupil and two as a teacher—Lowood Orphan Asylum, —shire: you will have heard of it, Mr. Rivers?—the Rev. Robert Brocklehurst is the treasurer.'

'I have heard of Mr. Brocklehurst, and I have seen the school.'

'I left Lowood nearly a year since to become a private governess. I obtained a good situation, and was happy. This place I was obliged to leave four days before I came here. The reason of my departure I cannot and ought not to explain: it would be useless—dangerous; and would sound incredible. No blame attached to me; I am as free from culpability as any one of you three. Miserable I am, and must be for a time; for the catastrophe which drove me from a house I had found a paradise was of a strange and direful nature. I observed but two points in planning my departure—speed, secrecy: to secure these I had to leave behind me everything I possessed except a small parcel; which, in my hurry and trouble of mind, I forgot to take out of the coach that brought me to Whitcross. To this neighbourhood, then, I came, quite destitute. I slept two nights in the open air, and wandered about two days without crossing a threshold: but twice in that space of time did I taste food; and it was when brought by hunger, exhaustion and despair almost to the last gasp that you, Mr. Rivers, forbade me to perish of want at your door, and took me under the shelter of your roof. I know all your sisters have done for me since—for I have not been insensible during my seeming torpor—and I owe to their spontaneous, genuine, genial compassion, as large a debt as to your evangelical charity.'

'Don't make her talk any more now, St. John,' said Diana, as I paused; 'she is evidently not yet fit for excitement. Come to the sofa, and sit down now, Miss Elliott.'

I gave an involuntary half-start at hearing the *alias*; I had forgotten my new name. Mr. Rivers, whom nothing seemed to escape, noticed it at once.

'You said your name was Jane Elliott?' he observed.

'I did say so; and it is the name by which I think it expedient to be called at present: but it is not my real name, and when I hear it, it sounds strange to me.'

'Your real name you will not give?'

'No: I fear discovery above all things; and whatever disclosure would lead to it, I avoid.'

'You are quite right, I am sure,' said Diana. 'Now do, brother, let her be at peace a while.'

But when St. John had mused a few moments, he recommenced, as imperturbably, and with as much acumen as ever.

'You would not like to be long dependent on our hospitality—you would wish, I see, to dispense as soon as may be with my sisters' compassion; and, above all, with my *charity* (I am quite sensible of the distinction drawn, nor do I resent it—it is just): you desire to be independent of us?'

'I do: I have already said so. Show me how to work, or how to seek work: that is all I now ask; then let me go, if it be but to the meanest cottage—but *till then* allow me to stay here: I dread another essay of the horrors of homeless destitution.'

'Indeed, you *shall* stay here,' said Diana, putting her white hand on my head.

'You *shall*,' repeated Mary, in the tone of undemonstrative sincerity which seemed natural to her.

'My sisters, you see, have a pleasure in keeping you,' said Mr. St. John, 'as they would have a pleasure in keeping and cherishing a half-frozen bird some wintry wind might have driven through their casement. I feel more inclination to put you in the way of keeping yourself: and shall endeavour to do so: but observe, my sphere is narrow. I am but the incumbent of a poor country parish: my aid must be of the humblest sort. And if you are inclined to despise the day of small things, seek some more efficient succour than such as I can offer.'

'She has already said that she is willing to do anything honest she *can* do,' answered Diana for me; 'and you know, St. John, she has no choice of helpers: she is forced to put up with such crusty people as you.'

'I will be a dressmaker: I will be a plain-work-woman; I will be a servant, a nurse-girl, if I can be no better,' I answered.

'Right,' said Mr. St. John, quite coolly. 'If such is your spirit, I promise to aid you; in my own time and way.'

He now resumed the book with which he had been occupied before tea. I soon withdrew; for I had talked as much, and sat up as long, as my present strength would permit.

Chapter XXX

The more I knew of the inmates of Moor House, the better I liked them. In a few days I had so far recovered my health that I could sit up all day, and walk out sometimes. I could join with Diana and Mary in all their occupations; converse with them as much as they wished, and aid them when and where they would allow me. There was a reviving pleasure in this intercourse, of a kind now tasted by me for the first time—the pleasure arising from perfect congeniality of tastes, sentiments, and principles.

I liked to read what they liked to read: what they enjoyed, delighted me; what they approved, I reverenced. They loved their sequestered home. I, too, in the grey, small, antique structure, with its low roof, its latticed casements, its mouldering walls, its avenue of aged firs—all grown aslant under the stress of mountain winds; its garden, dark with yew and holly—and where no flowers but of the hardiest species would bloom—found a charm both potent and permanent. They clung to the purple moors behind and around their dwelling—to the hollow vale into which the pebbly bridle-path leading from their gate descended; and which wound between fern-banks first, and then amongst a few of the wildest little pasture-fields that ever bordered a wilderness of heath, or gave sustenance to a flock of grey moorland sheep, with their little mossy-faced lambs:—they clung to this scene, I say, with a perfect enthusiasm of attachment. I could comprehend the feeling, and share both its strength and truth. I saw the fascination of the locality. I felt the consecration of its loneliness: my eye feasted on the outline of swell and sweep—on the wild colouring communicated to ridge and dell by moss, by heath-bell, by flower-sprinkled turf, by brilliant bracken and mellow granite crag. These details were just to me what they were to them—so many pure and sweet sources of pleasure. The strong blast and the soft breeze; the rough and the halcyon day; the hours of sunrise and sunset; the moonlight and the clouded night, developed for me, in these regions, the same attraction as for them—wound round my faculties the same spell that entranced theirs.

Indoors we agreed equally well. They were both more accomplished and better read than I was: but with eagerness I followed in the path of knowledge they had trodden before me. I devoured the books they lent me: then it was full satisfaction to discuss with them in the evening what I had perused during the day. Thought fitted thought; opinion met opinion: we coincided, in short, perfectly.

If in our trio there was a superior and a leader, it was Diana. Physically, she far excelled me: she was handsome; she was vigorous. In her animal spirits there was an affluence of life and certainty of flow, such as excited my wonder, while it baffled my comprehension. I could talk

a while when the evening commenced: but the first gush of vivacity and fluency gone, I was fain to sit on a stool at Diana's feet, to rest my head on her knee, and listen alternately to her and Mary; while they sounded thoroughly the topic on which I had but touched. Diana offered to teach me German. I liked to learn of her: I saw the part of instructress pleased and suited her; that of scholar pleased and suited me no less. Our natures dovetailed: mutual affection—of the strongest kind—was the result. They discovered I could draw: their pencils and colour-boxes were immediately at my service. My skill, greater in this one point than theirs, surprised and charmed them. Mary would sit and watch me by the hour together: then she would take lessons; and a docile, intelligent, assiduous pupil she made. Thus occupied, and mutually entertained, days passed like hours and weeks like days.

As to Mr. St. John, the intimacy which had arisen so naturally and rapidly between me and his sisters did not extend to him. One reason of the distance yet observed between us was that he was comparatively seldom at home: a large proportion of his time appeared devoted to visiting the sick and poor among the scattered population of his parish.

No weather seemed to hinder him in these pastoral excursions: rain or fair, he would, when his hours of morning study were over, take his hat, and, followed by his father's old pointer Carlo, go out on his mission of love or duty—I scarcely know in which light he regarded it. Sometimes, when the day was very unfavourable, his sisters would expostulate. He would then say, with a peculiar smile, more solemn than cheerful,—‘And if I let a gust of wind or a sprinkling of rain turn me aside from these easy tasks, what preparation would such sloth be for the future I propose to myself?’

Diana and Mary's general answer to this question was a sigh, and some minutes of apparently mournful meditation.

But besides his frequent absences, there was another barrier to friendship with him: he seemed of a reserved, an abstracted, and even of a brooding nature. Zealous in his ministerial labours, blameless in his life and habits, he yet did not appear to enjoy that mental serenity, that inward content, which should be the reward of every sincere Christian and practical philanthropist. Often, of an evening, when he sat at the window, his desk and papers before him, he would cease reading or writing, rest his chin on his hand, and deliver himself up to I know not what course of thought; but that it was perturbed and exciting might be seen in the frequent flash and changeful dilation of his eye.

I think, moreover, that Nature was not to him that treasury of delight it was to his sisters. He expressed once, and but once in my hearing, a strong sense of the rugged charm of the hills, and an inborn affection for the dark roof and hoary walls he called his home; but there was more of gloom than pleasure in the tone and words in which the sen-

timent was manifested; and never did he seem to roam the moors for the sake of their soothing silence—never seek out or dwell upon the thousand peaceful delights they could yield.

Incommunicative as he was, some time elapsed before I had an opportunity of gauging his mind. I first got an idea of its calibre when I heard him preach in his own church at Morton. I wish I could describe that sermon; but it is past my power. I cannot even render faithfully the effect it produced on me.

It began calm—and indeed, as far as delivery and pitch of voice went, it was calm to the end: an earnestly felt, yet strictly restrained zeal breathed soon in the distinct accents, and prompted the nervous language. This grew to force—compressed, condensed, controlled. The heart was thrilled, the mind astonished, by the power of the preacher: neither was softened. Throughout there was a strange bitterness; an absence of consolatory gentleness; stern allusions to Calvinistic doctrines—election, predestination, reprobation—were frequent; and each reference to these points sounded like a sentence pronounced for doom. When he had done, instead of feeling better, calmer, more enlightened by his discourse, I experienced an inexpressible sadness; for it seemed to me—I know not whether equally so to others—that the eloquence to which I had been listening had sprung from a depth where lay turbid dregs of disappointment—where moved troubling impulses of insatiate yearnings and disquieting aspirations. I was sure St. John Rivers—pure-lived, conscientious, zealous as he was—had not yet found that peace of God which passeth all understanding;¹ he had no more found it, I thought, then had I; with my concealed and racking regrets for my broken idol and lost elysium—regrets to which I have latterly avoided referring; but which possessed me and tyrannised over me ruthlessly.

Meantime a month was gone. Diana and Mary were soon to leave Moor House, and return to the far different life and scene which awaited them, as governesses in a large, fashionable, south-of-England city; where each held a situation in families, by whose wealthy and haughty members they were regarded only as humble dependents, and who neither knew nor sought one of their innate excellences, and appreciated only their acquired accomplishments as they appreciated the skill of their cook or the taste of their waiting-woman. Mr. St. John had said nothing to me yet about the employment he had promised to obtain for me; yet it became urgent that I should have a vocation of some kind. One morning, being left alone with him a few minutes in the parlour, I ventured to approach the window-recess—which his table, chair, and desk consecrated as a kind of study—and I was going

1. Such peace comes through the practice of moderation, being “careful for nothing; but in every thing by prayer and supplication with thanksgiving let your requests be known unto God” (Philippians 4.6).

to speak; though not very well knowing in what words to frame my inquiry—for it is at all times difficult to break the ice of reserve glassing over such natures as his—when he saved me the trouble by being the first to commence a dialogue.

Looking up as I drew near—‘You have a question to ask of me?’ he said.

‘Yes; I wish to know whether you have heard of any service I can offer myself to undertake.’

‘I found or devised something for you three weeks ago; but as you seemed both useful and happy here—as my sisters had evidently become attached to you, and your society gave them unusual pleasure—I deemed it inexpedient to break in on your mutual comfort till their approaching departure from Marsh End should render yours necessary.’

‘And they will go in three days now?’ I said.

‘Yes; and when they go I shall return to the parsonage at Morton: Hannah will accompany me; and this old house will be shut up.’

I waited for a few moments, expecting he would go on with the subject first broached; but he seemed to have entered another train of reflection; his look denoted abstraction from me and my business. I was obliged to recall him to a theme which was of necessity one of close and anxious interest to me.

‘What is the employment you had in view, Mr. Rivers? I hope this delay will not have increased the difficulty of securing it.’

‘Oh, no; since it is an employment which depends only on me to give, and you to accept.’

He again paused: there seemed a reluctance to continue. I grew impatient: a restless movement or two, and an eager and exacting glance fastened on his face, conveyed the feeling to him as effectually as words could have done, and with less trouble.

‘You need be in no hurry to hear,’ he said; ‘let me frankly tell you, I have nothing eligible or profitable to suggest. Before I explain, recall, if you please, my notice, clearly given, that if I helped you, it must be as the blind man would help the lame. I am poor; for I find that, when I have paid my father’s debts, all the patrimony remaining to me will be this crumbling grange, the row of scathed firs behind, and the patch of moorish soil, with the yew-trees and holly-bushes in front. I am obscure: Rivers is an old name; but of the three sole descendants of the race, two earn the dependent’s crust among strangers, and the third considers himself an alien from his native country—not only for life, but in death. Yes, and deems, and is bound to deem, himself honoured by the lot, and aspires but after the day when the cross of separation from fleshly ties shall be laid on his shoulders, and when the Head of that church-militant, of whose humblest members he is one, shall give the word, “Rise, follow Me!”’

St. John said these words as he pronounced his sermons, with a quiet, deep voice; with an unflushed cheek, and a coruscating radiance of glance. He resumed:—‘And since I am myself poor and obscure, I can offer you but a service of poverty and obscurity. You may even think it degrading—for I see now your habits have been what the world calls refined: your tastes lean to the ideal; and your society has at least been amongst the educated—but *I* consider that no service degrades which can better our race. I hold that the more arid and unreclaimed the soil where the Christian labourer’s task of tillage is appointed him—the scantier the meed his toil brings—the higher the honour. His, under such circumstances, is the destiny of the pioneer; and the first pioneers of the Gospel were the Apostles—their captain was Jesus, the Redeemer, Himself.’

‘Well?’ I said, as he again paused—‘proceed.’

He looked at me before he proceeded: indeed, he seemed leisurely to read my face, as if its features and lines were characters on a page. The conclusions drawn from this scrutiny he partially expressed in his succeeding observations.

‘I believe you will accept the post I offer you,’ said he; ‘and hold it for a while: not permanently, though: any more than I could permanently keep the narrow and narrowing—the tranquil, hidden office of English country incumbent: for in your nature is an alloy as detrimental to repose as that in mine; though of a different kind.’

‘Do explain,’ I urged, when he halted once more.

‘I will; and you shall hear how poor the proposal is,—how trivial—how cramping. I shall not stay long at Morton, now that my father is dead, and that I am my own master. I shall leave the place probably in the course of a twelve-month: but while I do stay I will exert myself to the utmost for its improvement. Morton, when I came to it two years ago, had no school: the children of the poor were excluded from every hope of progress. I established one for boys: I mean now to open a second school for girls. I have hired a building for the purpose, with a cottage of two rooms attached to it for the mistress’s house. Her salary will be thirty pounds a year; her house is already furnished, very simply, but sufficiently, by the kindness of a lady, Miss Oliver; the only daughter of the sole rich man in my parish—Mr. Oliver, the proprietor of a needle-factory and iron-foundry in the valley. The same lady pays for the education and clothing of an orphan from the workhouse; on condition that she shall aid the mistress in such menial offices connected with her own house and the school as her occupation of teaching will prevent her having time to discharge in person. Will you be this mistress?’

He put the question rather hurriedly; he seemed half to expect an indignant, or at least a disdainful, rejection of the offer: not knowing all my thoughts and feelings, though guessing some, he could not tell

in what light the lot would appear to me. In truth it was humble—but then it was sheltered, and I wanted a safe asylum: it was plodding—but then, compared with that of a governess in a rich house, it was independent; and the fear of servitude with strangers entered my soul like iron: it was not ignoble—not unworthy—not mentally degrading. I made my decision.

'I thank you for the proposal, Mr. Rivers; and I accept it with all my heart.'

'But you comprehend me?' he said. 'It is a village school; your scholars will be only poor girls—cottagers' children—at the best, farmers' daughters. Knitting, sewing, reading, writing, cyphering, will be all you will have to teach. What will you do with your accomplishments? What with the largest portion of your mind—sentiments—tastes?'

'Save them till they are wanted. They will keep.'

'You know what you undertake, then?'

'I do.'

He now smiled: and not a bitter or a sad smile, but one well pleased and deeply gratified.

'And when will you commence the exercise of your function?'

'I will go to my house to-morrow; and open the school, if you like, next week.'

'Very well: so be it.'

He rose and walked through the room. Standing still, he again looked at me. He shook his head.

'What do you disapprove of, Mr. Rivers?' I asked.

'You will not stay at Morton long: no, no!'

'Why! What is your reason for saying so?'

'I read it in your eye; it is not of that description which promises the maintenance of an even tenor in life.'

'I am not ambitious.'

He started at the word 'ambitious.' He repeated, 'No. What made you think of ambition? Who is ambitious? I know I am: but how did you find it out?'

'I was speaking of myself.'

'Well, if you are not ambitious, you are'—He paused.

'What?'

'I was going to say, impassioned: but perhaps you would have misunderstood the word, and been displeased. I mean, that human affections and sympathies have a most powerful hold on you. I am sure you cannot long be content to pass your leisure in solitude, and to devote your working hours to a monotonous labour wholly void of stimulus; any more than I can be content,' he added, with emphasis, 'to live here buried in morass, pent in with mountain—my nature, that God gave me, contravened; my faculties, heaven-bestowed, paralysed—made useless. You hear now how I contradict myself. I, who preached con-

tentment with a humble lot, and justified the vocation even of hewers of wood, and drawers of water, in God's service—I, His ordained minister, almost rave in my restlessness. Well, propensities and principles must be reconciled by some means.'

He left the room. In this brief hour I had learnt more of him than in the whole previous month: yet still he puzzled me.

Diana and Mary Rivers became more sad and silent as the day approached for leaving their brother and their home. They both tried to appear as usual; but the sorrow they had to struggle against was one that could not be entirely conquered or concealed. Diana intimated that this would be a different parting from any they had ever yet known. It would probably, as far as St. John was concerned, be a parting for years: it might be a parting for life.

'He will sacrifice all to his long-framed resolves,' she said: 'natural affection and feelings more potent still. St. John looks quiet, Jane; but he hides a fever in his vitals. You would think him gentle, yet in some things he is inexorable as death; and the worst of it is, my conscience will hardly permit me to dissuade him from his severe decision: certainly, I cannot for a moment blame him for it. It is right, noble, Christian: yet it breaks my heart.' And the tears gushed to her fine eyes. Mary bent her head low over her work.

'We are now without father: we shall soon be without home and brother,' she murmured.

At that moment a little accident supervened which seemed decreed by fate purposely to prove the truth of the adage that 'misfortunes never come singly:' and to add to their distresses the vexing one of the slip between the cup and the lip. St. John passed the window reading a letter. He entered.

'Our uncle John is dead,' said he.

Both the sisters seemed struck: not shocked or appalled; the tidings appeared in their eyes rather momentous than afflicting.

'Dead?' repeated Diana.

'Yes.'

She riveted a searching gaze on her brother's face. 'And what then?' she demanded, in a low voice.

'What then, Die?' he replied, maintaining a marble immobility of feature. 'When then? Why—nothing. Read.'

He threw the letter into her lap. She glanced over it, and handed it to Mary. Mary perused it in silence, and returned it to her brother. All three looked at each other, and all three smiled—a dreary, pensive smile enough.

'Amen! We can yet live,' said Diana at last.

'At any rate, it makes us no worse off than we were before,' remarked Mary.

'Only it forces rather strongly on the mind the picture of what *might*

have been,' said Mr. Rivers; 'and contrasts it somewhat too vividly with what *is.*'

He folded the letter, locked it in his desk, and again went out.

For some minutes no one spoke. Diana then turned to me.

'Jane, you will wonder at us and our mysteries,' she said, 'and think us hard-hearted beings not to be more moved at the death of so near a relation as an uncle; but we have never seen him or known him. He was my mother's brother. My father and he quarrelled long ago. It was by his advice that my father risked most of his property in the speculation that ruined him. Mutual recrimination passed between them: they parted in anger, and were never reconciled. My uncle engaged afterwards in more prosperous undertakings: it appears he realised a fortune of twenty thousand pounds. He was never married, and had no near kindred but ourselves, and one other person, not more closely related than we. My father always cherished the idea that he would atone for his error by leaving his possessions to us: that letter informs us that he has bequeathed every penny to the other relation; with the exception of thirty guineas, to be divided between St. John, Diana, and Mary Rivers, for the purchase of three mourning rings. He had a right, of course, to do as he pleased: and yet a momentary damp is cast on the spirits by the receipt of such news. Mary and I would have esteemed ourselves rich with a thousand pounds each; and to St. John such a sum would have been valuable, for the good it would have enabled him to do.'

This explanation given, the subject was dropped, and no further reference made to it, by either Mr. Rivers or his sisters. The next day I left Marsh End for Morton. The day after, Diana and Mary quitted it for distant B——. In a week, Mr. Rivers and Hannah repaired to the parsonage: and so the old grange was abandoned.

Chapter XXXI

My home, then,—when I at last find a home,—is a cottage: a little room with white-washed walls and a sanded floor; containing four painted chairs and a table, a clock, a cupboard, with two or three plates and dishes, and a set of tea-things in delf.¹ Above, a chamber of the same dimensions as the kitchen, with a deal bedstead, and chest of drawers; small, yet too large to be filled with my scanty wardrobe: though the kindness of my gentle and generous friends has increased that by a modest stock of such things as are necessary.

It is evening. I have dismissed, with the fee of an orange, the little orphan who serves me as a handmaid. I am sitting alone on the hearth. This morning the village school opened. I had twenty scholars. But

1. I.e., delft, glazed earthenware made at Delft in Holland.

three of the number can read: none write or cypher. Several knit, and a few sew a little. They speak with the broadest accent of the district. At present they and I have a difficulty in understanding each other's language. Some of them are unmannered, rough, intractable, as well as ignorant; but others are docile, have a wish to learn, and evince a disposition that pleases me. I must not forget that these coarsely-clad little peasants are of flesh and blood as good as the scions of gentlest genealogy; and that the germs of native excellence, refinement, intelligence, kind feeling, are as likely to exist in their hearts as in those of the best-born. My duty will be to develop these germs: surely I shall find some happiness in discharging that office. Much enjoyment I do not expect in the life opening before me: yet it will, doubtless, if I regulate my mind, and exert my powers as I ought, yield me enough to live on from day to day.

Was I very gleeful, settled, content, during the hours I passed in yonder bare, humble school-room this morning and afternoon? Not to deceive myself, I must reply—No: I felt desolate to a degree. I felt—yes, idiot that I am—I felt degraded. I doubted I had taken a step which sank instead of raising me in the scale of social existence. I was weakly dismayed at the ignorance, the poverty, the coarseness of all I heard and saw round me. But let me not hate and despise myself too much for these feelings: I know them to be wrong—that is a great step gained; I shall strive to overcome them. To-morrow, I trust, I shall get the better of them partially; and in a few weeks, perhaps, they will be quite subdued. In a few months, it is possible, the happiness of seeing progress, and a change for the better in my scholars, may substitute gratification for disgust.

Meantime, let me ask myself one question—which is better?—To have surrendered to temptation; listened to passion; made no painful effort—no struggle;—but to have sunk down in the silken snare; fallen asleep on the flowers covering it; wakened in a southern clime, amongst the luxuries of a pleasure villa: to have been now living in France, Mr. Rochester's mistress; delirious with his love half my time—for he would—oh, yes, he would have loved me well for a while. He *did* love me—no one will ever love me so again. I shall never more know the sweet homage given to beauty, youth, and grace—for never to any one else shall I seem to possess these charms. He was fond and proud of me—it is what no man besides will ever be.—But where am I wandering, and what am I saying; and, above all, feeling? Whether is it better, I ask, to be a slave in a fool's paradise at Marseilles—fevered with delusive bliss one hour—suffocating with the bitterest tears of remorse and shame the next—or to be a village schoolmistress, free and honest, in a breezy mountain nook in the healthy heart of England?

Yes; I feel now that I was right when I adhered to principle and law,

and scorned and crushed the insane promptings of a frenzied moment. God directed me to a correct choice: I thank His providence for the guidance.

Having brought my eventide musings to this point, I rose, went to my door, and looked at the sunset of the harvest-day, and at the quiet fields before my cottage; which, with the school, was distant half a mile from the village. The birds were singing their last strains—

The air was mild; the dew was balm.

While I looked, I thought myself happy, and was surprised to find myself ere long weeping—and why? For the doom which had reft me from adhesion to my master: for him I was no more to see; for the desperate grief and fatal fury—consequences of my departure—which might now, perhaps, be dragging him from the path of right, too far to leave hope of ultimate restoration thither. At this thought, I turned my face aside from the lovely sky of eve and lonely vale of Morton—I say *lonely*, for in that bend of it visible to me there was no building apparent save the church and the parsonage, half-hid in trees; and, quite at the extremity, the roof of Vale Hall, where the rich Mr. Oliver and his daughter lived. I hid my eyes, and leant my head against the stone frame of my door; but soon a slight noise near the wicket which shut in my tiny garden from the meadow beyond it made me look up. A dog—old Carlo, Mr. Rivers' pointer, as I saw in a moment—was pushing the gate with his nose, and St. John himself leant upon it with folded arms; his brow knit, his gaze, grave almost to displeasure, fixed on me. I asked him to come in.

'No, I cannot stay; I have only brought you a little parcel my sisters left for you. I think it contains a colour-box, pencils, and paper.'

I approached to take it: a welcome gift it was. He examined my face, I thought, with austerity, as I came near: the traces of tears were doubtless very visible upon it.

'Have you found your first day's work harder than you expected?' he asked.

'Oh, no! On the contrary, I think in time I shall get on with my scholars very well.'

'But perhaps your accommodations—your cottage—your furniture—have disappointed your expectations? They are, in truth, scanty enough; but'

I interrupted:—'My cottage is clean and weather-proof; my furniture sufficient and commodious. All I see has made me thankful, not despondent. I am not absolutely such a fool and sensualist as to regret the absence of a carpet, a sofa, and silver plate: besides, five weeks ago I had nothing—I was an outcast, a beggar, a vagrant; now I have acquaintance, a home, a business. I wonder at the goodness of God;

the generosity of my friends; the bounty of my lot. I do not repine.'

'But you feel solitude an oppression? The little house there behind you is dark and empty.'

'I have hardly had time yet to enjoy a sense of tranquillity, much less to grow impatient under one of loneliness.'

'Very well; I hope you feel the content you express: at any rate, your good sense will tell you that it is too soon yet to yield to the vacillating fears of Lot's wife.² What you had left before I saw you, of course I do not know; but I counsel you to resist, firmly, every temptation which would incline you to look back: pursue your present career steadily, for some months at least.'

'It is what I mean to do,' I answered.

St. John continued:—'It is hard work to control the workings of inclination, and turn the bent of nature: but that it may be done I know from experience. God has given us, in a measure, the power to make our own fate; and when our energies seem to demand a sustenance they cannot get—when our will strains after a path we may not follow—we need neither starve from inanition, nor stand still in despair: we have but to seek another nourishment for the mind, as strong as the forbidden fruit it longed to taste—and perhaps purer; and to hew out for the adventurous foot a road as direct and broad as the one Fortune has blocked up against us, if rougher than it.'

'A year ago I was myself intensely miserable, because I thought I had made a mistake in entering the ministry: its uniform duties wearied me to death. I burnt for the more active life of the world—for the more exciting toils of a literary career—for the destiny of an artist, author, orator; anything rather than that of a priest: yes, the heart of a politician, of a soldier, of a votary of glory, a lover of renown, a luster after power, beat under my curate's surplice. I considered; my life was so wretched, it must be changed, or I must die. After a season of darkness and struggling, light broke and relief fell: my cramped existence all at once spread out to a plain without bounds—my powers heard a call from heaven to rise, gather their full strength, spread their wings, and mount beyond ken. God had an errand for me; to bear which afar, to deliver it well, skill and strength, courage and eloquence, the best qualifications of soldier, statesman, and orator, were all needed: for these all centre in the good missionary.'

'A missionary I resolved to be. From that moment my state of mind changed; the fetters dissolved and dropped from every faculty, leaving nothing of bondage but its galling soreness—which time only can heal. My father, indeed, opposed the determination, but since his death I have not a legitimate obstacle to contend with; some affairs settled, a successor for Morton provided, an entanglement or two of the feelings

2. Fleeing the destruction of Sodom, Lot's wife looked backward and was turned into a pillar of salt (Genesis 19.24–26).

broken through or cut asunder—a last conflict with human weakness, in which I know I shall overcome, because I have vowed that I *will* overcome—and I leave Europe for the East.'

He said this in his peculiar, subdued, yet emphatic voice; looking, when he had ceased speaking, not at me, but at the setting sun, at which I looked too. Both he and I had our backs towards the path leading up the field to the wicket. We had heard no step on that grass-grown track; the water running in the vale was the one lulling sound of the hour and scene; we might well then start when a gay voice, sweet as a silver bell, exclaimed:—'Good evening, Mr. Rivers. And good evening, old Carlo. Your dog is quicker to recognise his friends than you are, sir; he pricked his ears and wagged his tail when I was at the bottom of the field, and you have your back towards me now.'

It was true. Though Mr. Rivers had started at the first of those musical accents, as if a thunderbolt had split a cloud over his head, he stood yet, at the close of the sentence, in the same attitude in which the speaker had surprised him—his arm resting on the gate, his face directed towards the west. He turned at last, with measured deliberation. A vision, as it seemed to me, had risen at his side. There appeared, within three feet of him, a form clad in pure white—a youthful, graceful form: full, yet fine in contour; and when, after bending to caress Carlo, it lifted up its head, and threw back a long veil, there bloomed under his glance a face of perfect beauty. Perfect beauty is a strong expression; but I do not retrace or qualify it: as sweet features as ever the temperate clime of Albion moulded; as pure hues of rose and lily as ever her humid gales and vapoury skies generated and screened justified, in this instance, the term. No charm was wanting, no defect was perceptible; the young girl had regular and delicate lineaments; eyes shaped and coloured as we see them in lovely pictures, large, and dark, and full; the long and shadowy eyelash which encircles a fine eye with so soft a fascination; the pencilled brow which gives such clearness; the white, smooth forehead which adds such repose to the livelier beauties of tint and ray; the cheek, oval, fresh, and smooth; the lips, fresh too, ruddy, healthy, sweetly formed; the even and gleaming teeth without flaw; the small dimpled chin; the ornament of rich, plenteous tresses—all advantages, in short, which, combined, realise the ideal of beauty were fully hers. I wondered, as I looked at this fair creature: I admired her with my whole heart. Nature had surely formed her in a partial mood; and, forgetting her usual stinted stepmother dole of gifts, had endowed this, her darling, with a granddame's bounty.

What did St. John Rivers think of this earthly angel? I naturally asked myself that question as I saw him turn to her and look at her; and, as naturally, I sought the answer to the inquiry in his countenance. He had already withdrawn his eye from the Peri, and was looking at a humble tuft of daisies which grew by the wicket.

'A lovely evening, but late for you to be out alone,' he said, as he crushed the snowy heads of the closed flowers with his foot.

'Oh, I only came home from S——' (she mentioned the name of a large town some twenty miles distant) 'this afternoon. Papa told me you had opened your school, and that the new mistress was come; and so I put on my bonnet after tea, and ran up the valley to see her: this is she?' pointing to me.

'It is,' said St. John.

'Do you think you shall like Morton?' she asked of me, with a direct and naïve simplicity of tone and manner, pleasing, if child-like.

'I hope I shall. I have many inducements to do so.'

'Did you find your scholars as attentive as you expected?'

'Quite.'

'Do you like your house?'

'Very much.'

'Have I furnished it nicely?'

'Very nicely indeed.'

'And made a good choice of an attendant for you in Alice Wood?'

'You have, indeed. She is teachable and handy.' (This, then, I thought, is Miss Oliver, the heiress; favoured, it seems, in the gifts of fortune, as well as in those of nature! What happy combination of the planets presided over her birth, I wonder?)

'I shall come up and help you to teach sometimes,' she added. 'It will be a change for me to visit you now and then; and I like a change. Mr. Rivers, I have been so gay during my stay at S——. Last night, or rather this morning, I was dancing till two o'clock. The ——th regiment are stationed there since the riots; and the officers are the most agreeable men in the world: they put all our young knife-grinders and scissor merchants to shame.'

It seemed to me that Mr. St. John's under lip protruded, and his upper lip curled a moment. His mouth certainly looked a good deal compressed, and the lower part of his face unusually stern and square, as the laughing girl gave him this information. He lifted his gaze, too, from the daisies, and turned it on her. An unsmiling, a searching, a meaning gaze it was. She answered it with a second laugh, and laughter well became her youth, her roses, her dimples, her bright eyes.

As he stood, mute and grave, she again fell to caressing Carlo.

'Poor Carlo loves me,' said she. 'He is not stern and distant to his friends; and if he could speak, he would not be silent.'

As she patted the dog's head, bending with native grace before his young and austere master, I saw a glow rise to that master's face. I saw his solemn eye melt with sudden fire, and flicker with resistless emotion.Flushed and kindled thus, he looked nearly as beautiful for a man as she for a woman. His chest heaved once, as if his large heart, weary of despotic constriction, had expanded, despite the will, and made a

vigorous bound for the attainment of liberty. But he curbed it, I think, as a resolute rider would curb a rearing steed. He responded neither by word nor movement to the gentle advances made him.

'Papa says you never come to see us now,' continued Miss Oliver, looking up. 'You are quite a stranger at Vale Hall. He is alone this evening, and not very well: will you return with me and visit him?'

'It is not a seasonable hour to intrude on Mr. Oliver,' answered St. John.

'Not a seasonable hour! But I declare it is. It is just the hour when papa most wants company: when the works are closed, and he has no business to occupy him. Now, Mr. Rivers, *do* come. Why are you so very shy, and so very sombre?'

She filled up the hiatus his silence left by a reply of her own.

'I forgot!' she examined, shaking her beautiful curled head, as if shocked at herself. 'I am so giddy and thoughtless! *Do* excuse me. It had slipped my memory that you have good reasons to be indisposed for joining in my chatter. Diana and Mary have left you, and Moor House is shut up, and you are so lonely. I am sure I pity you. Do come and see papa.'

'Not to-night, Miss Rosamond, not to-night.'

Mr. St. John spoke almost like an automaton: himself only knew the effort it cost him thus to refuse.

'Well, if you are so obstinate, I will leave you; for I dare not stay any longer: the dew begins to fall. Good-evening!'

She held out her hand. He just touched it. 'Good-evening!' he repeated, in a voice low and hollow as an echo. She turned; but in a moment returned.

'Are you well?' she asked. Well might she put the question: his face was blanched as her gown.

'Quite well,' he enunciated; and, with a bow, he left the gate. She went one way; he another. She turned twice to gaze after him, as she tripped fairy-like down the field; he, as he strode firmly across, never turned at all.

This spectacle of another's suffering and sacrifice rapt my thoughts from exclusive meditation on my own. Diana Rivers had designated her brother 'inexorable as death.' She had not exaggerated.

Chapter XXXII

I continued the labours of the village-school as actively and faithfully as I could. It was truly hard work at first. Some time elapsed before, with all my efforts, I could comprehend my scholars and their nature. Wholly untaught, with faculties quite torpid, they seemed to me hopelessly dull; and, at first sight, all dull alike: but I soon found I was mistaken. There was a difference amongst them as amongst the edu-

cated; and when I got to know them, and they me, this difference rapidly developed itself. Their amazement at me, my language, my rules, and ways, once subsided, I found some of these heavy-looking, gaping rustics wake up into sharp-witted girls enough. Many showed themselves obliging, and amiable too; and I discovered amongst them not a few examples of natural politeness and innate self-respect, as well as of excellent capacity, that won both my goodwill and my admiration. These soon took a pleasure in doing their work well; in keeping their persons neat; in learning their tasks regularly; in acquiring quiet and orderly manners. The rapidity of their progress, in some instances, was even surprising; and an honest and happy pride I took in it: besides, I began personally to like some of the best girls; and they liked me. I had amongst my scholars several farmers' daughters: young women grown, almost. These could already read, write, and sew; and to them I taught the elements of grammar, geography, history, and the finer kinds of needlework. I found estimable characters amongst them—characters desirous of information, and disposed for improvement—with whom I passed many a pleasant evening hour in their own homes. Their parents then (the farmer and his wife) loaded me with attentions. There was an enjoyment in accepting their simple kindness, and in repaying it by a consideration—a scrupulous regard to their feelings—to which they were not, perhaps, at all times accustomed, and which both charmed and benefited them; because, while it elevated them in their own eyes, it made them emulous to merit the deferential treatment they received.

I felt I became a favourite in the neighbourhood. Whenever I went out, I heard on all sides cordial salutations, and was welcomed with friendly smiles. To live amidst general regard, though it be but the regard of working-people, is like 'siting in sunshine, calm and sweet': serene inward feelings bud and bloom under the ray. At this period of my life my heart far oftener swelled with thankfulness than sank with dejection: and yet, reader, to tell you all, in the midst of this calm, this useful existence—after a day passed in honourable exertion amongst my scholars, an evening spent in drawing or reading contentedly alone—I used to rush into strange dreams at night: dreams many-coloured, agitated, full of the ideal, the stirring, the stormy—dreams where, amidst unusual scenes, charged with adventure, with agitating risk and romantic chance, I still again and again met Mr. Rochester, always at some exciting crisis; and then the sense of being in his arms, hearing his voice, meeting his eye, touching his hand and cheek, loving him, being loved by him—the hope of passing a lifetime at his side, would be renewed, with all its first force and fire. Then I awoke. Then I recalled where I was, and how situated. Then I rose up on my curtainless bed, trembling and quivering; and then the still, dark night witnessed the convulsion of despair and heard the burst of passion. By

nine o'clock the next morning I was punctually opening the school; tranquil, settled, prepared for the steady duties of the day.

Rosamond Oliver kept her word in coming to visit me. Her call at the school was generally made in the course of her morning ride. She would canter up to the door on her pony, followed by a mounted livery servant. Anything more exquisite than her appearance, in her purple habit, with her Amazon's cap of black velvet placed gracefully above the long curls that kissed her cheek and floated to her shoulders, can scarcely be imagined: and it was thus she would enter the rustic building, and glide through the dazzled ranks of the village children. She generally came at the hour when Mr. Rivers was engaged in giving his daily catechising lesson. Keenly, I fear, did the eye of the visitress pierce the young pastor's heart. A sort of instinct seemed to warn him of her entrance, even when he did not see it; and when he was looking quite away from the door, if she appeared at it his cheek would glow and his marble-seeming features, though they refused to relax, changed indescribably: and in their very quiescence became expressive of a repressed fervour, stronger than working muscle or darting glance could indicate.

Of course she knew her power: indeed, he did not, because he could not, conceal it from her. In spite of his Christian stoicism, when she went up and addressed him, and smiled gaily, encouragingly, even fondly in his face, his hand would tremble and his eye burn. He seemed to say, with his sad and resolute look, if he did not say it with his lips, 'I love you, and I know you prefer me. It is not despair of success that keeps me dumb. If I offered my heart, I believe you would accept it. But that heart is already laid on a sacred altar: the fire is arranged round it. It will soon be no more than a sacrifice consumed.'

And then she would pout like a disappointed child; a pensive cloud would soften her radiant vivacity; she would withdraw her hand hastily from his, and turn in transient petulance from his aspect, at once so heroic and so martyr-like. St. John, no doubt, would have given the world to follow, recall, retain her, when she thus left him: but he would not give one chance of Heaven; nor relinquish, for the elysium of her love, one hope of the true, eternal Paradise. Besides, he could not bound all that he had in his nature—the rover, the aspirant, the poet, the priest—in the limits of a single passion. He could not—he would not—renounce his wild field of mission warfare for the parlours and the peace of Vale Hall. I learnt so much from himself, in an inroad I once, despite his reserve, had the daring to make on his confidence.

Miss Oliver already honoured me with frequent visits to my cottage. I had learnt her whole character; which was without mystery or disguise: she was coquettish, but not heartless; exacting, but not worthlessly selfish. She had been indulged from her birth, but was not absolutely spoilt. She was hasty, but good-humoured; vain (she could

not help it, when every glance in the glass showed her such a flush of loveliness), but not affected; liberal-handed; innocent of the pride of wealth; ingenuous; sufficiently intelligent; gay, lively and unthinking: she was very charming, in short, even to a cool observer of her own sex like me; but she was not profoundly interesting or thoroughly impressive. A very different sort of mind was hers from that, for instance, of the sisters of St. John. Still, I liked her almost as I liked my pupil Adèle: except that for a child whom we have watched over and taught a closer affection is engendered than we can give an equally attractive adult acquaintance.

She had taken an amiable caprice to me. She said I was like Mr. Rivers (only, certainly, she allowed, 'not one-tenth so handsome: though I was a nice neat little soul enough, but he was an angel'). I was, however, good, clever, composed, and firm, like him. I was a *lusus naturæ*,¹ she affirmed, as a village schoolmistress: she was sure my previous history, if known, would make a delightful romance.

One evening, while, with her usual child-like activity, and thoughtless yet not offensive inquisitiveness, she was rummaging the cupboard and the table-drawer of my little kitchen, she discovered first two French books, a volume of Schiller, a German grammar and dictionary; and then my drawing-materials and some sketches, including a pencil-head of a pretty little cherub-like girl, one of my scholars, and sundry views from nature, taken in the Vale of Morton and on the surrounding moors. She was first transfixed with surprise, and then electrified with delight.

'Had I done these pictures? Did I know French and German? What a love—what a miracle I was! I drew better than her master in the first school in S——. Would I sketch a portrait of her, to show to papa?"

'With pleasure,' I replied; and I felt a thrill of artist-delight at the idea of copying from so perfect and radiant a model. She had then on a dark-blue silk dress; her arms and her neck were bare; her only ornament was her chestnut tresses, which waved over her shoulders with all the wild grace of natural curls. I took a sheet of one fine cardboard, and drew a careful outline. I promised myself the pleasure of colouring it; and, as it was getting late then, I told her she must come and sit another day.

She made such a report of me to her father that Mr. Oliver himself accompanied her next evening—a tall, massive-featured, middle-aged, and grey-headed man, at whose side his lovely daughter looked like a bright flower near a hoary turret. He appeared a taciturn, and perhaps a proud personage; but he was very kind to me. The sketch of Rosa-

1. Literally, jest of nature (Latin).

mond's portrait pleased him highly: he said I must make a finished picture of it. He insisted, too, on my coming the next day to spend the evening at Vale Hall.

I went. I found it a large, handsome residence, showing abundant evidences of wealth in the proprietor. Rosamond was full of glee and pleasure all the time I stayed. Her father was affable; and when he entered into conversation with me after tea, he expressed in strong terms his approbation of what I had done in Morton school; and said he only feared, from what he saw and heard, I was too good for the place, and would soon quit it for one more suitable.

'Indeed!' cried Rosamond, 'she is clever enough to be a governess in a high family, papa.'

I thought—I would far rather be where I am than in any high family in the land. Mr. Oliver spoke of Mr. Rivers—of the Rivers family—with great respect. He said it was a very old name in that neighbourhood; that the ancestors of the house were wealthy; that all Morton had once belonged to them, that even now he considered the representative of that house might, if he liked, make an alliance with the best. He accounted it a pity that so fine and talented a young man should have formed the design of going out as a missionary; it was quite throwing a valuable life away. It appeared, then, that her father would throw no obstacle in the way of Rosamond's union with St. John. Mr. Oliver evidently regarded the young clergyman's good birth, old name, and sacred profession as sufficient compensation for the want of fortune.

It was the 5th of November,² and a holiday. My little servant, after helping me to clean my house, was gone, well satisfied with the fee of a penny for her aid. All about me was spotless and bright—scoured floor, polished grate, and well-rubbed chairs. I had also made myself neat, and had now the afternoon before me to spend as I would.

The translation of a few pages of German occupied an hour; then I got my palette and pencils, and fell to the more soothing, because easier occupation, of completing Rosamond Oliver's miniature. The head was finished already: there was but the background to tint and the drapery to shade off; a touch of carmine, too, to add to the ripe lips—a soft curl here and there to the tresses—a deeper tinge to the shadow of the lash under the azured eyelid. I was absorbed in the execution of these nice details when, after one rapid tap, my door unclosed, admitting St. John Rivers.

'I am come to see how you are spending your holiday,' he said. 'Not, I hope, in thought? No, that is well: while you draw you will not feel lonely. You see, I mistrust you still: though you have borne up won-

2. Guy Fawkes Day, anniversary of the unsuccessful Gunpowder Plot of 1605.

derfully so far. I have brought you a book for evening solace,' and he laid on the table a new publication—a poem: one of those genuine productions so often vouchsafed to the fortunate public of those days—the golden age of modern literature. Alas! the readers of our era are less favoured. But, courage! I will not pause either to accuse or repine. I know poetry is not dead, nor genius lost; nor has Mammon gained power over either, to bind or slay: they will both assert their existence, their presence, their liberty and strength again one day. Powerful angels, safe in heaven! they smile when sordid souls triumph, and feeble ones weep over their destruction. Poetry destroyed? Genius banished? No! Mediocrity, no: do not let envy prompt you to the thought. No; they not only live, but reign, and redeem: and without their divine influence spread everywhere you would be in hell—the hell of your own meanness.

While I was eagerly glancing at the bright pages of *Marmion* (for *Marmion* it was³), St. John stooped to examine my drawing. His tall figure sprang erect again with a start: he said nothing. I looked up at him: he shunned my eye. I knew his thoughts well, and could read his heart plainly; at the moment I felt calmer and cooler than he: I had then temporarily the advantage of him; and I conceived an inclination to do him some good, if I could.

'With all his firmness and self-control,' thought I, 'he tasks himself too far: locks every feeling and pang within—expresses, confesses, imparts nothing. I am sure it would benefit him to talk a little about this sweet Rosamond, whom he thinks he ought not to marry: I will make him talk.'

I said first: 'Take a chair, Mr. Rivers.' But he answered, as he always did, that he could not stay. 'Very well,' I responded, mentally, 'stand if you like; but you shall not go just yet, I am determined: solitude is at least as bad for you as it is for me. I'll try if I cannot discover the secret spring of your confidence, and find an aperture in that marble breast through which I can shed one drop of the balm of sympathy.'

'Is this portrait like?' I asked bluntly.

'Like! Like whom? I did not observe it closely.'

'You did, Mr. Rivers.'

He almost started at my sudden and strange abruptness: he looked at me astonished. 'Oh, that is nothing yet,' I muttered within. 'I don't mean to be baffled by a little stiffness on your part; I'm prepared to go to considerable lengths.' I continued, 'You observed it closely and distinctly: but I have no objection to your looking at it again,' and I rose and placed it in his hand.

'A well-executed picture,' he said; 'very soft, clear colouring; very graceful and correct drawing.'

3. Sir Walter Scott's 1808 poem.

'Yes, yes; I know all that. But what of the resemblance? Who is it like?'

Mastering some hesitation, he answered, 'Miss Oliver, I presume.'

'Of course. And now, sir, to reward you for the accurate guess I will promise to paint you a careful and faithful duplicate of this very picture, provided you admit that the gift would be acceptable to you. I don't wish to throw away my time and trouble on an offering you would deem worthless.'

He continued to gaze at the picture: the longer he looked, the firmer he held it, the more he seemed to covet it. 'It is like!' he murmured; 'the eye is well managed: the colour, light, expression, are perfect. It smiles!'

'Would it comfort or would it wound you to have a similar painting? Tell me that. When you are at Madagascar, or at the Cape, or in India, would it be a consolation to have that memento in your possession? or would the sight of it bring recollections calculated to enervate and distress?'

He now furtively raised his eyes: he glanced at me, irresolute, disturbed; he again surveyed the picture.

'That I should like to have it is certain: whether it would be judicious or wise is another question.'

Since I had ascertained that Rosamond really preferred him, and that her father was not likely to oppose the match, I—less exalted in my views than St. John—had been strongly disposed in my own heart to advocate their union. It seemed to me that, should he become the possessor of Mr. Oliver's large fortune, he might do as much good with it as if he went and laid his genius out to wither and his strength to waste under a tropical sun. With this persuasion I now answered:—'As far as I can see, it would be wiser and more judicious if you were to take to yourself the original at once.'

By this time he had sat down: he had laid the picture on the table before him, and with his brow supported on both hands hung fondly over it. I discerned he was now neither angry nor shocked at my audacity. I saw even that to be thus frankly addressed on a subject he had deemed unapproachable—to hear it thus freely handled—was beginning to be felt by him as a new pleasure—an unhoped-for relief. Reserved people often really need the frank discussion of their sentiments and griefs more than the expansive. The sternest-seeming stoic is human after all; and to 'burst' with boldness and goodwill into 'the silent sea' of their souls is often to confer on them the first of obligations.

'She likes you, I am sure,' said I, as I stood behind his chair, 'and her father respects you. Moreover, she is a sweet girl—rather thoughtless; but you would have sufficient thought for both yourself and her. You ought to marry her.'

'Does she like me?' he asked.

'Certainly; better than she likes any one else. She talks of you continually: there is no subject she enjoys so much or touches upon so often.'

'It is very pleasant to hear this,' he said—'very: go on for another quarter of an hour.' And he actually took out his watch and laid it upon the table to measure the time.

'But where is the use of going on,' I asked, 'when you are probably preparing some iron blow of contradiction, or forging a fresh chain to fetter your heart?'

'Don't imagine such hard things. Fancy me yielding and melting, as I am doing: human love rising like a freshly opened fountain in my mind and overflowing with sweet inundation all the field I have so carefully, and with such labour prepared—so assiduously sown with the seeds of good intentions, of self-denying plans. And now it is deluged with a nectarous flood—the young germs swamped—delicious poison cankering them: now I see myself stretched on an ottoman in the drawing-room at Vale Hall, at my bride Rosamond Oliver's feet: she is talking to me with her sweet voice—gazing down on me with those eyes your skilful hand has copied so well—smiling at me with these coral lips. She is mine—I am hers—this present life and passing world suffice to me. Hush! say nothing—my heart is full of delight—my senses are entranced—let the time I marked pass in peace.'

I humoured him: the watch ticked on: he breathed fast and low: I stood silent. Amidst this hush the quarter sped; he replaced the watch, laid the picture down, rose, and stood on the hearth.

'Now,' said he, 'that little space was given to delirium and delusion. I rested my temples on the breast of temptation, and put my neck voluntarily under her yoke of flowers; I tasted her cup. The pillow was burning; there is an asp in the garland; the wine has a bitter taste; her promises are hollow—her offers false; I see and know all this.'

I gazed at him in wonder.

'It is strange,' pursued he, 'that while I love Rosamond Oliver so wildly—with all the intensity, indeed, of a first passion, the object of which is exquisitely beautiful, graceful, and fascinating—I experience at the same time a calm, unwarped consciousness that she would not make me a good wife; that she is not the partner suited to me; that I should discover this within a year after marriage; and that to twelve months' rapture would succeed a lifetime of regret. This I know.'

'Strange, indeed!' I could not help ejaculating.

'While something in me,' he went on, 'is acutely sensible to her charms, something else is as deeply impressed with her defects; they are such that she could sympathise in nothing I aspired to—co-operate in nothing I undertook. Rosamond a sufferer, a labourer, a female apostle? Rosamond a missionary's wife? No!'

'But you need not be a missionary. You might relinquish that scheme.'

'Relinquish! What! my vocation? My great work? My foundation laid on earth for a mansion in heaven? My hopes of being numbered in the band who have merged all ambition in the glorious one of bettering their race—of carrying knowledge into the realms of ignorance—of substituting peace for war—freedom for bondage—religion for superstition—the hope of heaven for the fear of hell? Must I relinquish that? It is dearer than the blood in my veins. It is what I have to look forward to and to live for.'

After a considerable pause, I said,—'And Miss Oliver? Are her disappointment and sorrow of no interest to you?'

'Miss Oliver is ever surrounded by suitors and flatterers; in less than a month my image will be effaced from her heart. She will forget me; and will marry, probably, some one who will make her far happier than I should do.'

'You speak coolly enough; but you suffer in the conflict. You are wasting away.'

'No. If I get a little thin, it is with anxiety about my prospects, yet unsettled—my departure, continually procrastinated. Only this morning I received intelligence that the successor, whose arrival I have been so long expecting, cannot be ready to replace me for three months to come yet; and perhaps the three months may extend to six.'

'You tremble and become flushed whenever Miss Oliver enters the school-room.'

Again the surprised expression crossed his face. He had not imagined that a woman would dare to speak so to a man. For me, I felt at home in this sort of discourse. I could never rest in communication with strong, discreet, and refined minds, whether male or female, till I had passed the outworks of conventional reserve, and crossed the threshold of confidence, and won a place by their heart's very hearthstone.

'You *are* original,' said he, 'and not timid. There is something brave in your spirit, as well as penetrating in your eye; but allow me to assure you that you partially misinterpret my emotions. You think them more profound and potent than they are. You give me a larger allowance of sympathy than I have a just claim to. When I colour, and when I shake before Miss Oliver, I do not pity myself. I scorn the weakness. I know it is ignoble; a mere fever of the flesh: not, I declare, a convulsion of the soul. *That* is just as fixed as a rock firm set in the depths of a restless sea. Know me to be what I am—a cold, hard man.'

I smiled incredulously.

'You have taken my confidence by storm,' he continued: 'and now it is much at your service. I am simply, in my original state—stripped of that blood-bleached robe with which Christianity covers human deformity—a cold, hard, ambitious man. Natural affection only, of all

the sentiments, has permanent power over me. Reason, and not Feeling, is my guide: my ambition is unlimited; my desire to rise higher, to do more than others, insatiable. I honour endurance, perseverance, industry, talent; because these are the means by which men achieve great ends and mount to lofty eminence. I watch your career with interest, because I consider you a specimen of a diligent, orderly, energetic woman; not because I deeply compassionate what you have gone through, or what you still suffer.'

'You would describe yourself as a mere pagan philosopher,' I said.

'No. There is this difference between me and deistic philosophers: I believe; and I believe the Gospel. You missed your epithet. I am not a pagan, but a Christian philosopher—a follower of the sect of Jesus. As His disciple I adopt His pure, His merciful, His benignant doctrines. I advocate them: I am sworn to spread them. Won in youth to religion, she has cultivated my original qualities thus:—From the minute germ, natural affection, she has developed the overshadowing tree, philanthropy. From the wild, stringy root of human uprightness, she has reared a due sense of the Divine justice. Of the ambition to win power and renown for my wretched self, she has formed the ambition to spread my Master's kingdom; to achieve victories for the standard of the cross. So much has religion done for me; turning the original materials to the best account; pruning and training nature. But she could not eradicate nature: nor will it be eradicated "till this mortal shall put on immortality."⁴

Having said this, he took his hat, which lay on the table beside my palette. Once more he looked at the portrait.

'She is lovely,' he murmured. 'She is well named the Rose of the World, indeed!'

'And may I not paint one like it for you?'

'*Cui bono?*⁵ No.'

He drew over the picture the sheet of thin paper on which I was accustomed to rest my hand in painting to prevent the cardboard from being sullied. What he suddenly saw on this blank paper it was impossible for me to tell: but something had caught his eye. He took it up with a snatch; he looked at the edge; then shot a glance at me, inexpressibly peculiar and quite incomprehensible: a glance that seemed to take and make note of every point in my shape, face, and dress; for it traversed all, quick, keen as lightning. His lips parted, as if to speak: but he checked the coming sentence, whatever it was.

'What is the matter?' I asked.

'Nothing in the world,' was the reply; and, replacing the paper, I saw him dexterously tear a narrow slip from the margin. It disappeared in his glove; and, with one hasty nod and 'good-afternoon,' he vanished.

4. He is referring to the description of the Last Judgment in 1 Corinthians 15.53–54.

5. For whose good? (Latin).

'Well!' I exclaimed, using an expression of the district, 'that caps the globe,⁶ however!'

I, in my turn, scrutinised the paper, but saw nothing on it save a few dingy stains of paint where I had tried the tint in my pencil. I pondered the mystery a minute or two; but finding it insolvable, and being certain it could not be of much moment, I dismissed and soon forgot it.

Chapter XXXIII

When Mr. St. John went it was beginning to snow; the whirling storm continued all night. The next day a keen wind brought fresh and blinding falls; by twilight the valley was drifted up and almost impassable. I had closed my shutter, laid a mat to the door to prevent the snow from blowing in under it, trimmed my fire, and after sitting nearly an hour on the hearth listening to the muffled fury of the tempest, I lit a candle, took down Marmion, and beginning—

Day set on Norham's castled steep,
And Tweed's fair river broad and deep,
 And Cheviot mountains lone;
The massive towers, the donjon keep,
The flanking walls that round them sweep,
 In yellow lustre shone.

I soon forgot storm in music.

I heard a noise: the wind, I thought, shook the door. No; it was St. John Rivers, who, lifting the latch, came in out of the frozen hurricane—the howling darkness—and stood before me: the cloak that covered his tall figure all white as a glacier. I was almost in consternation; so little had I expected any guest from the blocked-up vale that night.

'Any ill news?' I demanded. 'Has anything happened?'

'No. How very easily alarmed you are!' he answered, removing his cloak and hanging it up against the door, towards which he again coolly pushed the mat which his entrance had deranged. He stamped the snow from his boots.

'I shall sully the purity of your floor,' said he, 'but you must excuse me for once.' Then he approached the fire: 'I have had hard work to get here, I assure you,' he observed, as he warmed his hands over the flame. 'One drift took me up to the waist; happily the snow is quite soft yet.'

'But why are you come?' I could not forbear saying.

'Rather an inhospitable question to put to a visitor; but since you ask it, I answer simply to have a little talk with you; I got tired of my mute books and empty rooms. Besides, since yesterday I have experi-

6. That tops everything.

enced the excitement of a person to whom a tale has been half-told, and who is impatient to hear the sequel.'

He sat down. I recalled his singular conduct of yesterday, and really I began to fear his wits were touched. If he were insane, however, his was a very cool and collected insanity: I had never seen that handsome-featured face of his look more like chiselled marble than it did just now, as he put aside his snow-wet hair from his forehead and let the firelight shine free on his pale brow and cheek as pale, where it grieved me to discover the hollow trace of care or sorrow now so plainly graved. I waited, expecting he would say something I could at least comprehend; but his hand was now at his chin, his finger on his lip: he was thinking. It struck me that his hand looked wasted like his face. A perhaps uncalled-for gush of pity came over my heart: I was moved to say:—'I wish Diana or Mary would come and live with you: it is too bad that you should be quite alone; and you are recklessly rash about your own health.'

'Not at all,' said he: 'I care for myself when necessary; I am well now. What do you see amiss in me?'

This was said with a careless, abstracted indifference, which showed that my solicitude was, at least in his opinion, wholly superfluous. I was silenced.

He still slowly moved his finger over his upper lip, and still his eye dwelt dreamily on the glowing grate. Thinking it urgent to say something, I asked him presently if he felt any cold draught from the door, which was behind him.

'No, no,' he responded, shortly and somewhat testily.

'Well,' I reflected, 'if you won't talk, you may be still; I'll let you alone now, and return to my book.'

So I snuffed the candle, and resumed the perusal of *Marmion*. He soon stirred; my eye was instantly drawn to his movements; he only took out a morocco pocket-book, thence produced a letter, which he read in silence, folded it, put it back, relapsed into meditation. It was vain to try to read with such an inscrutable fixture before me; nor could I, in my impatience, consent to be dumb; he might rebuff me if he liked, but talk I would.

'Have you heard from Diana and Mary lately?'

'Not since the letter I showed you a week ago.'

'There has not been any change made about your own arrangements? You will not be summoned to leave England sooner than you expected?'

'I fear not, indeed: such chance is too good to befall me.' Baffled so far I changed my ground—I bethought myself to talk about the school and my scholars.

'Mary Garrett's mother is better, and Mary came back to the school this morning, and I shall have four new girls next week from the Foun-

dry Close—they would have come to-day but for the snow.'

'Indeed!'

'Mr. Oliver pays for two.'

'Does he?'

'He means to give the whole school a treat at Christmas.'

'I know.'

'Was it your suggestion?'

'No.'

'Whose, then?'

'His daughter's, I think.'

'It is like her: she is so good-natured.'

'Yes.'

Again came the blank of a pause: the clock struck eight strokes. It aroused him; he uncrossed his legs, sat erect, turned to me.

'Leave your book a moment, and come a little nearer the fire,' he said.

Wondering, and of my wonder finding no end, I complied.

'Half an hour ago,' he pursued, 'I spoke of my impatience to hear the sequel of a tale: on reflection, I find the matter will be better managed by my assuming the narrator's part, and converting you into a listener. Before commencing, it is but fair to warn you that the story will sound somewhat hackneyed in your ears: but stale details often regain a degree of freshness when they pass through new lips. For the rest, whether trite or novel, it is short.'

'Twenty years ago a poor curate—never mind his name at this moment—fell in love with a rich man's daughter; she fell in love with him, and married him, against the advice of all her friends; who consequently disowned her immediately after the wedding. Before two years passed the rash pair were both dead, and laid quietly side by side under one slab. (I have seen their grave; it formed part of the pavement of a huge churchyard surrounding the grim, soot-black old cathedral of an overgrown manufacturing town in —shire.) They left a daughter, which, at its very birth, Charity received in her lap—cold as that of the snow-drift I almost stuck fast in to-night. Charity carried the friendless thing to the house of its rich maternal relations; it was reared by an aunt-in-law called (I come to names now) Mrs. Reed, of Gateshead—you start—did you hear a noise? I daresay it is only a rat scrambling along the rafters of the adjoining schoolroom: it was a barn before I had it repaired and altered, and barns are generally haunted by rats.—To proceed. Mrs. Reed kept the orphan ten years: whether it was happy or not with her I cannot say, never having been told; but at the end of that time she transferred it to a place you know—being no other than Lowood School, where you so long resided yourself. It seems her career there was very honourable: from a pupil she became a teacher, like yourself—really it strikes me there are parallel points in her history and

yours—she left it to be a governess: there, again, your fates were analogous; she undertook the education of the ward of a certain Mr. Rochester.'

'Mr. Rivers!' I interrupted.

'I can guess your feelings,' he said, 'but restrain them for a while: I have nearly finished; hear me to the end. Of Mr. Rochester's character I know nothing, but the one fact that he professed to offer honourable marriage to this young girl, and that at the very altar she discovered he had a wife yet alive, though a lunatic. What his subsequent conduct and proposals were is a matter of pure conjecture; but when an event transpired which rendered inquiry after the governess necessary, it was discovered she was gone—no one could tell when, where, or how. She had left Thornfield Hall in the night; every research after her course had been vain: the country had been scoured far and wide; no vestige of information could be gathered respecting her. Yet that she should be found is become a matter of serious urgency: advertisements have been put in all the papers; I myself have received a letter from one Mr. Briggs, a solicitor, communicating the details I have just imparted. Is it not an odd tale?'

'Just tell me this,' said I, 'and since you know so much you surely *can* tell it me—what of Mr. Rochester? How and where is he? What is he doing? Is he well?'

'I am ignorant of all concerning Mr. Rochester: the letter never mentions him but to narrate the fraudulent and illegal attempt I have adverted to. You should rather ask the name of the governess—the nature of the event which requires her appearance.'

'Did no one go to Thornfield Hall then? Did no one see Mr. Rochester?'

'I suppose not.'

'But they wrote to him?'

'Of course.'

'And what did he say? Who has his letters?'

'Mr. Briggs intimates that the answer to his application was not from Mr. Rochester, but from a lady: it is signed "Alice Fairfax."'

I felt cold and dismayed: my worst fears then were probably true: he had in all probability left England, and rushed in reckless desperation to some former haunt on the Continent. And what opiate for his severe sufferings—what object for his strong passions—had he sought there? I dared not answer the question. Oh, my poor master—once almost my husband—whom I had often called 'my dear Edward!'

'He must have been a bad man,' observed Mr. Rivers.

'You don't know him—don't pronounce an opinion upon him,' I said, with warmth.

'Very well,' he answered, quietly: 'and indeed my head is otherwise occupied than with him: I have my tale to finish. Since you won't ask

the governess's name, I must tell it of my own accord—stay—I have it here—it is always more satisfactory to see important points written down, fairly committed to black and white.'

And the pocket-book was again deliberately produced, opened, sought through; from one of its compartments was extracted a shabby slip of paper, hastily torn off: I recognised in its texture and its stains of ultramarine and lake and vermillion the ravished margin of the portrait-cover. He got up, held it close to my eyes: and I read, traced in Indian ink, in my own handwriting, the words 'Jane Eyre'—the work doubtless of some moment of abstraction.

'Briggs wrote to me of a Jane Eyre,' he said; 'the advertisements demanded a Jane Eyre: I knew a Jane Elliott.—I confess I had my suspicions, but it was only yesterday afternoon they were at once resolved into certainty. You own the name and renounce the *alias*?'

'Yes—yes—but where is Mr. Briggs? He perhaps knows more of Mr. Rochester than you do.'

'Briggs is in London; I should doubt his knowing anything at all about Mr. Rochester; it is not in Mr. Rochester he is interested. Meantime you forget essential points in pursuing trifles: you do not inquire why Mr. Briggs sought after you—what he wanted with you.'

'Well, what did he want?'

'Merely to tell you that your uncle, Mr. Eyre of Madeira, is dead; that he has left you all his property, and that you are now rich—merely that—nothing more.'

'I! rich?'

'Yes, you, rich—quite an heiress.'

Silence succeeded.

'You must prove your identity, of course,' resumed St. John, presently: 'a step which will offer no difficulties: you can then enter on immediate possession. Your fortune is vested in the English funds; Briggs has the will and the necessary documents.'

Here was a new card turned up! It is a fine thing, reader, to be lifted in a moment from indigence to wealth—a very fine thing: but not a matter one can comprehend, or consequently enjoy, all at once. And then there are other chances in life far more thrilling and rapture-giving; *this* is solid, an affair of the actual world, nothing ideal about it: all its associations are solid and sober, and its manifestations are the same. One does not jump, and spring, and shout hurrah! at hearing one has got a fortune; one begins to consider responsibilities and to ponder business; on a base of steady satisfaction rise certain grave cares—and we contain ourselves, and brood over our bliss with a solemn brow.

Besides, the words Legacy, Bequest, go side by side with the words Death, Funeral. My uncle I had heard was dead—my only relative; ever since being made aware of his existence I had cherished the hope of

one day seeing him: now, I never should. And then this money came only to me: not to me and a rejoicing family, but to my isolated self. It was a grand boon doubtless; and independence would be glorious—yes, I felt that—that thought swelled my heart.

'You unbend your forehead at last,' said Mr. Rivers: 'I thought Medusa¹ had looked at you, and that you were turning to stone—perhaps now you will ask how much you are worth?'

'How much am I worth?'

'Oh, a trifle! Nothing of course to speak of—twenty thousand pounds, I think they say—but what is that?'

'Twenty thousand pounds?'

Here was a new stunner—I had been calculating on four or five thousand. This news actually took my breath for a moment: Mr. St. John, whom I had never heard laugh before, laughed now.

'Well,' said he, 'if you had committed a murder, and I had told you your crime was discovered, you could scarcely look more aghast.'

'It is a large sum—don't you think there is a mistake?'

'No mistake at all.'

'Perhaps you have read the figures wrong—it may be 2,000!'

'It is written in letters, not figures,—twenty thousand.'

I again felt rather like an individual of but average gastronomical powers sitting down to feast alone at a table spread with provisions for a hundred. Mr. Rivers rose now and put his cloak on.

'If it were not such a very wild night,' he said, 'I would send Hannah down to keep you company: you look too desperately miserable to be left alone. But Hannah, poor woman! could not stride the drifts so well as I: her legs are not quite so long: so I must e'en leave you to your sorrows. Good-night.'

He was lifting the latch: a sudden thought occurred to me.

'Stop one minute!' I cried.

'Well?'

'It puzzles me to know why Mr. Briggs wrote to you about me; or how he knew you, or could fancy that you, living in such an out-of-the-way place, had the power to aid in my discovery.'

'Oh! I am a clergyman,' he said; 'and the clergy are often appealed to about odd matters.'

Again the latch rattled.

'No: that does not satisfy me!' I exclaimed: and, indeed, there was something in the hasty and unexplanatory reply which, instead of allaying, piqued my curiosity more than ever.

'It is a very strange piece of business,' I added. 'I must know more about it.'

1. One of the three hideous mythological Gorgons, empowered to turn to stone all upon whom they fixed their eyes.

'Another time.'

'No: to-night!—to-night!' and as he turned from the door I placed myself between it and him. He looked rather embarrassed.

'You certainly shall not go till you have told me all!' I said.

'I would rather not, just now.'

'You shall!—you must!'

'I would rather Diana or Mary informed you.'

Of course these objections wrought my eagerness to a climax: gratified it must be, and that without delay; and I told him so.

'But I apprised you that I was a hard man,' said he; 'difficult to persuade.'

'And I am a hard woman,—impossible to put off.'

'And then,' he pursued, 'I am cold: no fervour infects me.'

'Whereas I am hot, and fire dissolves ice. The blaze there has thawed all the snow from your cloak; by the same token it has streamed on to my floor, and made it like a trampled street. As you hope ever to be forgiven, Mr. Rivers, the high crime and misdemeanour of spoiling a sanded kitchen, tell me what I wish to know.'

'Well, then,' he said, 'I yield; if not to your earnestness, to your perseverance: as stone is worn by continual dropping. Besides, you must know some day,—as well now as later. Your name is Jane Eyre?'

'Of course: that was all settled before.'

'You are not, perhaps, aware that I am your namesake?—that I was christened St. John Eyre Rivers?'

'No, indeed! I remember now seeing the letter E comprised in your initials written in books you have at different times lent me; but I never asked for what name it stood. But what then? Surely——'

I stopped: I could not trust myself to entertain, much less to express, the thought that rushed upon me—that embodied itself,—that, in a second, stood out a strong, solid probability. Circumstances knit themselves, fitted themselves, shot into order: the chain that had been lying hitherto a formless lump of links was drawn out straight,—every ring was perfect, the connection complete. I knew, by instinct, how the matter stood before St. John had said another word: but I cannot expect the reader to have the same intuitive perception, so I must repeat his explanation.

'My mother's name was Eyre; she had two brothers; one a clergyman, who married Miss Jane Reed, of Gateshead; the other, John Eyre, Esq., merchant, late of Funchal, Madeira. Mr. Briggs, being Mr. Eyre's solicitor, wrote to us last August to inform us of our uncle's death; and to say that he had left his property to his brother the clergyman's orphan daughter; overlooking us, in consequence of a quarrel, never forgiven, between him and my father. He wrote again a few weeks since, to intimate that the heiress was lost; and asking if we knew anything of

her. A name casually written on a slip of paper has enabled me to find her out. You know the rest.' Again he was going, but I set my back against the door.

'Do let me speak,' I said; 'let me have one moment to draw breath and reflect.' I paused—he stood before me, hat in hand, looking composed enough. I resumed: 'Your mother was my father's sister?'

'Yes.'

'My aunt, consequently?'

He bowed.

'My uncle John was your uncle John? You, Diana and Mary, are his sister's children; as I am his brother's child?'

'Undeniably.'

'You three, then, are my cousins; half our blood on each side flows from the same source?'

'We are cousins; yes.'

I surveyed him. It seemed I had found a brother: one I could be proud of,—one I could love; and two sisters whose qualities were such that, when I knew them but as mere strangers, they had inspired me with genuine affection and admiration. The two girls on whom, kneeling down on the wet ground, and looking through the low, latticed window of Moor House kitchen, I had gazed with so bitter a mixture of interest and despair, were my near kinswomen; and the young and stately gentleman who had found me almost dying at his threshold was my blood relation. Glorious discovery to a lonely wretch! This was wealth indeed!—wealth to the heart!—a mine of pure, genial affections. This was a blessing, bright, vivid, and exhilarating;—not like the ponderous gift of gold: rich and welcome enough in its way, but sobering from its weight. I now clapped my hands in sudden joy—my pulse bounded, my veins thrilled.

'Oh, I am glad!—I am glad!' I exclaimed.

St. John smiled. 'Did I not say you neglected essential points to pursue trifles?' he asked. 'You were serious when I told you you had got a fortune; and now, for a matter of no moment, you are excited.'

'What *can* you mean? It may be of no moment to you; you have sisters, and don't care for a cousin; but I had nobody; and now three relations,—or two, if you don't choose to be counted,—are born into my world full grown. I say again, I am glad!'

I walked fast through the room: I stopped, half suffocated with the thoughts that rose faster than I could receive, comprehend, settle them:—thoughts of what might, could, would, and should be, and that ere long. I looked at the blank wall: it seemed a sky, thick with ascending stars,—every one lit me to a purpose or delight. Those who had saved my life, whom till this hour I had loved barrenly, I could now benefit. They were under a yoke: I could free them: they were scattered,—I could reunite them—the independence, the affluence which

was mine might be theirs too. Were we not four? Twenty thousand pounds shared equally would be five thousand each, enough and to spare: justice would be done,—mutual happiness secured. Now the wealth did not weigh on me: now it was not a mere bequest of coin,—it was a legacy of life, hope, enjoyment.

How I looked while these ideas were taking my spirit by storm I cannot tell; but I perceived soon that Mr. Rivers had placed a chair behind me, and was gently attempting to make me sit down on it. He also advised me to be composed: I scorned the insinuation of helplessness and distraction, shook off his hand, and began to walk about again.

'Write to Diana and Mary to-morrow,' I said, 'and tell them to come home directly; Diana said they would both consider themselves rich with a thousand pounds, so with five thousand they will do very well.'

'Tell me where I can get you a glass of water,' said St. John; 'you must really make an effort to tranquillise your feelings.'

'Nonsense! and what sort of an effect will the bequest have on you? Will it keep you in England, induce you to marry Miss Oliver, and settle down like an ordinary mortal?'

'You wander: your head becomes confused. I have been too abrupt in communicating the news; it has excited you beyond your strength.'

'Mr. Rivers! you quite put me out of patience; I am rational enough; it is you who misunderstand; or rather who affect to misunderstand.'

'Perhaps if you explained yourself a little more fully I should comprehend better.'

'Explain! What is there to explain? You cannot fail to see that twenty thousand pounds, the sum in question, divided equally between the nephew and three nieces of our uncle will give five thousand to each? What I want is, that you should write to your sisters and tell them of the fortune that has accrued to them.'

'To you, you mean.'

'I have intimated my view of the case: I am incapable of taking any other. I am not brutally selfish, blindly unjust, or fiendishly ungrateful. Besides, I am resolved I will have a home and connections. I like Moor House, and I will live at Moor House; I like Diana and Mary, and I will attach myself for life to Diana and Mary. It would please and benefit me to have five thousand pounds; it would torment and oppress me to have twenty thousand pounds; which, moreover, could never be mine in justice, though it might in law. I abandon to you, then, what is absolutely superfluous to me. Let there be no opposition, and no discussion about it; let us agree amongst each other, and decide the point at once.'

'This is acting on first impulses; you must take days to consider such a matter, ere your word can be regarded as valid.'

'Oh! if all you doubt is my sincerity, I am easy: you see the justice of the case?'

'I do see a certain justice; but it is contrary to all custom. Besides, the entire fortune is your right: my uncle gained it by his own efforts; he was free to leave it to whom he would: he left it to you. After all, justice permits you to keep it: you may, with a clear conscience, consider it absolutely your own.'

'With me,' said I, 'it is fully as much a matter of feeling as of conscience: I must indulge my feelings; I so seldom have had an opportunity of doing so. Were you to argue, object, and annoy me for a year, I could not forego the delicious pleasure of which I have caught a glimpse—that of repaying, in part, a mighty obligation, and winning to myself life-long friends.'

'You think so now,' rejoined St. John; 'because you do not know what it is to possess, nor consequently to enjoy wealth: you cannot form a notion of the importance twenty thousand pounds would give you; of the place it would enable you to take in society; of the prospects it would open to you: you cannot—'

'And you,' I interrupted, 'cannot at all imagine the craving I have for fraternal and sisterly love. I never had a home, I never had brothers or sisters; I must and will have them now: you are not reluctant to admit me and own me, are you?'

'Jane: I will be your brother—my sisters will be your sisters—without stipulating for this sacrifice of your just rights.'

'Brother? Yes; at the distance of a thousand leagues! Sisters? Yes; slaving amongst strangers! I, wealthy—gorged with gold I never earned and do not merit! You, penniless! Famous equality and fraternisation! Close union! Intimate attachment!'

'But, Jane, your aspirations after family ties and domestic happiness may be realised otherwise than by the means you contemplate: you may marry.'

'Nonsense again! Marry! I don't want to marry, and never shall marry.'

'That is saying too much: such hazardous affirmations are a proof of the excitement under which you labour.'

'It is not saying too much: I know what I feel, and how averse are my inclinations to the bare thought of marriage. No one would take me for love; and I will not be regarded in the light of a mere money-speculation. And I do not want a stranger—unsympathising alien, different from me; I want my kindred: those with whom I have full fellow-feeling. Say again you will be my brother: when you uttered the words I was satisfied, happy; repeat them, if you can repeat them sincerely.'

'I think I can. I know I have always loved my own sisters; and I know on what my affection for them is grounded,—respect for their worth

and admiration of their talents. You too have principle and mind: your tastes and habits resemble Diana's and Mary's; your presence is always agreeable to me; in your conversation I have already for some time found a salutary solace. I feel I can easily and naturally make room in my heart for you, as my third and youngest sister.'

'Thank you: that contents me for to-night. Now you had better go; for if you stay longer you will perhaps irritate me afresh by some mistrustful scruple.'

'And the school, Miss Eyre? It must now be shut up, I suppose?'

'No. I will retain my post of mistress till you get a substitute.'

He smiled approbation: we shook hands, and he took leave.

I need not narrate in detail the further struggles I had and arguments I used to get matters regarding the legacy settled as I wished. My task was a very hard one: but, as I was absolutely resolved—as my cousins saw at length that my mind was really and immutably fixed on making a just division of the property—as they must in their own hearts have felt the equity of the intention; and must, besides, have been innately conscious that in my place they would have done precisely what I wished to do—they yielded at length so far as to consent to put the affair to arbitration. The judges chosen were Mr. Oliver and an able lawyer: both coincided in my opinion: I carried my point. The instruments of transfer were drawn out: St. John, Diana, Mary, and I, each became possessed of a competency.

Chapter XXXIV

It was near Christmas by the time all was settled: the season of general holiday approached. I now closed Morton school, taking care that the parting should not be barren on my side. Good fortune opens the hand as well as the heart wonderfully; and to give somewhat when we have largely received, is but to afford a vent to the unusual ebullition of the sensations. I had long felt with pleasure that many of my rustic scholars liked me, and when we parted that consciousness was confirmed: they manifested their affection plainly and strongly. Deep was my gratification to find I had really a place in their unsophisticated hearts: I promised them that never a week should pass in future that I did not visit them, and give them an hour's teaching in their school.

Mr. Rivers came up, as—having seen the classes, now numbering sixty girls, file out before me, and locked the door—I stood with the key in my hand, exchanging a few words of special farewell with some half-dozen of my best scholars: as decent, respectable, modest, and well-informed young women as could be found in the ranks of the British peasantry. And that is saying a great deal; for after all the British peasantry are the best taught, best mannered, most self-respecting of any in Europe: since those days I have seen paysannes and Bäuer-

innen:¹ and the best of them seemed to me ignorant, coarse, and besotted, compared with my Morton girls.

'Do you consider you have got your reward for a season of exertion?' asked Mr. Rivers when they were gone. 'Does not the consciousness of having done some real good in your day and generation give pleasure?' 'Doubtless.'

'And you have only toiled a few months! Would not a life devoted to the task of regenerating your race be well spent?'

'Yes,' I said; 'but I could not go on for ever so: I want to enjoy my own faculties as well as to cultivate those of other people. I must enjoy them now; don't recall either my mind or body to the school: I am out of it, and disposed for full holiday.'

He looked grave. 'What now? What sudden eagerness is this you evince? What are you going to do?'

'To be active: as active as I can. And first I must beg you to set Hannah at liberty, and get somebody else to wait on you.'

'Do you want her?'

'Yes, to go with me to Moor House: Diana and Mary will be at home in a week, and I want to have everything in order against their arrival.'

'I understand: I thought you were for flying off on some excursion. It is better so: Hannah shall go with you.'

'Tell her to be ready by to-morrow then; and here is the schoolroom key: I will give you the key of my cottage in the morning.'

He took it. 'You give it up very gleefully,' said he: 'I don't quite understand your light-heartedness; because I cannot tell what employment you propose to yourself as a substitute for the one you are relinquishing. What aim, what purpose, what ambition in life have you now?'

'My first aim will be to *clean down* (do you comprehend the full force of the expression?) to *clean down* Moor House from chamber to cellar; my next to rub it up with beeswax, oil, and an indefinite number of cloths, till it glitters again; my third, to arrange every chair, table, bed, carpet, with mathematical precision; afterwards I shall go near to ruin you in coals and peat to keep up good fires in every room; and lastly, the two days preceding that on which your sisters are expected will be devoted by Hannah and me to such a beating of eggs, sorting of currants, grating of spices, compounding of Christmas cakes, chopping up of materials for mince-pies, and solemnising of other culinary rites, as words can convey but an inadequate notion of to the uninitiated like you. My purpose, in short, is to have all things in an absolutely perfect state of readiness for Diana and Mary before next Thursday; and my ambition is to give them a beau-ideal of a welcome when they come.'

1. Peasant women.

St. John smiled slightly: still he was dissatisfied.

'It is all very well for the present,' said he: 'but seriously, I trust that when the first flush of vivacity is over you will look a little higher than domestic endearments and household joys.'

'The best things the world has!' I interrupted.

'No, Jane, no: this world is not the scene of fruition; do not attempt to make it so: nor of rest; do not turn slothful.'

'I mean, on the contrary, to be busy.'

'Jane, I excuse you for the present: two months' grace I allow you for the full enjoyment of your new position, and for pleasing yourself with this late-found charm of relationship; but *then* I hope you will begin to look beyond Moor House and Morton, and sisterly society, and the selfish calm and sensual comfort of civilised affluence. I hope your energies will then once more trouble you with their strength.'

I looked at him with surprise.

'St. John,' I said, 'I think you are almost wicked to talk so. I am disposed to be as content as a queen, and you try to stir me up to restlessness! To what end?'

'To the end of turning to profit the talents which God has committed to your keeping; and of which He will surely one day demand a strict account. Jane, I shall watch you closely and anxiously—I warn you of that. And try to restrain the disproportionate fervour with which you throw yourself into common-place home pleasures. Don't cling so tenaciously to ties of the flesh; save your constancy and ardour for an adequate cause; forbear to waste them on trite transient objects. Do you hear, Jane?'

'Yes; just as if you were speaking Greek. I feel I have adequate cause to be happy, and I *will* be happy. Good-bye!'

Happy at Moor House I was, and hard I worked; and so did Hannah: she was charmed to see how jovial I could be amidst the bustle of a house turned topsy-turvy—how I could brush, and dust, and clean, and cook. And really after a day or two of confusion worse confounded it was delightful, by degrees, to invoke order from the chaos ourselves had made. I had previously taken a journey to S—— to purchase some new furniture: my cousins having given me carte blanche to effect what alterations I pleased, and a sum having been set aside for that purpose. The ordinary sitting-room and bedrooms I left much as they were: for I knew Diana and Mary would derive more pleasure from seeing again the old homely tables and chairs and beds than from the spectacle of the smartest innovations. Still some novelty was necessary, to give to their return the piquancy with which I wished it to be invested. Dark handsome new carpets and curtains, an arrangement of some carefully selected antique ornaments in porcelain and bronze, new coverings, and mirrors, and dressing-cases for the toilet-tables, answered the end: they looked fresh without being glaring. A spare parlour and bedroom

I refurnished entirely with old mahogany and crimson upholstery: I laid canvas on the passage and carpets on the stairs. When all was finished, I thought Moor House as complete a model of bright modest snugness within as it was, at this season, a specimen of wintry waste and desert dreariness without.

The eventful Thursday at length came. They were expected about dark, and ere dusk fires were lit upstairs and below; the kitchen was in perfect trim; Hannah and I were dressed, and all was in readiness.

St. John arrived first. I had entreated him to keep quite clear of the house till everything was arranged: and, indeed, the bare idea of the commotion, at once sordid and trivial, going on within its walls sufficed to scare him to estrangement. He found me in the kitchen, watching the progress of certain cakes for tea, then baking. Approaching the hearth, he asked, 'If I was at last satisfied with housemaid's work?' I answered by inviting him to accompany me on a general inspection of the result of my labours. With some difficulty, I got him to make the tour of the house. He just looked in at the doors I opened; and when he had wandered upstairs and downstairs, he said I must have gone through a great deal of fatigue and trouble to have effected such considerable changes in so short a time: but not a syllable did he utter indicating pleasure in the improved aspect of his abode.

This silence damped me. I thought perhaps the alterations had disturbed some old associations he valued. I inquired whether this was the case: no doubt in a somewhat crestfallen tone.

'Not at all; he had, on the contrary, remarked that I had scrupulously respected every association: he feared, indeed, I must have bestowed more thought on the matter than it was worth. How many minutes, for instance, had I devoted to studying the arrangement of this very room?—By-the-bye, could I tell him where such a book was?'

I showed him the volume on the shelf: he took it down, and withdrawing to his accustomed window recess, he began to read it.

Now, I did not like this, reader. St. John was a good man; but I began to feel he had spoken truth of himself when he said he was hard and cold. The humanities and amenities of life had no attraction for him—its peaceful enjoyments no charm. Literally, he lived only to aspire—after what was good and great, certainly; but still he would never rest; nor approve of others resting round him. As I looked at his lofty forehead, still and pale as a white stone—at his fine lineaments fixed in study—I comprehended all at once that he would hardly make a good husband: that it would be a trying thing to be his wife. I understood, as by inspiration, the nature of his love for Miss Oliver; I agreed with him that it was but a love of the senses. I comprehended how he should despise himself for the feverish influence it exercised over him; how he should wish to stifle and destroy it; how he should mistrust its ever conducting permanently to his happiness, or hers. I saw he was of the

material from which nature hews her heroes—Christian and Pagan—her lawgivers, her statesmen, her conquerors; a steadfast bulwark for great interests to rest upon; but, at the fireside, too often a cold cumbersome column, gloomy and out of place.

'This parlour is not his sphere,' I reflected; 'the Himalayan ridge, or Caffre² bush, even the plague-cursed Guinea Coast swamp, would suit him better. Well may he eschew the calm of domestic life; it is not his element: there his faculties stagnate—they cannot develop or appear to advantage. It is in scenes of strife and danger—where courage is proved, and energy exercised, and fortitude tasked—that he will speak and move, the leader and superior. A merry child would have the advantage of him on this hearth. He is right to choose a missionary's career—I see it now.'

'They are coming! they are coming!' cried Hannah, throwing open the parlour door. At the same moment old Carlo barked joyfully. Out I ran. It was now dark: but a rumbling of wheels was audible. Hannah soon had a lantern lit. The vehicle had stopped at the wicket; the driver opened the door: first one well-known form, then another, stepped out. In a minute I had my face under their bonnets, in contact first with Mary's soft cheek, then with Diana's flowing curls. They laughed—kissed me—then Hannah: patted Carlo, who was half wild with delight, asked eagerly if all was well; and being assured in the affirmative, hastened into the house.

They were stiff with their long and jolting drive from Whitcross, and chilled with the frosty night-air; but their pleasant countenances expanded to the cheerful fire-light. While the driver and Hannah brought in the boxes, they demanded St. John. At this moment he advanced from the parlour. They both threw their arms round his neck at once. He gave each one quiet kiss, said in a low tone a few words of welcome, stood a while to be talked to, and then, intimating that he supposed they would soon rejoin him in the parlour, withdrew there as to a place of refuge.

I had lit their candles to go upstairs, but Diana had first to give hospitable orders respecting the driver; this done, both followed me. They were delighted with the renovation and decoration of their rooms; with the new drapery, and fresh carpets, and rich tinted china vases: they expressed their gratification ungrudgingly. I had the pleasure of feeling that my arrangements met their wishes exactly; and that what I had done added a vivid charm to their joyous return home.

Sweet was that evening. My cousins, full of exhilaration, were so eloquent in narrative and comment, that their fluency covered St. John's taciturnity: he was sincerely glad to see his sisters; but in their glow of fervour and flow of joy he could not sympathise. The event of

the day—that is, the return of Diana and Mary—pleased him; but the accompaniments of that event, the glad tumult, the garrulous glee of reception, irked him: I saw he wished the calmer morrow was come. In the very meridian of the night's enjoyment, about an hour after tea, a rap was heard at the door. Hannah entered with the intimation that 'a poor lad was come, at that unlikely time, to fetch Mr. Rivers to see his mother, who was drawing away.'

'Where does she live, Hannah?'

'Clear up at Whitcross Brow, almost four miles off; and moor and moss all the way.'

'Tell him I will go.'

'I'm sure, sir, you had better not. It's the worst road to travel after dark that can be: there's no track at all over the bog. And then it is such a bitter night—the keenest wind you ever felt. You had better send word, sir, that you will be there in the morning.'

But he was already in the passage, putting on his cloak; and without one objection, one murmur, he departed. It was then nine o'clock: he did not return till midnight. Starved and tired enough he was: but he looked happier than when he set out. He had performed an act of duty; made an exertion; felt his own strength to do and deny, and was on better terms with himself.

I am afraid the whole of the ensuing week tried his patience. It was Christmas week: we took to no settled employment, but spent it in a sort of merry domestic dissipation. The air of the moors, the freedom of home, the dawn of prosperity, acted on Diana and Mary's spirits like some life-giving elixir: they were gay from morning till noon, and from noon till night. They could always talk; and their discourse, witty, pithy, original, had such charms for me, that I preferred listening to, and sharing in it, to doing anything else. St. John did not rebuke our vivacity; but he escaped from it: he was seldom in the house; his parish was large, the population scattered, and he found daily business in visiting the sick and poor in its different districts.

One morning, at breakfast, Diana, after looking a little pensive for some minutes, asked him, 'If his plans were yet unchanged?'

'Unchanged and unchangeable,' was the reply. And he proceeded to inform us that his departure from England was now definitely fixed for the ensuing year.

'And Rosamond Oliver?' suggested Mary: the words seeming to escape her lips involuntarily: for no sooner had she uttered them, than she made a gesture as if wishing to recall them. St. John had a book in his hand—it was his unsocial custom to read at meals—he closed it, and looked up.

'Rosamond Oliver,' said he, 'is about to be married to Mr. Granby; one of the best connected and most estimable residents in S——,

grandson and heir to Sir Frederic Granby: I had the intelligence from her father yesterday.'

His sisters looked at each other, and at me; we all three looked at him: he was serene as glass.

'The match must have been got up hastily,' said Diana: 'they cannot have known each other long.'

'But two months: they met in October at the county ball at S——. But where there are no obstacles to a union, as in the present case, where the connection is in every point desirable, delays are unnecessary: they will be married as soon as S—— Place, which Sir Frederic gives up to them, can be refitted for their reception.'

The first time I found St. John alone after this communication, I felt tempted to inquire if the event distressed him: but he seemed so little to need sympathy, that, so far from venturing to offer him more, I experienced some shame at the recollection of what I had already hazarded. Besides, I was out of practice in talking to him: his reserve was again frozen over, and my frankness was congealed beneath it. He had not kept his promise of treating me like his sisters; he continually made little chilling differences between us, which did not at all tend to the development of cordiality: in short, now that I was acknowledged his kinswoman, and lived under the same roof with him, I felt the distance between us to be far greater than when he had known me only as the village schoolmistress. When I remembered how far I had once been admitted to his confidence, I could hardly comprehend his present frigidity.

Such being the case, I felt not a little surprised when he raised his head suddenly from the desk over which he was stooping, and said:—'You see, Jane, the battle is fought and the victory won.'

Startled at being thus addressed, I did not immediately reply: after a moment's hesitation I answered:—'But are you sure you are not in the position of those conquerors whose triumphs have cost them too dear? Would not such another ruin you?'

'I think not; and if I were, it does not much signify; I shall never be called upon to contend for such another. The event of the conflict is decisive: my way is now clear; I thank God for it!' So saying, he returned to his papers and his silence.

As our mutual happiness (*i.e.* Diana's, Mary's, and mine) settled into a quieter character, and we resumed our usual habits and regular studies, St. John stayed more at home: he sat with us in the same room, sometimes for hours together. While Mary drew, Diana pursued a course of encyclopædic reading she had (to my awe and amazement) undertaken, and I fagged away at German, he pondered a mystic lore of his own: that of some Eastern tongue, the acquisition of which he thought necessary to his plans.

Thus engaged, he appeared, sitting in his own recess, quiet and absorbed enough; but that blue eye of his had a habit of leaving the outlandish-looking grammar, and wandering over, and sometimes fixing upon us, his fellow students, with a curious intensity of observation: if caught, it would be instantly withdrawn; yet ever and anon it returned searchingly to our table. I wondered what it meant: I wondered, too, at the punctual satisfaction he never failed to exhibit on an occasion that seemed to me of small moment, namely,—my weekly visit to Morton school; and still more was I puzzled when, if the day was unfavourable, if there was snow, or rain, or high wind, and his sisters urged me not to go, he would invariably make light of their solicitude, and encourage me to accomplish the task without regard to the elements.

'Jane is not such a weakling as you would make her,' he would say: 'she can bear a mountain blast, or a shower, or a few flakes of snow, as well as any of us. Her constitution is both sound and elastic;—better calculated to endure variations of climate than many more robust.'

And when I returned, sometimes a good deal tired and not a little weather-beaten, I never dared complain, because I saw that to murmur would be to vex him: on all occasions fortitude pleased him; the reverse was a special annoyance.

One afternoon, however, I got leave to stay at home, because I really had a cold. His sisters were gone to Morton in my stead: I sat reading Schiller; he, deciphering his crabbed Oriental scrolls. As I exchanged a translation for an exercise, I happened to look his way: there I found myself under the influence of the ever-watchful blue eye. How long it had been searching me through and through, and over and over, I cannot tell: so keen was it, and yet so cold, I felt for the moment superstitious—as if I were sitting in the room with something uncanny.

'Jane, what are you doing?'

'Learning German.'

'I want you to give up German, and learn Hindostanee.'³

'You are not in earnest?'

'In such earnest that I must have it so: and I will tell you why.'

He then went on to explain that Hindostanee was the language he was himself at present studying: that, as he advanced, he was apt to forget the commencement; that it would assist him greatly to have a pupil with whom he might again and again go over the elements, and so fix them thoroughly in his mind; that his choice had hovered for some time between me and his sisters; but that he had fixed on me, because he saw I could sit at a task the longest of the three. Would I

3. The most widely spread vernacular language of northern India. Today it would be referred to as either Hindi or Urdu. In the early nineteenth century, grammar books and dictionaries for Hindustani, as an inevitable byproduct of British colonial presence in India, were becoming widely available in England.

do him this favour? I should not, perhaps, have to make the sacrifice long; as it wanted now barely three months to his departure.

St. John was not a man to be lightly refused: you felt that every impression made on him, either for pain or pleasure, was deep-graved and permanent. I consented. When Diana and Mary returned, the former found her scholar transferred from her to her brother: she laughed; and both she and Mary agreed that St. John should never have persuaded them to such a step. He answered, quietly: 'I know it.'

I found him a very patient, very forbearing, and yet an exacting master: he expected me to do a great deal; and when I fulfilled his expectations, he, in his own way, fully testified his approbation. By degrees, he acquired a certain influence over me that took away my liberty of mind: his praise and notice were more restraining than his indifference. I could no longer talk or laugh freely when he was by, because a tiresomely importunate instinct reminded me that vivacity (at least in me) was distasteful to him. I was so fully aware that only serious moods and occupations were acceptable, that in his presence every effort to sustain or follow any other became vain: I fell under a freezing spell. When he said 'go,' I went; 'come,' I came; 'do this,' I did it. But I did not love my servitude: I wished, many a time, he had continued to neglect me.

One evening when, at bedtime, his sisters and I stood round him, bidding him good-night, he kissed each of them, as was his custom; and, as was equally his custom, he gave me his hand. Diana, who chanced to be in a frolicsome humour (*she* was not painfully controlled by his will; for hers, in another way, was as strong), exclaimed:—'St. John! you used to call Jane your third sister, but you don't treat her as such: you should kiss her too.'

She pushed me towards him. I thought Diana very provoking, and felt uncomfortably confused; and while I was thus thinking and feeling, St. John bent his head; his Greek face was brought to a level with mine, his eyes questioned my eyes piercingly—he kissed me. There are no such things as marble kisses, or ice kisses, or I should say my ecclesiastical cousin's salute belonged to one of these classes; but there may be experiment kisses, and his was an experiment kiss. When given, he viewed me to learn the result; it was not striking: I am sure I did not blush; perhaps I might have turned a little pale, for I felt as if this kiss were a seal affixed to my fetters. He never omitted the ceremony afterwards, and the gravity and quiescence with which I underwent it seemed to invest it for him with a certain charm.

As for me, I daily wished more to please him: but to do so, I felt daily more and more that I must disown half my nature, stifle half my faculties, wrest my tastes from their original bent, force myself to the adoption of pursuits for which I had no natural vocation. He wanted to train me to an elevation I could never reach; it racked me hourly to

aspire to the standard he uplifted. The thing was as impossible as to mould my irregular features to his correct and classic pattern, to give to my changeable green eyes the sea-blue tint and solemn lustre of his own.

Not his ascendancy alone, however, held me in thrall at present. Of late it had been easy enough for me to look sad: a cankered evil sat at my heart and drained my happiness at its source—the evil of suspense.

Perhaps you think I had forgotten Mr. Rochester, reader, amidst these changes of place and fortune. Not for a moment. His idea was still with me; because it was not a vapour sunshine could disperse; nor a sand-traced effigy storms could wash away: it was a name graven on a tablet, fated to last as long as the marble it inscribed. The craving to know what had become of him followed me everywhere; when I was at Morton, I re-entered my cottage every evening to think of that: and now at Moor House, I sought my bedroom each night to brood over it.

In the course of my necessary correspondence with Mr. Briggs about the will, I had inquired if he knew anything of Mr. Rochester's present residence and state of health; but, as St. John had conjectured, he was quite ignorant of all concerning him. I then wrote to Mrs. Fairfax, entreating information on the subject. I had calculated with certainty on this step answering my end: I felt sure it would elicit an early answer. I was astonished when a fortnight passed without reply; but when two months wore away, and day after day the post arrived and brought nothing for me, I fell a prey to the keenest anxiety.

I wrote again: there was a chance of my first letter having missed. Renewed hope followed renewed effort: it shone like the former for some weeks, then, like it, it faded, flickered: not a line, not a word reached me. When half a year wasted in vain expectancy my hope died out: and then I felt dark indeed.

A fine spring shone round me, which I could not enjoy. Summer approached; Diana tried to cheer me: she said I looked ill, and wished to accompany me to the sea-side. This St. John opposed; he said I did not want dissipation, I wanted employment; my present life was too purposeless, I required an aim; and, I suppose, by way of supplying deficiencies, he prolonged still further my lessons in Hindostanee, and grew more urgent in requiring their accomplishment: and I, like a fool, never thought of resisting him—I could not resist him.

One day I had come to my studies in lower spirits than usual; the ebb was occasioned by a poignantly felt disappointment: Hannah had told me in the morning there was a letter for me, and when I went down to take it, almost certain that the long looked-for tidings were vouchsafed me at last, I found only an unimportant note from Mr. Briggs on business. The bitter check had wrung from me some tears;

and now as I sat poring over the crabbed characters and flourishing tropes of an Indian scribe, my eyes filled again.

St. John called me to his side to read; in attempting to do this my voice failed me: words were lost in sobs. He and I were the only occupants of the parlour: Diana was practising her music in the drawing-room, Mary was gardening—it was a very fine May-day, clear, sunny, and breezy. My companion expressed no surprise at this emotion, nor did he question me as to its cause; he only said:—‘We will wait a few minutes, Jane, till you are more composed.’ And while I smothered the paroxysm with all haste, he sat calm and patient, leaning on his desk and looking like a physician watching with the eye of science an expected and fully understood crisis in a patient’s malady. Having stifled my sobs, wiped my eyes, and muttered something about not being very well that morning, I resumed my task, and succeeded in completing it. St. John put away my books and his, locked his desk, and said:—‘Now, Jane, you shall take a walk; and with me.’

‘I will call Diana and Mary.’

‘No. I want only one companion this morning, and that must be you: put on your things; go out by the kitchen door; take the road towards the head of Marsh Glen: I will join you in a moment.’

I know no medium: I never in my life have known any medium in my dealings with positive, hard characters, antagonistic to my own, between absolute submission and determined revolt. I have always faithfully observed the one, up to the very moment of bursting, sometimes with volcanic vehemence, into the other; and as neither present circumstances warranted, nor my present mood inclined me to mutiny, I observed careful obedience to St. John’s directions; and in ten minutes I was treading the wild track of the glen, side by side with him.

The breeze was from the west: it came over the hill, sweet with scents of heath and rush; the sky was of stainless blue; the stream descending the ravine, swelled with past spring rains, poured along plentiful and clear, catching golden gleams from the sun, and sapphire tints from the firmament. As we advanced and left the track, we trod a soft turf, mossy fine and emerald green, minutely enamelled with a tiny white flower and spangled with a star-like yellow blossom: the hills, meantime, shut us quite in; for the glen, towards its head, wound to their very core.

‘Let us rest here,’ said St. John, as we reached the first stragglers of a battalion of rocks, guarding a sort of pass, beyond which the beck rushed down a waterfall; and where, still a little further, the mountain shook off turf and flower, had only heath for raiment, and crag for gem—where it exaggerated the wild to the savage, and exchanged the fresh for the frowning—where it guarded the forlorn hope of solitude, and a last refuge for silence.

I took a seat: St. John stood near me. He looked up the pass and down the hollow; his glance wandered away with the stream, and returned to traverse the unclouded heaven which coloured it; he removed his hat, let the breeze stir his hair and kiss his brow. He seemed in communion with the genius of the haunt: with his eye he bade farewell to something.

'And I shall see it again,' he said aloud, 'in dreams, when I sleep by the Ganges: and again, in a more remote hour—when another slumber overcomes me—on the shore of a darker stream.'

Strange words of a strange love! An austere patriot's passion for his fatherland! He sat down; for half an hour we never spoke; neither he to me nor I to him: that interval past, he recommenced:—'Jane, I go in six weeks; I have taken my berth in an East Indiaman which sails on the twentieth of June.'

'God will protect you; for you have undertaken His work,' I answered.

'Yes,' said he, 'there is my glory and joy. I am the servant of an infallible master. I am not going out under human guidance, subject to the defective laws and erring control of my feeble fellow-worms: my king, my lawgiver, my captain, is the All-perfect. It seems strange to me that all round me do not burn to enlist under the same banner,—to join in the same enterprise.'

'All have not your powers: and it would be folly for the feeble to wish to march with the strong.'

'I do not speak to the feeble, or think of them: I address only such as are worthy of the work, and competent to accomplish it.'

'Those are few in number, and difficult to discover.'

'You say truly: but when found, it is right to stir them up—to urge and exhort them to the effort—to show them what their gifts are, and why they were given—to speak Heaven's message in their ear,—to offer them, direct from God, a place in the ranks of His chosen.'

'If they are really qualified for the task, will not their own hearts be the first to inform them of it?'

I felt as if an awful charm was framing round and gathering over me: I trembled to hear some fatal word spoken which would at once declare and rivet the spell.

'And what does *your* heart say?' demanded St. John.

'My heart is mute,—my heart is mute,' I answered, struck and thrilled.

'Then I must speak for it,' continued the deep, relentless voice. 'Jane, come with me to India: come as my help-meet and fellow-labourer.'

The glen and sky spun round: the hills heaved! It was as if I had heard a summons from Heaven—as if a visionary messenger, like him of Macedonia, had enounced, 'Come over and help us!'⁴ But I was no

4. A Macedonian appeared in a vision of Paul's, asking him to come and help his people (Acts 16.9).

apostle,—I could not behold the herald,—I could not receive his call.

‘Oh, St. John!’ I cried, ‘have some mercy!’

I appealed to one who, in the discharge of what he believed his duty, knew neither mercy nor remorse. He continued:—‘God and nature intended you for a missionary’s wife. It is not personal, but mental endowments they have given you: you are formed for labour, not for love. A missionary’s wife you must—shall be. You shall be mine: I claim you—not for my pleasure, but for my Sovereign’s service.’

‘I am not fit for it: I have no vocation,’ I said.

He had calculated on these first objections: he was not irritated by them. Indeed, as he leaned back against the crag behind him, folded his arms on his chest, and fixed his countenance, I saw he was prepared for a long and trying opposition, and had taken in a stock of patience to last him to its close—resolved, however, that that close should be conquest for him.

‘Humility, Jane,’ said he, ‘is the groundwork of Christian virtues: you say right that you are not fit for the work. Who is fit for it? Or who, that ever was truly called, believed himself worthy of the summons? I, for instance, am but dust and ashes. With St. Paul, I acknowledge myself the chiefest of sinners: but I do not suffer this sense of my personal vileness to daunt me. I know my Leader: that He is just as well as mighty; and while He has chosen a feeble instrument to perform a great task, He will, from the boundless stores of His providence, supply the inadequacy of the means to the end. Think like me, Jane—trust like me. It is the Rock of Ages I ask you to lean on: do not doubt but it will bear the weight of your human weakness.’

‘I do not understand a missionary life: I have never studied missionary labours.’

‘There, I, humble as I am, can give you the aid you want: I can set you your task from hour to hour; stand by you always; help you from moment to moment. This I could do in the beginning: soon (for I know your powers) you would be as strong and apt as myself, and would not require my help.’

‘But my powers—where are they for this undertaking? I do not feel them. Nothing speaks or stirs in me while you talk. I am sensible of no light kindling—no life quickening—no voice counselling or cheering. Oh, I wish I could make you see how much my mind is at this moment like a rayless dungeon, with one shrinking fear fettered in its depths—the fear of being persuaded by you to attempt what I cannot accomplish!’

‘I have an answer for you—hear it. I have watched you ever since we first met: I have made you my study for ten months. I have proved you in that time by sundry tests: and what have I seen and elicited? In the village school I found you could perform well, punctually, uprightly, labour uncongenial to your habits and inclinations; I saw you could

perform it with capacity and tact: you could win while you controlled. In the calm with which you learnt you had become suddenly rich, I read a mind clear of the vice of Demas:—lucre had no undue power over you.⁵ In the resolute readiness with which you cut your wealth into four shares, keeping but one to yourself, and relinquishing the three others to the claim of abstract justice, I recognised a soul that revelled in the flame and excitement of sacrifice. In the tractability with which, at my wish, you forsook a study in which you were interested, and adopted another because it interested me; in the untiring assiduity with which you have since persevered in it—in the unflagging energy and unshaken temper with which you have met its difficulties—I acknowledge the complement of the qualities I seek. Jane, you are docile, diligent, disinterested, faithful, constant, and courageous; very gentle, and very heroic: cease to mistrust yourself—I can trust you unreservedly. As a conductress of Indian schools, and a helper amongst Indian women, your assistance will be to me invaluable.'

My iron shroud contracted round me; persuasion advanced with slow sure step. Shut my eyes as I would, these last words of his succeeded in making the way, which had seemed blocked up, comparatively clear. My work, which had appeared so vague, so hopelessly diffuse, condensed itself as he proceeded, and assumed a definite form under his shaping hand. He waited for an answer. I demanded a quarter of an hour to think, before I again hazarded a reply.

'Very willingly,' he rejoined: and rising, he strode a little distance up the pass, threw himself down on a swell of heath, and there lay still.

'I *can* do what he wants me to do: I am forced to see and acknowledge that,' I meditated—'That is, if life be spared me. But I feel mine is not the existence to be long protracted under an Indian sun.—What then? He does not care for that: when my time came to die he would resign me, in all serenity and sanctity, to the God who gave me. The case is very plain before me. In leaving England, I should leave a loved but empty land—Mr. Rochester is not there: and if he were, what is, what can that ever be to me? My business is to live without him now: nothing so absurd, so weak as to drag on from day to day, as if I were waiting some impossible change in circumstances, which might reunite me to him. Of course (as St. John once said) I must seek another interest in life to replace the one lost: is not the occupation he now offers me truly the most glorious man can adopt or God assign? Is it not, by its noble cares and sublime results, the one best calculated to fill the void left by upturned affections and demolished hopes? I believe I must say, Yes—and yet I shudder. Alas! If I join St. John, I abandon half myself: if I go to India, I go to premature death. And how will the interval between leaving England for India, and India for the grave, be

5. Demas's love of the present world led him to desert Paul (2 Timothy 4.10).

filled? Oh, I know well! That, too, is very clear to my vision. By straining to satisfy St. John till my sinews ache, I *shall* satisfy him—to the finest central point and farthest outward circle of his expectations. If I *do* go with him—if I *do* make the sacrifice he urges, I will make it absolutely: I will throw all on the altar—heart, vitals, the entire victim. He will never love me; but he shall approve me; I will show him energies he has not yet seen, resources he has never suspected. Yes: I can work as hard as he can; and with as little grudging.

'Consent, then, to his demand is possible: but for one item—one dreadful item. It is—that he asks me to be his wife, and has no more of a husband's heart for me than that frowning giant of a rock, down which the stream is foaming in yonder gorge. He prizes me as a soldier would a good weapon; and that is all. Unmarried to him, this would never grieve me; but can I let him complete his calculations—coolly put into practice his plans—go through the wedding ceremony? Can I receive from him the bridal ring, endure all the forms of love (which I doubt not he would scrupulously observe) and know that the spirit was quite absent? Can I bear the consciousness that every endearment he bestows is a sacrifice made on principle? No: such a martyrdom would be monstrous. I will never undergo it. As his sister, I might accompany him—not as his wife: I will tell him so.'

I looked towards the knoll: there he lay, still as a prostrate column; his face turned to me: his eye beaming watchful, and keen. He started to his feet, and approached me.

'I am ready to go to India, if I may go free.'

'Your answer requires a commentary,' he said; 'it is not clear.'

'You have hitherto been my adopted brother: I, your adopted sister; let us continue as such: you and I had better not marry.'

He shook his head. 'Adopted fraternity will not do in this case. If you were my real sister it would be different: I should take you and seek no wife. But as it is, either our union must be consecrated and sealed by marriage, or it cannot exist: practical obstacles oppose themselves to any other plan. Do you not see it, Jane? Consider a moment—your strong sense will guide you.'

I did consider: and still my sense, such as it was, directed me only to the fact that we did not love each other as man and wife should; and therefore it inferred we ought not to marry. I said so. 'St. John,' I returned, 'I regard you as a brother—you, me as a sister: so let us continue.'

'We cannot—we cannot,' he answered, with short, sharp determination: 'it would not do. You have said you will go with me to India: remember—you have said that.'

'Conditionally.'

'Well—well. To the main point—the departure with me from England, the co-operation with me in my future labours—you do not

object. You have already as good as put your hand to the plough: you are too consistent to withdraw it. You have but one end to keep in view—how the work you have undertaken can best be done. Simplify your complicated interests, feelings, thoughts, wishes, aims; merge all considerations in one purpose: that of fulfilling with effect—with power—the mission of your great Master. To do so, you must have a coadjutor—not a brother; that is a loose tie: but a husband. I, too, do not want a sister; a sister might any day be taken from me. I want a wife: the sole helpmeet I can influence efficiently in life and retain absolutely till death.'

I shuddered as he spoke: I felt his influence in my marrow—his hold on my limbs.

'Seek one elsewhere than in me, St. John: seek one fitted to you.'

'One fitted to my purpose, you mean—fitted to my vocation. Again I tell you it is not the insignificant private individual—the mere man, with the man's selfish senses—I wish to mate: it is the missionary.'

'And I will give the missionary my energies—it is all he wants—but not myself: that would be only adding the husk and shell to the kernel. For them he has no use: I retain them.'

'You cannot—you ought not. Do you think God will be satisfied with half an oblation? Will He accept a mutilated sacrifice? It is the cause of God I advocate: it is under His standard I enlist you. I cannot accept on His behalf a divided allegiance: it must be entire.'

'Oh! I will give my heart to God,' I said. 'You do not want it.'

I will not swear, reader, that there was not something of repressed sarcasm both in the tone in which I uttered this sentence, and in the feeling that accompanied it. I had silently feared St. John till now, because I had not understood him. He had held me in awe, because he had held me in doubt. How much of him was saint, how much mortal, I could not heretofore tell: but revelations were being made in this conference: the analysis of his nature was proceeding before my eyes. I saw his fallibilities: I comprehended them. I understood that, sitting there where I did, on the bank of heath, and with that handsome form before me, I sat at the feet of a man, erring as I. The veil fell from his hardness and despotism. Having felt in him the presence of these qualities, I felt his imperfection, and took courage. I was with an equal—one with whom I might argue—one whom, if I saw good, I might resist.

He was silent after I had uttered the last sentence, and I presently risked an upward glance at his countenance. His eye, bent on me, expressed at once stern surprise and keen inquiry. 'Is she sarcastic, and sarcastic to me!' it seemed to say. 'What does this signify?'

'Do not let us forget that this is a solemn matter,' he said ere long: 'one of which we may neither think nor talk lightly without sin. I trust, Jane, you are in earnest when you say you will give your heart to God:

it is all I want. Once wrench your heart from man, and fix it on your Maker, the advancement of that Maker's spiritual kingdom on earth will be your chief delight and endeavour; you will be ready to do at once whatever furthers that end. You will see what impetus would be given to your efforts and mine by our physical and mental union in marriage: the only union that gives a character of permanent conformity to the destinies and designs of human beings: and, passing over all minor caprices—all trivial difficulties and delicacies of feeling—all scruple about the degree, kind, strength or tenderness of mere personal inclination—you will hasten to enter into that union at once.'

'Shall I?' I said briefly; and I looked at his features, beautiful in their harmony, but strangely formidable in their still severity; at his brow, commanding but not open; at his eyes, bright and deep, and searching, but never soft; at his tall, imposing figure; and fancied myself in idea *his wife*. Oh! it would never do! As his curate, his comrade, all would be right: I would cross oceans with him in that capacity; toil under eastern suns, in Asian deserts with him in that office; admire and emulate his courage and devotion, and vigour; accommodate quietly to his masterhood; smile undisturbed at his ineradicable ambition; discriminate the Christian from the man: profoundly esteem the one, and freely forgive the other. I should suffer often, no doubt, attached to him only in this capacity: my body would be under rather a stringent yoke, but my heart and mind would be free. I should still have my unblighted self to turn to: my natural unenslaved feelings with which to communicate in moments of loneliness. There would be recesses in my mind which would be only mine, to which he never came; and sentiments growing there fresh and sheltered, which his austerity could never blight, nor his measured warrior-march trample down: but as his wife—at his side always, and always restrained, and always checked—forced to keep the fire of my nature continually low, to compel it to burn inwardly and never utter a cry, though the imprisoned flame consumed vital after vital—*this* would be unendurable.

'St. John!' I exclaimed, when I had got so far in my meditation.

'Well?' he answered icily.

'I repeat: I freely consent to go with you as your fellow-missionary; but not as your wife; I cannot marry you and become part of you.'

'A part of me you must become,' he answered steadily; 'otherwise the whole bargain is void. How can I, a man not yet thirty, take out with me to India a girl of nineteen, unless she be married to me? How can we be for ever together—sometimes in solitudes, sometimes amidst savage tribes—and unwed?'

'Very well,' I said shortly; 'under the circumstances, quite as well as if I were either your real sister, or a man and a clergyman like yourself.'

'It is known that you are not my sister; I cannot introduce you as such: to attempt it would be to fasten injurious suspicions on us both.'

And for the rest, though you have a man's vigorous brain, you have a woman's heart, and—it would not do.'

'It would do,' I affirmed with some disdain, 'perfectly well. I have a woman's heart; but not where you are concerned; for you I have only a comrade's constancy; a fellow-soldier's frankness, fidelity, fraternity, if you like; a neophyte's respect and submission to his hierophant: nothing more—don't fear.'

'It is what I want,' he said, speaking to himself; 'it is just what I want. And there are obstacles in the way: they must be hewn down. Jane, you would not repent marrying me; be certain of that; we *must* be married. I repeat it: there is no other way; and undoubtedly enough of love would follow upon marriage to render the union right even in your eyes.'

'I scorn your idea of love,' I could not help saying, as I rose up and stood before him, leaning my back against the rock. 'I scorn the counterfeit sentiment you offer: yes, St. John, and I scorn you when you offer it.'

He looked at me fixedly: compressing his well-cut lips while he did so. Whether he was incensed or surprised, or what, it was not easy to tell: he could command his countenance thoroughly.

'I scarcely expected to hear that expression from you,' he said: 'I think I have done and uttered nothing to deserve scorn.'

I was touched by his gentle tone, and overawed by his high, calm mien.

'Forgive me the words, St. John: but it is your own fault that I have been roused to speak so unguardedly. You have introduced a topic on which our natures are at variance—a topic we should never discuss: the very name of love is an apple of discord between us—if the reality were required what should we do? How should we feel? My dear cousin, abandon your scheme of marriage—forget it.'

'No,' said he; 'it is a long-cherished scheme, and the only one which can secure my great end: but I shall urge you no further at present. To-morrow I leave home for Cambridge: I have many friends there to whom I should wish to say farewell. I shall be absent a fortnight—take that space of time to consider my offer: and do not forget that if you reject it, it is not me you deny, but God. Through my means, He opens to you a noble career; as my wife only can you enter upon it. Refuse to be my wife, and you limit yourself for ever to a track of selfish ease and barren obscurity. Tremble lest in that case you should be numbered with those who have denied the faith, and are worse than infidels!'

He had done. Turning from me, he once more

Looked to river, looked to hill:⁶

6. The phrase is from Sir Walter Scott's "The Lay of the Last Minstrel."

But this time his feelings were all pent in his heart: I was not worthy to hear them uttered. As I walked by his side homeward, I read well in his iron silence all he felt towards me: the disappointment of an austere and despotic nature, which has met resistance where it expected submission—the disapprobation of a cool, inflexible judgment, which has detected in another feelings and views in which it has no power to sympathise: in short, as a man, he would have wished to coerce me into obedience: it was only as a sincere Christian he bore so patiently with my perversity, and allowed so long a space for reflection and repentence.

That night, after he had kissed his sisters, he thought proper to forget even to shake hands with me; but left the room in silence. I—who, though I had no love, had much friendship for him—was hurt by the marked omission: so much hurt that tears started to my eyes.

'I see you and St. John have been quarrelling, Jane,' said Diana, 'during your walk on the moor. But go after him; he is now lingering in the passage, expecting you—he will make it up.'

I have not much pride under such circumstances: I would always rather be happy than dignified; and I ran after him—he stood at the foot of the stairs.

'Good-night, St. John,' said I.

'Good-night, Jane,' he replied calmly.

'Then shake hands,' I added.

What a cold, loose touch he impressed on my fingers! He was deeply displeased by what had occurred that day: cordiality would not warm, nor tears move him. No happy reconciliation was to be had with him—no cheering smile or generous word: but still the Christian was patient and placid; and when I asked him if he forgave me, he answered that he was not in the habit of cherishing the remembrance of vexation; that he had nothing to forgive: not having been offended.

And with that answer he left me. I would much rather he had knocked me down.

Chapter XXXV

He did not leave for Cambridge the next day, as he had said he would. He deferred his departure a whole week; and during that time he made me feel what severe punishment a good, yet stern, a conscientious, yet implacable man can inflict on one who has offended him. Without one overt act of hostility, one upbraiding word, he contrived to impress me momently with the conviction that I was put beyond the pale of his favour.

Not that St. John harboured a spirit of unchristian vindictiveness—not that he would have injured a hair of my head, if it had been fully in his power to do so. Both by nature and principle he was superior to

the mean gratification of vengeance: he had forgiven me for saying I scorned him and his love, but he had not forgotten the words; and as long as he and I lived he never would forget them. I saw by his look, when he turned to me, that they were always written on the air between me and him; whenever I spoke, they sounded in my voice to his ear; and their echo toned every answer he gave me.

He did not abstain from conversing with me: he even called me as usual each morning to join him at his desk; and I fear the corrupt man within him had a pleasure unimparted to, and unshared by, the pure Christian, in evincing with what skill he could, while acting and speaking apparently just as usual, extract from every deed and every phrase the spirit of interest and approval which had formerly communicated a certain austere charm to his language and manner. To me, he was in reality become no longer flesh, but marble; his eye was a cold, bright, blue gem; his tongue, a speaking instrument—nothing more.

All this was torture to me—refined, lingering torture. It kept up a slow fire of indignation, and a trembling trouble of grief, which harassed and crushed me altogether. I felt how, if I were his wife, this good man, pure as the deep sunless source, could soon kill me: without drawing from my veins a single drop of blood, or receiving on his own crystal conscience the faintest stain of crime. Especially I felt this when I made any attempt to propitiate him. No ruth met my ruth. *He* experienced no suffering from estrangement—no yearning after reconciliation; and though, more than once, my fast falling tears blistered the page over which we both bent, they produced no more effect on him than if his heart had been really a matter of stone or metal. To his sisters, meantime, he was somewhat kinder than usual: as if afraid that mere coldness would not sufficiently convince me how completely I was banished and banned, he added the force of contrast: and this I am sure he did, not by malice, but on principle.

The night before he left home, happening to see him walking in the garden about sunset, and remembering, as I looked at him, that this man, alienated as he now was, had once saved my life, and that we were near relations, I was moved to make a last attempt to regain his friendship. I went out and approached him, as he stood leaning over the little gate: I spoke to the point at once.

'St. John, I am unhappy, because you are still angry with me. Let us be friends.'

'I hope we are friends,' was the unmoved reply; while he still watched the rising of the moon, which he had been contemplating as I approached.

'No, St. John, we are not friends as we were. You know that.'

'Are we not? That is wrong. For my part, I wish you no ill and all good.'

'I believe you, St. John; for I am sure you are incapable of wishing

any one ill: but, as I am your kinswoman, I should desire somewhat more of affection than that sort of general philanthropy you extend to mere strangers.'

'Of course,' he said. 'Your wish is reasonable; and I am far from regarding you as a stranger.'

This, spoken in a cool, tranquil tone, was mortifying and baffling enough. Had I attended to the suggestions of pride and ire, I should immediately have left him: but something worked within me more strongly than those feelings could. I deeply venerated my cousin's talent and principle. His friendship was of value to me: to lose it tried me severely. I would not so soon relinquish the attempt to reconquer it.

'Must we part in this way, St. John? And when you go to India, will you leave me so, without a kinder word than you have yet spoken?'

He now turned quite from the moon, and faced me.

'When I go to India, Jane, will I leave you? What! do you not go to India?'

'You said I could not, unless I married you.'

'And you will not marry me? You adhere to that resolution?'

Reader, do you know, as I do, what terror those cold people can put into the ice of their questions? How much of the fall of the avalanche is in their anger? of the breaking up of the frozen sea in their displeasure?

'No, St. John, I will not marry you. I adhere to my resolution.'

The avalanche had shaken and slid a little forward; but it did not yet crash down.

'Once more, why this refusal?' he asked.

'Formerly,' I answered, 'because you did not love me; now, I reply, because you almost hate me. If I were to marry you, you would kill me. You are killing me now.'

His lips and cheeks turned white—quite white.

'I should kill you—I am killing you? Your words are such as ought not to be used: violent, unfeminine, and untrue. They betray an unfortunate state of mind: they merit severe reproof: they would seem inexcusable; but that it is the duty of man to forgive his fellow, even until seventy-and-seven times!'

I had finished the business now. While earnestly wishing to erase from his mind the trace of my former offence, I had stamped on that tenacious surface another and far deeper impression: I had burnt it in.

'Now, you will indeed hate me,' I said. 'It is useless to attempt to conciliate you: I see I have made an eternal enemy of you.'

1. When Peter asked Christ whether he should forgive a brother as much as seven times, the answer was seven times seventy; in other words, forgiveness should be freely given (Matthew 18.21-22). In the dream of Mr. Lockwood in *Wuthering Heights*, a chapel minister calls for punishment after the 490th forgiveness.

A fresh wrong did these words inflict: the worse because they touched on the truth. That bloodless lip quivered to a temporary spasm. I knew the steely ire I had whetted. I was heart-wrung.

'You utterly misinterpret my words,' I said, at once seizing his hand: 'I have no intention to grieve or pain you—indeed, I have not.'

Most bitterly he smiled—most decidedly he withdrew his hand from mine. 'And now you recall your promise, and will not go to India at all, I presume?' said he, after a considerable pause.

'Yes I will, as your assistant,' I answered.

A very long silence succeeded. What struggle there was in him between Nature and Grace in this interval I cannot tell; only singular gleams scintillated in his eyes, and strange shadows passed over his face. He spoke at last.

'I before proved to you the absurdity of a single woman of your age proposing to accompany abroad a single man of mine. I proved it to you in such terms as, I should have thought, would have prevented your ever again alluding to the plan. That you have done so, I regret—for your sake.'

I interrupted him. Anything like a tangible reproach gave me courage at once. 'Keep to common sense, St. John: you are verging on nonsense. You pretend to be shocked by what I have said. You are not really shocked; for, with your superior mind, you cannot be either so dull or so conceited as to misunderstand my meaning. I say again, I will be your curate, if you like, but never your wife.'

Again he turned lividly pale; but, as before, controlled his passion perfectly. He answered emphatically, but calmly: 'A female curate, who is not my wife, would never suit me. With me, then, it seems, you cannot go: but if you are sincere in your offer, I will, while in town, speak to a married missionary, whose wife needs a coadjutor. Your own fortune will make you independent of the Society's aid; and thus you may still be spared the dishonour of breaking your promise, and deserting the band you engaged to join.'

Now I never had, as the reader knows, either given any formal promise, or entered into any engagement; and this language was all much too hard, and much too despotic for the occasion. I replied: 'There is no dishonour; no breach of promise; no desertion in the case. I am not under the slightest obligation to go to India: especially with strangers. With you I would have ventured much; because I admire, confide in, and, as a sister, I love you: but I am convinced that, go when and with whom I would, I should not live long in that climate.'

'Ah! you are afraid of yourself,' he said, curling his lip.

'I am. God did not give me my life to throw away; and to do as you wish me would, I begin to think, be almost equivalent to committing suicide. Moreover, before I definitively resolve in quitting England, I

will know for certain whether I cannot be of greater use by remaining in it than by leaving it.'

'What do you mean?'

'It would be fruitless to attempt to explain: but there is a point on which I have long endured painful doubt; and I can go nowhere till by some means that doubt is removed.'

'I know where your heart turns and to what it clings. The interest you cherish is lawless and unconsecrated. Long since you ought to have crushed it: now you should blush to allude to it. You think of Mr. Rochester?'

It was true. I confessed it by silence.

'Are you going to seek Mr. Rochester?'

'I must find out what is become of him.'

'It remains for me, then,' he said, 'to remember you in my prayers; and to entreat God for you, in all earnestness, that you may not indeed become a castaway. I had thought I recognised in you one of the chosen. But God sees not as man sees: *His will be done.*'

He opened the gate, passed through it, and strayed away down the glen. He was soon out of sight.

On re-entering the parlour, I found Diana standing at the window, looking very thoughtful. Diana was a great deal taller than I: she put her hand on my shoulder, and, stooping, examined my face.

'Jane,' she said, 'you are always agitated and pale now. I am sure there is something the matter. Tell me what business St. John and you have on hand. I have watched you this half-hour from the window: you must forgive my being such a spy, but for a long time I have fancied I hardly know what. St. John is a strange being——'

She paused—I did not speak: soon she resumed:—'That brother of mine cherishes peculiar views of some sort respecting you, I am sure: he has long distinguished you by a notice and interest he never showed to any one else—to what end? I wish he loved you—does he Jane?'

I put her cool hand to my hot forehead: 'No, Die, not one whit.'

'Then why does he follow you so with his eyes—and get you so frequently alone with him, and keep you so continually at his side? Mary and I had both concluded he wished you to marry him.'

'He does—he has asked me to be his wife.'

Diana clapped her hands. 'That is just what we hoped and thought! And you will marry him, Jane, won't you? And then he will stay in England.'

'Far from that, Diana; his sole idea in proposing to me is to procure a fitting fellow-labourer in his Indian toils.'

'What! He wishes you to go to India?'

'Yes.'

'Madness!' she exclaimed. 'You would not live three months there,

I am certain. You never shall go: you have not consented—have you, Jane?’

‘I have refused to marry him——’

‘And have consequently displeased him?’ she suggested.

‘Deeply: he will never forgive me, I fear: yet I offered to accompany him as his sister.’

‘It was frantic folly to do so, Jane. Think of the task you undertook—one of incessant fatigue: where fatigue kills even the strong; and you are weak. St. John—you know him—would urge you to impossibilities: with him there would be no permission to rest during the hot hours; and unfortunately, I have noticed, whatever he exacts, you force yourself to perform. I am astonished you found courage to refuse his hand. You do not love him then, Jane?’

‘Not as a husband.’

‘Yet he is a handsome fellow.’

‘And I am so plain you see, Die. We should never suit.’

‘Plain! You? Not at all. You are much too pretty, as well as too good, to be grilled alive in Calcutta.’ And again she earnestly conjured me to give up all thoughts of going out with her brother.

‘I must, indeed,’ I said; ‘for when just now I repeated the offer of serving him for a deacon, he expressed himself shocked at my want of decency. He seemed to think I had committed an impropriety in proposing to accompany him unmarried: as if I had not from the first hoped to find in him a brother; and habitually regarded him as such.’

‘What makes you say he does not love you, Jane?’

‘You should hear himself on the subject. He has again and again explained that it is not himself, but his office he wishes to mate. He has told me I am formed for labour—not for love: which is true, no doubt. But, in my opinion, if I am not formed for love, it follows that I am not formed for marriage. Would it not be strange, Die, to be chained for life to a man who regarded one but as a useful tool?’

‘Insupportable—unnatural—out of the question!’

‘And then,’ I continued, ‘though I have only sisterly affection for him now, yet, if forced to be his wife, I can imagine the possibility of conceiving an inevitable, strange, torturing kind of love for him: because he is so talented; and there is often a certain heroic grandeur in his look, manner, and conversation. In that case, my lot would become unspeakably wretched. He would not want me to love him; and if I showed the feeling, he would make me sensible that it was a superfluity, unrequired by him, unbecoming in me. I know he would.’

‘And yet St. John is a good man,’ said Diana.

‘He is a good and a great man: but he forgets, pitilessly, the feelings and claims of little people, in pursuing his own large views. It is better, therefore, for the insignificant to keep out of his way; lest, in his progress, he should trample them down. Here he comes! I will leave you,

Diana.' And I hastened upstairs, as I saw him entering the garden.

But I was forced to meet him again at supper. During that meal he appeared just as composed as usual. I had thought he would hardly speak to me, and I was certain he had given up the pursuit of his matrimonial scheme: the sequel showed I was mistaken on both points. He addressed me precisely in his ordinary manner; or what had, of late, been his ordinary manner; one scrupulously polite. No doubt he had invoked the help of the Holy Spirit to subdue the anger I had roused in him, and now believed he had forgiven me once more.

For the evening reading before prayers, he selected the twenty-first chapter of Revelations. It was at all times pleasant to listen while from his lips fell the words of the Bible: never did his fine voice sound at once so sweet and full—never did his manner become so impressive in its noble simplicity, as when he delivered the oracles of God: and to-night that voice took a more solemn tone—that manner a more thrilling meaning—as he sat in the midst of his household circle (the May moon shining in through the uncurtained window, and rendering almost unnecessary the light of the candle on the table): as he sat there, bending over the great old Bible, and described from its page the vision of the new heaven and the new earth—told how God would come to dwell with men, how He would wipe away all tears from their eyes, and promised that there should be no more death, neither sorrow nor crying, nor any more pain, because the former things were passed away.

The succeeding words thrilled me strangely as he spoke them: especially as I felt, by the slight, indescribable alteration in sound, that in uttering them, his eye had turned on me.

'He that overcometh shall inherit all things; and I will be his God, and he shall be my son. But,' was slowly, distinctly read, 'the fearful, the unbelieving, &c. shall have their part in the lake which burneth with fire and brimstone, which is the second death.'

Henceforward I knew what fate St. John feared for me.

A calm, subdued triumph, blent with a longing earnestness, marked his enunciation of the last glorious verses of that chapter. The reader believed his name was already written in the Lamb's book of life,² and he yearned after the hour which should admit him to the city to which the kings of the earth bring their glory and honour; which has no need of sun or moon to shine in it, because the glory of God lightens it, and the Lamb is the light thereof.

In the prayer following the chapter, all his energy gathered—all his stern zeal woke: he was in deep earnest, wrestling with God, and resolved on a conquest. He supplicated strength for the weak-hearted; guidance for wanderers from the fold: a return, even at the eleventh

2. The pure and honest are written in this book of life, "But the fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolators, and all liars" are doomed to the second death (Revelation 21.8).

hour, for those whom the temptations of the world and the flesh were luring from the narrow path. He asked, he urged, he claimed the boon of a brand snatched from the burning. Earnestness is ever deeply solemn: first, as I listened to that prayer, I wondered at his; then, when it continued and rose, I was touched by it, and at last awed. He felt the greatness and goodness of his purpose so sincerely: others who heard him plead for it, could not but feel it too.

The prayer over, we took leave of him: he was to go at a very early hour in the morning. Diana and Mary having kissed him, left the room—in compliance, I think, with a whispered hint from him: I tendered my hand, and wished him a pleasant journey.

'Thank you, Jane. As I said, I shall return from Cambridge in a fortnight: that space, then, is yet left you for reflection. If I listened to human pride, I should say no more to you of marriage with me; but I listen to my duty, and keep steadily in view my first aim—to do all things to the glory of God. My Master was long-suffering: so will I be. I cannot give you up to perdition as a vessel of wrath: repent—resolve; while there is yet time. Remember, we are bid to work while it is day—warned that "the night cometh when no man shall work."³ Remember the fate of Dives, who had his good things in this life.⁴ God give you strength to choose that better part which shall not be taken from you!'

He laid his hand on my head as he uttered the last words. He had spoken earnestly, mildly: his look was not, indeed, that of a lover beholding his mistress; but it was that of a pastor recalling his wandering sheep—or better, of a guardian angel watching the soul for which he is responsible. All men of talent, whether they be men of feeling or not; whether they be zealots, or aspirants, or despots—provided only they be sincere—have their sublime moments: when they subdue and rule. I felt veneration for St. John—veneration so strong that its impetus thrust me at once to the point I had so long shunned. I was tempted to cease struggling with him—to rush down the torrent of his will into the gulf of his existence, and there lose my own. I was almost as hard beset by him now as I had been once before, in a different way, by another. I was a fool both times. To have yielded then would have been an error of principle; to have yielded now would have been an error of judgment. So I think at this hour, when I look back to the crisis through the quiet medium of time: I was unconscious of folly at the instant.

I stood motionless under my hierophant's touch. My refusals were forgotten—my fears overcome—my wrestlings paralysed. The impossible—*i.e.* my marriage with St. John—was fast becoming the Possible. All was changing utterly, with a sudden sweep. Religion called—Angels

3. John 9.4.

4. Luke 16.19–31.

beckoned—God commanded—life rolled together like a scroll—death's gates opening, showed eternity beyond: it seemed, that for safety and bliss there, all here might be sacrificed in a second. The dim room was full of visions.

'Could you decide now?' asked the missionary. The inquiry was put in gentle tones: he drew me to him as gently. Oh, that gentleness! how far more potent is it than force! I could resist St. John's wrath: I grew pliant as a reed under his kindness. Yet I knew all the time, if I yielded now, I should not the less be made to repent, some day, of my former rebellion. His nature was not changed by one hour of solemn prayer: it was only elevated.

'I could decide if I were but certain,' I answered: 'were I but convinced that it is God's will I should marry you, I could vow to marry you here and now—come afterwards what would!'

'My prayers are heard!' ejaculated St. John. He pressed his hand firmer on my head, as if he claimed me: he surrounded me with his arm, *almost* as if he loved me (I say *almost*—I knew the difference—for I had felt what it was to be loved; but, like him, I had now put love out of the question, and thought only of duty): I contended with my inward dimness of vision, before which clouds yet rolled. I sincerely, deeply, fervently longed to do what was right; and only that. 'Show me, show me the path!' I entreated of Heaven. I was excited more than I had ever been; and whether what followed was the effect of excitement, the reader shall judge.

All the house was still; for I believe all, except St. John and myself, were now retired to rest. The one candle was dying out: the room was full of moonlight. My heart beat fast and thick: I heard its throb. Suddenly it stood still to an inexpressible feeling that thrilled it through, and passed at once to my head and extremities. The feeling was not like an electric shock; but it was quite as sharp, as strange, as startling: it acted on my senses as if their utmost activity hitherto had been but torpor; from which they were now summoned, and forced to wake. They rose expectant: eye and ear waited, while the flesh quivered on my bones.

'What have you heard? What do you see?' asked St. John. I saw nothing: but I heard a voice somewhere cry—'Jane! Jane! Jane!' nothing more.

'Oh God! what is it?' I gasped.

I might have said, 'Where is it?' for it did not seem in the room—nor in the house—nor in the garden: it did not come out of the air—nor from under the earth—nor from overhead. I had heard it—where, or whence, for ever impossible to know! And it was the voice of a human being—a known, loved, well-remembered voice—that of Edward Fairfax Rochester; and it spoke in pain and woe wildly, eerily, urgently.

'I am coming!' I cried. 'Wait for me! Oh, I will come!' I flew to the door, and looked into the passage: it was dark. I ran out into the garden: it was void.

'Where are you?' I exclaimed.

The hills beyond Marsh Glen sent the answer faintly back—'Where are you?' I listened. The wind sighed low in the firs: all was moorland loneliness and midnight hush.

'Down superstition!' I commented, as that spectre rose up black by the black yew at the gate. 'This is not thy deception, nor thy witchcraft: it is the work of nature. She was roused, and did—no miracle—but her best.'

I broke from St. John, who had followed, and would have detained me. It was *my* time to assume ascendancy. My powers were in play, and in force. I told him to forbear question or remark; I desired him to leave me: I must, and would be alone. He obeyed at once. Where there is energy to command well enough, obedience never fails. I mounted to my chamber; locked myself in; fell on my knees; and prayed in my way—a different way to St. John's, but effective in its own fashion. I seemed to penetrate very near a Mighty Spirit; and my soul rushed out in gratitude at His feet. I rose from the thanksgiving—took a resolve—and lay down, unscared, enlightened—eager but for the daylight.

Chapter XXXVI

The daylight came. I rose at dawn. I busied myself for an hour or two with arranging my things in my chamber, drawers, and wardrobe, in the order wherein I should wish to leave them during a brief absence. Meantime, I heard St. John quit his room. He stopped at my door: I feared he would knock—no, but a slip of paper was passed under the door. I took it up. It bore these words—

'You left me too suddenly last night. Had you stayed but a little longer, you would have laid your hand on the Christian's cross and the angel's crown. I shall expect your clear decision when I return this day fortnight. Meantime, watch and pray that you enter not into temptation: the spirit, I trust, is willing, but the flesh, I see, is weak.¹ I shall pray for you hourly,—Yours, St. John.'

'My Spirit,' I answered mentally, 'is willing to do what is right; and my flesh, I hope, is strong enough to accomplish the will of Heaven, when once that will is distinctly known to me. At any rate, it shall be strong enough to search—inquire—to grope an outlet from this cloud of doubt, and find the open day of certainty.'

It was the first of June; yet the morning was overcast and chilly: rain

1. Matthew 26.41.

beat fast on my casement. I heard the front-door open, and St. John pass out. Looking through the window, I saw him traverse the garden. He took the way over the misty moors in the direction of Whitcross—there he would meet the coach.

'In a few more hours I shall succeed you in that track, cousin,' thought I: 'I too have a coach to meet at Whitcross. I too have some to see and ask after in England, before I depart for ever.'

It wanted yet two hours of breakfast-time. I filled the interval in walking softly about my room, and pondering the visitation which had given my plans their present bent. I recalled that inward sensation I had experienced: for I could recall it, with all its unspeakable strangeness. I recalled the voice I had heard; again I questioned whence it came, as vainly as before: it seemed in *me*—not in the external world. I asked, was it a mere nervous impression—a delusion? I could not conceive or believe: it was more like an inspiration. The wondrous shock of feeling had come like the earthquake which shook the foundations of Paul and Silas's prison:² it had opened the doors of the soul's cell, and loosed its bands—it had wakened it out of its sleep, whence it sprang trembling, listening, aghast; then vibrated thrice a cry on my startled ear, and in my quaking heart, and through my spirit; which neither feared nor shook, but exulted as if in joy over the success of one effort it had been privileged to make, independent of the cumbersome body.

'Ere many days,' I said, as I terminated my musings, 'I will know something of him whose voice seemed last night to summon me. Letters have proved of no avail—personal inquiry shall replace them.'

At breakfast I announced to Diana and Mary that I was going a journey, and should be absent at least four days.

'Alone, Jane?' they asked.

'Yes; it was to see, or hear news of, a friend about whom I had for some time been uneasy.'

They might have said, as I have no doubt they thought, that they had believed me to be without any friends save them: for, indeed, I had often said so; but with their true natural delicacy, they abstained from comment; except that Diana asked me if I was sure I was well enough to travel. I looked very pale, she observed. I replied, that nothing ailed me save anxiety of mind, which I hoped soon to alleviate.

It was easy to make my further arrangements; for I was troubled with no inquiries—no surmises. Having once explained to them that I could not now be explicit about my plans, they kindly and wisely acquiesced in the silence with which I pursued them; according to me the privilege of free action I should, under similar circumstances, have accorded them.

2. When an earthquake opened the doors of the prison, Paul and Silas did not flee but converted the keepers of the prison who had been awestruck by the earthquake (Acts 16.26–35).

I left Moor House at three o'clock P.M., and soon after four I stood at the foot of the sign-post of Whitcross, waiting the arrival of the coach which was to take me to distant Thornfield. Amidst the silence of those solitary roads and desert hills, I heard it approach from a great distance. It was the same vehicle whence, a year ago, I had alighted one summer evening on this very spot—how desolate, and hopeless, and objectless! It stopped as I beckoned. I entered—not now obliged to part with my whole fortune as the price of its accommodation. Once more on the road to Thornfield, I felt like the messenger-pigeon flying home.

It was a journey of six-and-thirty hours. I had set out from Whitcross on a Tuesday afternoon, and early on the succeeding Thursday morning the coach stopped to water the horses at a wayside inn, situated in the midst of scenery whose green hedges and large fields and low pastoral hills (how mild of feature and verdant of hue compared with the stern north-midland moors of Morton!) met my eye like the lineaments of a once familiar face. Yes, I knew the character of this landscape: I was sure we were near my bourne.

'How far is Thornfield Hall from here?' I asked of the ostler.

'Just two miles, ma'am, across the fields.'

'My journey is closed,' I thought to myself. I got out of the coach, gave a box I had into the ostler's charge, to be kept till I called for it; paid my fare; satisfied the coachman, and was going: the brightening day gleamed on the sign of the inn, and I read in gilt letters, 'The Rochester Arms.' My heart leapt up: I was already on my master's very lands. It fell again: the thought struck it:—

'Your master himself may be beyond the British Channel, for aught you know: and then, if he is at Thornfield Hall, towards which you hasten, who besides him is there? His lunatic wife: and you have nothing to do with him: you dare not speak to him or seek his presence. You have lost your labour—you had better go no farther,' urged the monitor. 'Ask information of the people at the inn; they can give you all you seek: they can solve your doubts at once. Go up to that man, and inquire if Mr. Rochester be at home.'

The suggestion was sensible; and yet I could not force myself to act on it. I so dreaded a reply that would crush me with despair. To prolong doubt was to prolong hope. I might yet once more see the Hall under the ray of her star. There was the stile before me—the very fields through which I had hurried, blind, deaf, distracted, with a revengeful fury tracking and scourging me, on the morning I fled from Thornfield: ere I well knew what course I had resolved to take, I was in the midst of them. How fast I walked! How I ran sometimes! How I looked forward to catch the first view of the well-known woods! With what feelings I welcomed single trees I knew, and familiar glimpses of meadow and hill between them!

At last the woods rose; the rookery clustered dark; a loud cawing broke the morning stillness. Strange delight inspired me: on I hastened. Another field crossed—a lane threaded—and there were the courtyard walls—the back offices: the house itself, the rookery still hid. ‘My first view of it shall be in front,’ I determined, ‘where its bold battlements will strike the eye nobly at once, and where I can single out my master’s very window: perhaps he will be standing at it—he rises early: perhaps he is now walking in the orchard, or on the pavement in front. Could I but see him!—but a moment! Surely, in that case, I should not be so mad as to run to him? I cannot tell—I am not certain. And if I did—what then? God bless him! What then? Who would be hurt by my once more tasting the life his glance can give me?—I rave: perhaps at this moment he is watching the sun rise over the Pyrenees, or on the tideless sea of the south.’

I had coasted along the lower wall of the orchard—turned its angle: there was a gate just there, opening into the meadow, between two stone pillars, crowned by stone balls. From behind one pillar I could peep round quietly at the full front of the mansion. I advanced my head with precaution, desirous to ascertain if any bedroom window-blinds were yet drawn up: battlements, windows, long front—all from this sheltered station were at my command.

The crows sailing overhead perhaps watched me while I took this survey. I wonder what they thought: they must have considered I was very careful and timid at first, and that gradually I grew very bold and reckless. A peep, and then a long stare; and then a departure from my niche and a straying out into the meadow; and a sudden stop full in front of the great mansion, and a protracted, hardy gaze towards it. ‘What affectation of diffidence was this at first?’ they might have demanded. ‘What stupid regardlessness now?’

Hear an illustration, reader.

A lover finds his mistress asleep on a mossy bank; he wishes to catch a glimpse of her fair face without waking her. He steals softly over the grass, careful to make no sound; he pauses—fancying she has stirred: he withdraws; not for worlds would he be seen. All is still: he again advances: he bends above her; a light veil rests on her features: he lifts it, bends lower; now his eyes anticipate the vision of beauty—warm, and blooming, and lovely, in rest. How hurried was their first glance! But how they fix! How he starts! How he suddenly and vehemently clasps in both arms the form he dared not, a moment since, touch with his finger! How he calls aloud a name, and drops his burden, and gazes on it wildly! He thus grasps and cries, and gazes, because he no longer fears to waken by any sound he can utter—by any movement he can make. He thought his love slept sweetly: he finds she is stone-dead.

I looked with timorous joy towards a stately house: I saw a blackened ruin.

No need to cower behind a gate-post, indeed!—to peep up at chamber lattices, fearing life was astir behind them! No need to listen for doors opening—to fancy steps on the pavement or the gravel-walk! The lawn, the grounds were trodden and waste: the portal yawned void. The front was, as I had once seen it in a dream, but a shell-like wall, very high and very fragile looking, perforated with paneless windows: no roof, no battlements, no chimneys—all had crashed in.

And there was the silence of death about it: the solitude of a lone-some wild. No wonder that letters addressed to people here had never received an answer: as well despatch epistles to a vault in a church aisle. The grim blackness of the stones told by what fate the Hall had fallen—by conflagration: but how kindled? What story belonged to this disaster? What loss, besides mortar and marble and wood-work, had followed upon it? Had life been wrecked, as well as property? If so, whose? Dreadful question: there was no one here to answer it—not even dumb sign, mute token.

In wandering round the shattered walls and through the devastated interior, I gathered evidence that the calamity was not of late occurrence. Winter snows, I thought, had drifted through that void arch; winter rains beaten in at those hollow casements; for, amidst the drenched piles of rubbish, spring had cherished vegetation: grass and weed grew here and there between the stones and fallen rafters. And oh! where, meantime, was the hapless owner of this wreck? In what land? Under what auspices? My eye involuntarily wandered to the grey church tower near the gates, and I asked, ‘Is he with Damer de Rochester, sharing the shelter of his narrow marble house?’

Some answer must be had to these questions. I could find it nowhere but at the inn, and thither, ere long, I returned. The host himself brought my breakfast into the parlour. I requested him to shut the door and sit down: I had some questions to ask him. But when he complied, I scarcely knew how to begin; such horror had I of the possible answers. And yet the spectacle of desolation I had just left prepared me in a measure for a tale of misery. The host was a respectable-looking, middle-aged man.

‘You know Thornfield Hall, of course?’ I managed to say at last.

‘Yes, ma’am; I lived there once.’

‘Did you?’ Not in my time, I thought: you are a stranger to me.

‘I was the late Mr. Rochester’s butler,’ he added.

The late! I seemed to have received with full force the blow I had been trying to evade.

‘The late!’ I gasped. ‘Is he dead?’

‘I mean the present gentleman, Mr. Edward’s father,’ he explained.

I breathed again: my blood resumed its flow. Fully assured by these words that Mr. Edward—my Mr. Rochester (God bless him, wherever he was!)—was at least alive: was, in short, ‘the present gentleman.’

Gladdening words! It seemed I could hear all that was to come—whatever the disclosures might be—with comparative tranquillity. Since he was not in the grave, I could bear, I thought, to learn that he was at the Antipodes.

'Is Mr. Rochester living at Thornfield Hall now?' I asked, knowing, of course, what the answer would be, but yet desirous of deferring the direct question as to where he really was.

'No, ma'am—oh, no! No one is living there. I suppose you are a stranger in these parts, or you would have heard what happened last autumn,—Thornfield Hall is quite a ruin: it was burnt down just about harvest time. A dreadful calamity! such an immense quantity of valuable property destroyed: hardly any of the furniture could be saved. The fire broke out at dead of night, and before the engines arrived from Millcote, the building was one mass of flame. It was a terrible spectacle: I witnessed it myself.'

'At dead of night!' I muttered. Yes, that was ever the hour of fatality at Thornfield. 'Was it known how it originated?' I demanded.

'They guessed, ma'am: they guessed. Indeed, I should say it was ascertained beyond a doubt. You are not perhaps aware,' he continued, edging his chair a little nearer the table, and speaking low, 'that there was a lady,—a—a lunatic, kept in the house?'

'I have heard something of it.'

'She was kept in very close confinement, ma'am; people even for some years was not absolutely certain of her existence. No one saw her: they only knew by rumour that such a person was at the Hall; and who or what she was it was difficult to conjecture. They said Mr. Edward had brought her from abroad; and some believed she had been his mistress. But a queer thing happened a year since—a very queer thing.'

I feared now to hear my own story. I endeavoured to recall him to the main fact.

'And this lady?'

'This lady, ma'am,' he answered, 'turned out to be Mr. Rochester's wife! The discovery was brought about in the strangest way. There was a young lady, a governess at the Hall, that Mr. Rochester fell in—'

'But the fire,' I suggested.

'I'm coming to that, ma'am—that Mr. Edward fell in love with. The servants say they never saw anybody so much in love as he was: he was after her continually. They used to watch him—servants will, you know, ma'am—and he set store on her past everything: for all, nobody but him thought her so very handsome. She was a little small thing, they say, almost like a child. I never saw her myself; but I've heard Leah, the housemaid, tell of her. Leah liked her well enough. Mr. Rochester was about forty, and this governess not twenty; and you see, when gentlemen of his age fall in love with girls, they are often like as if they were bewitched: well, he would marry her.'

'You shall tell me this part of the story another time,' I said; 'but now I have a particular reason for wishing to hear all about the fire. Was it suspected that this lunatic, Mrs. Rochester, had any hand in it?'

'You've hit it, ma'am: it's quite certain that it was her and nobody but her, that set it going. She had a woman to take care of her called Mrs. Poole—an able woman in her line, and very trustworthy, but for one fault—a fault common to a deal of them nurses and matrons—*she kept a private bottle of gin by her*, and now and then took a drop over much. It is excusable, for she had a hard life of it: but still it was dangerous; for when Mrs. Poole was fast asleep, after the gin-and-water, the mad lady, who was as cunning as a witch, would take the keys out of her pocket, let herself out of her chamber, and go roaming about the house, doing any wild mischief that came into her head. They say she had nearly burnt her husband in his bed once: but I don't know about that. However, on this night, she set fire first to the hangings of the room next her own; and then she got down to a lower story, and made her way to the chamber that had been the governess's—(she was like as if she knew somehow how matters had gone on, and had a spite at her)—and she kindled the bed there; but there was nobody sleeping in it fortunately. The governess had run away two months before; and for all Mr. Rochester sought her as if she had been the most precious thing he had in the world, he never could hear a word of her; and he grew savage—quite savage on his disappointment: he never was a wild man, but he got dangerous after he lost her. He would be alone, too. He sent Mrs. Fairfax, the housekeeper, away to her friends at a distance; but he did it handsomely, for he settled an annuity on her for life: and she deserved it—she was a very good woman. Miss Adèle, a ward he had, was put to school. He broke off acquaintance with all the gentry, and shut himself up, like a hermit, at the Hall.'

'What! did he not leave England?'

'Leave England? Bless you, no! He would not cross the door-stones of the house; except at night, when he walked just like a ghost about the grounds and in the orchard as if he had lost his senses—which it is my opinion he had; for a more spirited, bolder, keener gentleman than he was before that midge of a governess crossed him, you never saw, ma'am. He was not a man given to wine, or cards, or racing, as some are, and he was not so very handsome; but he had a courage and a will of his own, if ever man had. I knew him from a boy, you see: and for my part I have often wished that Miss Eyre had been sunk in the sea before she came to Thornfield Hall.'

'Then Mr. Rochester was at home when the fire broke out?'

'Yes, indeed was he; and he went up to the attics when all was burning above and below, and got the servants out of their beds and helped them down himself—and went back to get his mad wife out of

her cell. And then they called out to him that she was on the roof; where she was standing, waving her arms, above the battlements, and shouting out till they could hear her a mile off; I saw her and heard her with my own eyes. She was a big woman, and had long black hair: we could see it streaming against the flames as she stood. I witnessed, and several more witnessed Mr. Rochester ascend through the skylight on to the roof: we heard him call "Bertha!" We saw him approach her; and then, ma'am, she yelled, and gave a spring, and the next minute she lay smashed on the pavement.'

'Dead?'

'Dead? Ay, dead as the stones on which her brains and blood were scattered.'

'Good God!'

'You may well say so, ma'am: it was frightful!'

He shuddered.

'And afterwards?' I urged.

'Well, ma'am, afterwards the house was burnt to the ground: there are only some bits of walls standing now.'

'Were any other lives lost?'

'No—perhaps it would have been better if there had.'

'What do you mean?'

'Poor Mr. Edward!' he ejaculated, 'I little thought ever to have seen it! Some say it was a just judgment on him for keeping his first marriage secret, and wanting to take another wife while he had one living: but I pity him, for my part.'

'You said he was alive?' I exclaimed.

'Yes, yes: he is alive; but many think he had better be dead.'

'Why? How?' My blood was again running cold.

'Where is he?' I demanded. 'Is he in England?'

'Ay—ay—he's in England; he can't get out of England, I fancy—he's a fixture now.'

What agony was this! And the man seemed resolved to protract it.

'He is stone-blind,' he said at last. 'Yes—he is stone-blind—is Mr. Edward.'

I had dreaded worse. I had dreaded he was mad. I summoned strength to ask what had caused this calamity.

'It was all his own courage, and a body may say, his kindness, in a way, ma'am: he wouldn't leave the house till every one else was out before him. As he came down the great staircase at last, after Mrs. Rochester had flung herself from the battlements, there was a great crash—all fell. He was taken out from under the ruins, alive, but sadly hurt: a beam had fallen in such a way as to protect him partly; but one eye was knocked out, and one hand so crushed that Mr. Carter, the surgeon, had to amputate it directly. The other eye inflamed: he lost the sight of that also. He is now helpless, indeed—blind and a cripple.'

'Where is he? Where does he now live?'

'At Ferndean, a manor-house on a farm he has, about thirty miles off: quite a desolate spot.'

'Who is with him?'

'Old John and his wife: he would have none else. He is quite broken down, they say.'

'Have you any sort of conveyance?'

'We have a chaise, ma'am, a very handsome chaise.'

'Let it be got ready instantly; and if your post-boy can drive me to Ferndean before dark this day, I'll pay both you and him twice the hire you usually demand.'

Chapter XXXVII

The manor-house of Ferndean was a building of considerable antiquity, moderate size, and no architectural pretensions, deep buried in a wood. I had heard of it before. Mr. Rochester often spoke of it, and sometimes went there. His father had purchased the estate for the sake of the game covers. He would have let the house; but could find no tenant, in consequence of its ineligible and insalubrious site. Ferndean then remained uninhabited and unfurnished; with the exception of some two or three rooms fitted up for the accommodation of the squire when he went there in the season to shoot.

To this house I came, just ere dark, on an evening marked by the characteristics of sad sky, cold gale, and continued small, penetrating rain. The last mile I performed on foot, having dismissed the chaise and driver with the double remuneration I had promised. Even when within a very short distance of the manor-house you could see nothing of it; so thick and dark grew the timber of the gloomy wood about it. Iron gates between granite pillars showed me where to enter, and passing through them, I found myself at once in the twilight of close-ranked trees. There was a grass-grown track descending the forest aisle, between hoar and knotty shafts and under branched arches. I followed it, expecting soon to reach the dwelling; but it stretched on and on, it wound far and farther: no sign of habitation or grounds was visible.

I thought I had taken a wrong direction and lost my way. The darkness of natural as well as of sylvan dusk gathered over me. I looked round in search of another road. There was none: all was interwoven stem, columnar trunk, dense, summer foliage—no opening anywhere.

I proceeded: at last my way opened, the trees thinned a little; presently I beheld a railing, then the house—scarce, by this dim light, distinguishable from the trees; so dank and green were its decaying walls. Entering a portal, fastened only by a latch, I stood amidst a space of enclosed ground, from which the wood swept away in a semi-circle. There were no flowers, no garden-beds; only a broad gravel-

walk girdling a grass-plat, and this set in the heavy frame of the forest. The house presented two pointed gables in its front; the windows were latticed and narrow; the front door was narrow too, one step led up to it. The whole looked, as the host of the Rochester Arms had said, ‘quite a desolate spot.’ It was as still as a church on a week-day: the pattering rain on the forest leaves was the only sound audible in its vicinage.

‘Can there be life here?’ I asked.

Yes: life of some kind there was: for I heard a movement—that narrow front door was unclosing, and some shape was about to issue from the grange.

It opened slowly: a figure came out into the twilight and stood on the step; a man without a hat: he stretched forth his hand as if to feel whether it rained. Dusk as it was, I had recognised him—it was my master, Edward Fairfax Rochester, and no other.

I stayed my step, almost my breath, and stood to watch him—to examine him, myself unseen, and alas! to him invisible. It was a sudden meeting, and one in which rapture was kept well in check by pain. I had no difficulty in restraining my voice from exclamation, my step from hasty advance.

His form was of the same strong and stalwart contour as ever: his port was still erect, his hair was still raven-black; nor were his features altered or sunk: not in one year’s space, by any sorrow, could his athletic strength be quelled, or his vigorous prime blighted. But in his countenance I saw a change: that looked desperate and brooding—that reminded me of some wronged and fettered wild beast or bird, dangerous to approach in his sullen woe. The caged eagle, whose gold-ringed eyes cruelty has extinguished, might look as looked that sightless Samson.

And, reader, do you think I feared him in his blind ferocity?—if you do, you little know me. A soft hope blent with my sorrow that soon I should dare to drop a kiss on that brow of rock, and on those lips so sternly sealed beneath it: but not yet. I would not accost him yet.

He descended the one step, and advanced slowly and gropingly towards the grass-plat. Where was his daring stride now? Then he paused, as if he knew not which way to turn. He lifted his hand and opened his eyelids; gazed blank, and with a straining effort, on the sky, and towards the amphitheatre of trees: one saw that all to him was void darkness. He stretched his right hand (the left arm, the mutilated one, he kept hidden in his bosom); he seemed to wish by touch to gain an idea of what lay around him: he met but vacancy still; for the trees were some yards off where he stood. He relinquished the endeavour, folded his arms, and stood quiet and mute in the rain, now falling fast on his uncovered head. At this moment John approached him from some quarter.

'Will you take my arm, sir?' he said; 'there is a heavy shower coming on: had you not better go in?'

'Let me alone,' was the answer.

John withdrew, without having observed me. Mr. Rochester now tried to walk about: vainly,—all was too uncertain. He groped his way back to the house, and, reentering it, closed the door.

I now drew near and knocked: John's wife opened for me. 'Mary,' I said, 'how are you?'

She started as if she had seen a ghost: I calmed her. To her hurried 'Is it really you, miss, come at this late hour to this 'only place?' I answered by taking her hand; and then I followed her into the kitchen, where John now sat by a good fire. I explained to them, in few words, that I had heard all which had happened since I left Thornfield, and that I was come to see Mr. Rochester. I asked John to go down to the turnpike-house, where I had dismissed the chaise, and bring my trunk, which I had left there: and then, while I removed my bonnet and shawl, I questioned Mary as to whether I could be accommodated at the Manor House for the night; and finding that arrangements to that effect, though difficult, would not be impossible, I informed her I should stay. Just at this moment the parlour-bell rang.

'When you go in,' said I, 'tell your master that a person wishes to speak to him, but do not give my name.'

'I don't think he will see you,' she answered; 'he refuses everybody.'

When she returned I inquired what he had said.

'You are to send in your name and your business,' she replied. She then proceeded to fill a glass with water, and place it on a tray, together with candles.

'Is that what he rang for?' I asked.

'Yes: he always has candles brought in at dark, though he is blind.'

'Give the tray to me, I will carry it in.'

I took it from her hand: she pointed me out the parlour door. The tray shook as I held it; the water spilt from the glass; my heart struck my ribs loud and fast. Mary opened the door for me, and shut it behind me.

This parlour looked gloomy: a neglected handful of fire burnt low in the grate; and, leaning over it, with his head supported against the high, old-fashioned mantelpiece, appeared the blind tenant of the room. His old dog, Pilot, lay on one side, removed out of the way, and coiled up as if afraid of being inadvertently trodden upon. Pilot pricked up his ears when I came in: then he jumped up with a yelp and a whine, and bounded towards me: he almost knocked the tray from my hands. I set it on the table; then patted him, and said softly, 'Lie down!' Mr. Rochester turned mechanically to see what the commotion was: but as he saw nothing, he returned and sighed.

'Give me the water, Mary,' he said.

I approached him with the now only half-filled glass. Pilot followed me, still excited.

'What is the matter?' he inquired.

'Down, Pilot!' I again said. He checked the water on its way to his lips, and seemed to listen: he drank, and put the glass down. 'This is you, Mary, is it not?'

'Mary is in the kitchen,' I answered.

He put out his hand with a quick gesture, but not seeing where I stood, he did not touch me. 'Who is this? Who is this?' he demanded, trying, as it seemed, to *see* with those sightless eyes—unavailing and distressing attempt! 'Answer me—speak again!' he ordered, imperiously and aloud.

'Will you have a little more water, sir? I spilt half of what was in the glass,' I said.

'Who is it? *What* is it? Who speaks?'

'Pilot knows me, and John and Mary know I am here. I came only this evening,' I answered.

'Great God!—what delusion has come over me? What sweet madness has seized me?'

'No delusion—no madness: your mind, sir, is too strong for delusion, your health too sound for frenzy.'

'And where is the speaker? Is it only a voice? Oh! I *cannot* see, but I must feel, or my heart will stop and my brain burst. Whatever—whoever you are—be perceptible to the touch or I cannot live!'

He groped; I arrested his wandering hand, and prisoned it in both mine.

'Her very fingers!' he cried; 'her small, slight fingers! If so, there must be more of her.'

The muscular hand broke from my custody; my arm was seized, my shoulder—neck—waist—I was entwined and gathered to him.

'Is it Jane? *What* is it? This is her shape—this is her size——'

'And this her voice,' I added. 'She is all here: her heart, too. God bless you, sir! I am glad to be so near you again.'

'Jane Eyre!—Jane Eyre!' was all he said.

'My dear master,' I answered, 'I am Jane Eyre: I have found you out—I am come back to you.'

'In truth?—in the flesh? My living Jane?'

'You touch me, sir,—you hold me, and fast enough; I am not cold like a corpse, nor vacant like air, am I?'

'My living darling! These are certainly her limbs, and these her features; but I cannot be so blest, after all my misery. It is a dream; such dreams as I have had at night when I have clasped her once more to my heart, as I do now; and kissed her, as thus—and felt that she loved me, and trusted that she would not leave me.'

'Which I never will, sir, from this day.'

'Never will, says the vision? But I always woke and found it an empty mockery; and I was desolate and abandoned—my life dark, lonely, hopeless—my soul athirst and forbidden to drink—my heart famished and never to be fed. Gentle, soft dream, nestling in my arms now, you will fly, too, as your sisters have all fled before you: but kiss me before you go—embrace me, Jane.'

"There, sir—and there!"

I pressed my lips to his once brilliant and now rayless eyes—I swept his hair from his brow, and kissed that too. He suddenly seemed to arouse himself: the conviction of the reality of all this seized him.

'It is you—is it Jane? You are come back to me then?'

'I am.'

'And you do not lie dead in some ditch under some stream? And you are not a pining outcast amongst strangers?'

'No, sir; I am an independent woman now.'

'Independent! What do you mean, Jane?'

'My uncle in Madeira is dead, and he left me five thousand pounds.'

'Ah, this is practical—this is real!' he cried: 'I should never dream that. Besides, there is that peculiar voice of hers, so animating and piquant, as well as soft: it cheers my withered heart; it puts life into it.—What, Janet! Are you an independent woman? A rich woman?'

'Quite rich, sir. If you won't let me live with you, I can build a house of my own close up to your door, and you may come and sit in my parlour when you want company of an evening.'

'But as you are rich, Jane, you have now, no doubt, friends who will look after you, and not suffer you to devote yourself to a blind lameter¹ like me?'

'I told you I am independent, sir, as well as rich: I am my own mistress.'

'And you will stay with me?'

'Certainly—unless you object. I will be your neighbour, your nurse, your housekeeper. I find you lonely: I will be your companion—to read to you, to walk with you, to sit with you, to wait on you, to be eyes and hands to you. Cease to look so melancholy, my dear master; you shall not be left desolate, so long as I live.'

He replied not: he seemed serious—abstracted; he sighed; he half-opened his lips as if to speak: he closed them again. I felt a little embarrassed. Perhaps I had too rashly overleaped conventionalities; and he, like St. John, saw impropriety in my inconsiderateness. I had indeed made my proposal from the idea that he wished and would ask me to be his wife: an expectation, not the less certain because unexpressed, had buoyed me up, that he would claim me at once as his own. But no hint to that effect escaping him, and his countenance becoming

1. Disabled man.

more overcast, I suddenly remembered that I might have been all wrong and was perhaps playing the fool unwittingly; and I began gently to withdraw myself from his arms—but he eagerly snatched me closer.

'No—no—Jane: you must not go. No—I have touched you, heard you, felt the comfort of your presence—the sweetness of your consolation: I cannot give up these joys. I have little left in myself—I must have you. The world may laugh—may call me absurd, selfish—but it does not signify. My very soul demands you: it will be satisfied: or it will take deadly vengeance on its frame.'

'Well, sir, I will stay with you: I have said so.'

'Yes—but you understand one thing by staying with me; and I understand another. You, perhaps, could make up your mind to be about my hand and chair—to wait on me as a kind little nurse (for you have an affectionate heart and a generous spirit, which prompt you to make sacrifices for those you pity), and that ought to suffice for me no doubt. I suppose I should now entertain none but fatherly feelings for you: do you think so? Come—tell me.'

'I will think what you like, sir: I am content to be only your nurse, if you think it better.'

'But you cannot always be my nurse, Janet: you are young—you must marry one day.'

'I don't care about being married.'

'You should care, Janet: if I were what I once was, I would try to make you care—but—a sightless block!'

He relapsed again into gloom. I, on the contrary, became more cheerful, and took fresh courage: these last words gave me an insight as to where the difficulty lay; and as it was no difficulty with me, I felt quite relieved from my previous embarrassment. I resumed a livelier vein of conversation.

'It is time some one undertook to rehumanise you,' said I, parting his thick and long uncut locks; 'for I see you are being metamorphosed into a lion, or something of that sort. You have "a faux air" of Nebuchadnezzar in the fields about you, that is certain: your hair reminds me of eagles' feathers; whether your nails are grown like birds' claws or not, I have not yet noticed.'²

'On this arm I have neither hand nor nails,' he said, drawing the multilated limb from his breast, and showing it to me. 'It is a mere stump—a ghastly sight! Don't you think so, Jane?'

'It is a pity to see it; and a pity to see your eyes—and the scar of fire on your forehead: and the worst of it is, one is in danger of loving you too well for all this; and making too much of you.'

2. A "faux air" is a semblance, but like Nebuchadnezzar, whose understanding returned and who praised and honored God, Rochester is clearly chastened and cleansed by his ordeal (Daniel 4.32-37).

'I thought you would be revolted, Jane, when you saw my arm and cicatrised visage.'

'Did you? Don't tell me so—lest I should say something disparaging to your judgment. Now, let me leave you an instant, to make a better fire, and have the hearth swept up. Can you tell when there is a good fire?'

'Yes, with the right eye I see a glow—a ruddy haze.'

'And you see the candles?'

'Very dimly—each is a luminous cloud.'

'Can you see me?'

'No, my fairy: but I am only too thankful to hear and feel you.'

'When do you take supper?'

'I never take supper.'

'But you shall have some to-night. I am hungry: so are you, I daresay, only you forget.'

Summoning Mary, I soon had the room in more cheerful order: I prepared him, likewise, a comfortable repast. My spirits were excited, and with pleasure and ease I talked to him during supper, and for a long time after. There was no harassing restraint, no repressing of glee and vivacity with him; for with him I was at perfect ease, because I knew I suited him: all I said or did seemed either to console or revive him. Delightful consciousness! It brought to life and light my whole nature: in his presence I thoroughly lived; and he lived in mine. Blind as he was, smiles played over his face, joy dawned on his forehead; his lineaments softened and warmed.

After supper he began to ask me many questions, of where I had been, what I had been doing, how I had found him out; but I gave him only very partial replies: it was too late to enter into particulars that night. Besides, I wished to touch no deep-thrilling chord—to open no fresh well of emotion in his heart: my sole present aim was to cheer him. Cheered, as I have said, he was: and yet but by fits. If a moment's silence broke the conversation, he would turn restless, touch me, then say, 'Jane.'

'You are altogether a human being, Jane? You are certain of that?'

'I conscientiously believe so, Mr. Rochester.'

'Yet how, on this dark and doleful evening, could you so suddenly rise on my lone hearth? I stretched my hand to take a glass of water from a hireling, and it was given me by you: I asked a question, expecting John's wife to answer me, and your voice spoke at my ear.'

'Because I had come in, in Mary's stead, with the tray.'

'And there is enchantment in the very hour I am now spending with you. Who can tell what a dark, dreary, hopeless life I have dragged on for months past? Doing nothing, expecting nothing; merging night in day; feeling but the sensation of cold when I let the fire go out, of hunger when I forgot to eat: and then a ceaseless sorrow, and, at

times, a very delirium of desire to behold my Jane again. Yes: for her restoration I longed, far more than for that of my lost sight. How can it be that Jane is with me, and says she loves me? Will she not depart as suddenly as she came? To-morrow, I fear, I shall find her no more.'

A common-place, practical reply, out of the train of his own disturbed ideas, was, I was sure, the best and most reassuring for him in this frame of mind. I passed my finger over his eyebrows, and remarked that they were scorched, and that I would apply something which should make them grow as broad and black as ever.

'Where is the use of doing me good in any way, beneficent spirit, when, at some fatal moment, you will again desert me—passing like a shadow, whither and how to me unknown; and for me remaining afterwards undiscoverable?'

'Have you a pocket comb about you, sir?'

'What for, Jane?'

'Just to comb out this shaggy black mane. I find you rather alarming when I examine you close at hand: you talk of my being a fairy; but I am sure you are more like a brownie.'

'Am I hideous, Jane?'

'Very, sir: you always were, you know.'

'Humph! The wickedness has not been taken out of you, wherever you have sojourned.'

'Yet I have been with good people; far better than you: a hundred times better people; possessed of ideas and views you never entertained in your life: quite more refined and exalted.'

'Who the deuce have you been with?'

'If you twist in that way you will make me pull the hair out of your head; and then I think you will cease to entertain doubts of my substantiality.'

'Who have you been with, Jane?'

'You shall not get it out of me to-night, sir; you must wait till to-morrow; to leave my tale half told will, you know, be a sort of security that I shall appear at your breakfast table to finish it. By-the-bye, I must mind not to rise on your hearth with only a glass of water, then: I must bring an egg at the least, to say nothing of fried ham.'

'You mocking changeling—fairy-born and human-bred! You make me feel as I have not felt these twelve months. If Saul could have had you for his David, the evil spirit would have been exorcised without the aid of the harp.'³

'There, sir, you are redd up and made decent. Now I'll leave you: I have been travelling these last three days, and I believe I am tired. Good-night.'

'Just one word, Jane: were there only ladies in the house where you have been?'

I laughed and made my escape, still laughing as I ran upstairs. 'A good idea!' I thought, with glee. 'I see I have the means of fretting him out of his melancholy for some time to come.'

Very early the next morning I heard him up and astir, wandering from one room to another. As soon as Mary came down I heard the question: 'Is Miss Eyre here?' Then: 'Which room did you put her into? Was it dry? Is she up? Go and ask if she wants anything; and when she will come down.'

I came down as soon as I thought there was a prospect of breakfast. Entering the room very softly, I had a view of him before he discovered my presence. It was mournful indeed to witness the subjugation of that vigorous spirit to a corporeal infirmity. He sat in his chair,—still, but not at rest: expectant evidently; the lines of now habitual sadness marking his strong features. His countenance reminded one of a lamp quenched, waiting to be relit—and alas! it was not himself that could now kindle the lustre of animated expression: he was dependent on another for that office! I had meant to be gay and careless, but the powerlessness of the strong man touched my heart to the quick: still I accosted him with what vivacity I could: 'It is a bright, sunny morning, sir,' I said. 'The rain is over and gone, and there is a tender shining after it: you shall have a walk soon.'

I had wakened the glow: his features beamed.

'Oh, you are indeed there, my sky-lark! Come to me. You are not gone: not vanished? I heard one of your kind an hour ago, singing high over the wood: but its song had no music for me, any more than the rising sun had rays. All the melody on earth is concentrated in my Jane's tongue to my ear (I am glad it is not naturally a silent one): all the sunshine I can feel is in her presence.'

The water stood in my eyes to hear this avowal of his dependence: just as if a royal eagle, chained to a perch, should be forced to entreat a sparrow to become its purveyor. But I would not be lachrymose: I dashed off the salt drops, and busied myself with preparing breakfast.

Most of the morning was spent in the open air. I led him out of the wet and wild wood into some cheerful fields: I described to him how brilliantly green they were; how the flowers and hedges looked refreshed; how sparkingly blue was the sky. I sought a seat for him in a hidden and lovely spot: a dry stump of a tree: nor did I refuse to let him, when seated, place me on his knee: why should I, when both he and I were happier near than apart? Pilot lay beside us: all was quiet. He broke out suddenly while clasping me in his arms: 'Cruel, cruel deserter! Oh, Jane, what did I feel when I discovered you had fled from Thornfield, and when I could nowhere find you; and, after examining your apartment, ascertained that you had taken no money, nor any-

thing which could serve as an equivalent! A pearl necklace I had given you lay untouched in its little casket; your trunks were left corded and locked as they had been prepared for the bridal tour. What could my darling do, I asked, left destitute and penniless? And what did she do? Let me hear now.'

Thus urged, I began the narrative of my experience for the last year. I softened considerably what related to the three days of wandering and starvation, because to have told him all would have been to inflict unnecessary pain: the little I did say lacerated his faithful heart deeper than I wished.

I should not have left him thus, he said, without any means of making my way: I should have told him my intention. I should have confided in him: he would never have forced me to be his mistress. Violent as he had seemed in his despair, he, in truth, loved me far too well and too tenderly to constitute himself my tyrant: he would have given me half his fortune, without demanding so much as a kiss in return, rather than I should have flung myself friendless on the wide world. I had endured, he was certain, more than I had confessed to him.

'Well, whatever my sufferings had been, they were very short,' I answered: and then I proceeded to tell him how I had been received at Moor House; how I had obtained the office of schoolmistress, &c. The accession of fortune, the discovery of my relations, followed in due order. Of course St. John Rivers' name came in frequently in the progress of my tale. When I had done, that name was immediately taken up.

'This St. John, then, is your cousin?'

'Yes.'

'You have spoken of him often: do you like him?'

'He was a very good man, sir; I could not help liking him.'

'A good man? Does that mean a respectable, well-conducted man of fifty? Or what does it mean?'

'St. John was only twenty-nine, sir.'

"*Jeune encore*,"⁴ as the French say. Is he a person of low stature, phlegmatic, and plain? A person whose goodness consists rather in his guiltlessness of vice than in his prowess in virtue?

'He is untiringly active. Great and exalted deeds are what he lives to perform.'

'But his brain? That is probably rather soft? He means well: but you shrug your shoulders to hear him talk?'

'He talks little, sir: what he does say is ever to the point. His brain is first-rate, I should think not impressible, but vigorous.'

'Is he an able man, then?'

'Truly able.'

4. Still young.

'A thoroughly educated man?'

'St. John is an accomplished and profound scholar.'

'His manners, I think, you said are not to your taste?—priggish and parsonic?'

'I never mentioned his manners; but, unless I had a very bad taste, they must suit it; they are polished, calm, and gentlemanlike.'

'His appearance,—I forget what description you gave of his appearance;—a sort of raw curate, half-strangled with his white neckcloth, and stilted up on his thick-soled high-lows,⁵ eh?'

'St. John dresses well. He is a handsome man: tall, fair, with blue eyes and a Grecian profile.'

(*Aside.*) 'Damn him!'—(*To me.*) 'Did you like him, Jane?'

'Yes, Mr. Rochester, I liked him: but you asked me that before.'

I perceived, of course, the drift of my interlocutor. Jealousy had got hold of him: she stung him; but the sting was salutary: it gave him respite from the gnawing fang of melancholy. I would not, therefore, immediately charm the snake.

'Perhaps you would rather not sit any longer on my knee, Miss Eyre?' was the next somewhat unexpected observation.

'Why not, Mr. Rochester?'

'The picture you have just drawn is suggestive of a rather too overwhelming contrast. Your words have delineated very prettily a graceful Apollo: he is present to your imagination,—tall, fair, blue-eyed, and with a Grecian profile. Your eyes dwell on a Vulcan,—a real blacksmith, brown, broad-shouldered; and blind and lame into the bargain.'

'I never thought of it before; but you certainly are rather like Vulcan, sir.'

'Well,—you can leave me, ma'am: but before you go' (and he retained me by a firmer grasp than ever), 'you will be pleased just to answer me a question or two.' He paused.

'What questions, Mr. Rochester?'

Then followed this cross-examination.

'St. John made you schoolmistress of Morton before he knew you were his cousin?'

'Yes.'

'You would often see him? He would visit the school sometimes?'

'Daily.'

'He would approve of your plans, Jane? I know they would be clever, for you are a talented creature.'

'He approved of them—yes.'

'He would discover many things in you he could not have expected to find? Some of your accomplishments are not ordinary.'

'I don't know about that.'

5. High-fastening shoes.

'You had a little cottage near the school, you say: did he ever come there to see you?'

'Now and then.'

'Of an evening?'

'Once or twice.'

A pause.

'How long did you reside with him and his sisters after the cousinship was discovered?'

'Five months.'

'Did Rivers spend much time with the ladies of his family?'

'Yes; the back parlour was both his study and ours: he sat near the window, and we by the table.'

'Did he study much?'

'A good deal.'

'What?'

'Hindostanee.'

'And what did you do meantime?'

'I learnt German, at first.'

'Did he teach you?'

'He did not understand German.'

'Did he teach you nothing?'

'A little Hindostanee.'

'Rivers taught you Hindostanee?'

'Yes, sir.'

'And his sisters also?'

'No.'

'Only you?'

'Only me.'

'Did you ask to learn?'

'No.'

'He wished to teach you?'

'Yes.'

A second pause.

'Why did he wish it? Of what use could Hindostanee be to you?'

'He intended me to go with him to India.'

'Ah! here I reach the root of the matter. He wanted you to marry him?'

'He asked me to marry him.'

'That is a fiction—an impudent invention to vex me.'

'I beg your pardon, it is the literal truth: he asked me more than once, and was as stiff about urging his point as ever you could be.'

'Miss Eyre, I repeat, you can leave me. How often am I to say the same thing? Why do you remain pertinaciously perched on my knee, when I have given you notice to quit?'

'Because I am comfortable there.'

'No, Jane, you are not comfortable there, because your heart is not with me: it is with this cousin—this St. John. Oh, till this moment I thought my little Jane was all mine! I had a belief she loved me even when she left me: that was an atom of sweet in much bitter. Long as we have been parted, hot tears as I have wept over our separation, I never thought that while I was mourning her she was loving another! But it is useless grieving. Jane, leave me: go and marry Rivers.'

'Shake me off, then, sir—push me away, for I'll not leave you of my own accord.'

'Jane, I ever like your tone of voice: it still renews hope, it sounds so truthful. When I hear it, it carries me back a year. I forget that you have formed a new tie. But I am not a fool—go—'

'Where must I go, sir?'

'Your own way—with the husband you have chosen.'

'Who is that?'

'You know—this St. John Rivers.'

'He is not my husband, nor ever will be. He does not love me: I do not love him. He loves (as he *can* love, and that is not as you love) a beautiful young lady called Rosamond. He wanted to marry me only because he thought I should make a suitable missionary's wife, which she would not have done. He is good and great, but severe; and, for me, cold as an iceberg. He is not like you, sir: I am not happy at his side, nor near him, nor with him. He has no indulgence for me—no fondness. He sees nothing attractive in me; not even youth—only a few useful mental points.—Then I must leave you, sir, to go to him?'

I shuddered involuntarily, and clung instinctively closer to my blind but beloved master. He smiled.

'What, Jane! Is this true? Is such really the state of matters between you and Rivers?'

'Absolutely, sir. Oh, you need not be jealous! I wanted to tease you a little to make you less sad: I thought anger would be better than grief. But if you wish me to love you, could you but see how much I *do* love you, you would be proud and content. All my heart is yours, sir: it belongs to you; and with you it would remain were fate to exile the rest of me from your presence for ever.'

Again, as he kissed me, painful thoughts darkened his aspect.

'My seared vision! my crippled strength!' he murmured regretfully.

I caressed, in order to soothe him. I knew of what he was thinking, and wanted to speak for him; but dared not. As he turned aside his face a minute, I saw a tear slide from under the sealed eyelid, and trickle down the manly cheek. My heart swelled.

'I am no better than the old lightning-struck chestnut-tree in Thornfield orchard,' he remarked ere long. 'And what right would that ruin have to bid a budding woodbine cover its decay with freshness?'

'You are no ruin, sir—no lightning-struck tree: you are green and

vigorous. Plants will grow about your roots, whether you ask them or not, because they take delight in your bountiful shadow; and as they grow they will lean towards you, and wind round you, because your strength offers them so safe a prop.'

Again he smiled: I gave him comfort.

'You speak of friends, Jane?' he asked.

'Yes: of friends,' I answered rather hesitatingly: for I knew I meant more than friends, but could not tell what other word to employ. He helped me.

'Ah! Jane. But I want a wife.'

'Do you, sir?'

'Yes: is it news to you?'

'Of course: you said nothing about it before.'

'Is it unwelcome news?'

'That depends on circumstances, sir—on your choice.'

'Which you shall make for me, Jane. I will abide by your decision.'

'Choose then, sir—*her who loves you best*.'

'I will at least choose—*her I love best*. Jane, will you marry me?'

'Yes, sir.'

'A poor blind man, whom you will have to lead about by the hand?'

'Yes, sir.'

'A crippled man, twenty years older than you, whom you will have to wait on?'

'Yes, sir.'

'Truly, Jane?'

'Most truly, sir.'

'Oh! my darling! God bless you and reward you!'

'Mr. Rochester, if ever I did a good deed in my life—if ever I thought a good thought—if ever I prayed a sincere and blameless prayer—if ever I wished a righteous wish,—I am rewarded now. To be your wife is, for me, to be as happy as I can be on earth.'

'Because you delight in sacrifice.'

'Sacrifice! What do I sacrifice? Famine for food, expectation for content. To be privileged to put my arms round what I value—to press my lips to what I love—to repose on what I trust: is that to make a sacrifice? If so, then certainly I delight in sacrifice.'

'And to bear with my infirmities, Jane: to overlook my deficiencies.'

'Which are none, sir, to me. I love you better now, when I can really be useful to you, than I did in your state of proud independence, when you disdained every part but that of the giver and protector.'

'Hitherto I have hated to be helped—to be led: henceforth, I feel, I shall hate it no more. I did not like to put my hand into a hireling's, but it is pleasant to feel it circled by Jane's little fingers. I preferred utter loneliness to the constant attendance of servants; but Jane's soft ministry will be a perpetual joy. Jane suits me: do I suit her?'

'To the finest fibre of my nature, sir.'

'The case being so, we have nothing in the world to wait for: we must be married instantly.'

He looked and spoke with eagerness: his old impetuosity was rising.

'We must become one flesh without any delay, Jane: there is but the license to get—then we marry.'

'Mr. Rochester, I have just discovered the sun is far declined from its meridian, and Pilot is actually gone home to his dinner. Let me look at your watch.'

'Fasten it into your girdle, Janet, and keep it hence-forward: I have no use for it.'

'It is nearly four o'clock in the afternoon, sir. Don't you feel hungry?'

'The third day from this must be our wedding-day, Jane. Never mind fine clothes and jewels now: all that is not worth a fillip.'

'The sun has dried up all the rain-drops, sir. The breeze is still: it is quite hot.'

'Do you know, Jane, I have your little pearl necklace at this moment fastened round my bronze scrag under my cravat? I have worn it since the day I lost my only treasure: as a memento of her.'

'We will go home through the wood: that will be the shadiest way.'

He pursued his own thoughts without heeding me.

'Jane! you think me, I daresay, an irreligious dog: but my heart swells with gratitude to the beneficent God of this earth just now. He sees not as man sees, but far clearer: judges not as man judges, but far more wisely. I did wrong: I would have sullied my innocent flower—breathed guilt on its purity: the Omnipotent snatched it from me. I, in my stiff-necked rebellion, almost cursed the dispensation: instead of bending to the decree, I defied it. Divine justice pursued its course; disasters came thick on me: I was forced to pass through the valley of the shadow of death. *His* chastisements are mighty; and one smote me which has humbled me for ever. You know I was proud of my strength; but what is it now, when I must give it over to foreign guidance, as a child does its weakness? Of late, Jane—only—only of late—I began to see and acknowledge the hand of God in my doom. I began to experience remorse, repentance; the wish for reconciliation to my Maker. I began sometimes to pray: very brief prayers they were, but very sincere.'

'Some days since: nay, I can number them—four; it was last Monday night, a singular mood came over me: one in which grief replaced frenzy—sorrow, sullenness. I had long had the impression that since I could nowhere find you, you must be dead. Late that night—perhaps it might be between eleven and twelve o'clock—ere I retired to my dreary rest, I supplicated God that, if it seemed good to Him, I might soon be taken from this life, and admitted to that world to come, where there was still hope of rejoining Jane.'

'I was in my own room, and sitting by the window, which was open:

it soothed me to feel the balmy night-air: though I could see no stars and only by a vague, luminous haze, knew the presence of a moon. I longed for thee, Janet! Oh, I longed for thee both with soul and flesh! I asked of God, at once in anguish and humility, if I had not been long enough desolate, afflicted, tormented; and might not soon taste bliss and peace once more. That I merited all I endured I acknowledged—that I could scarcely endure more I pleaded; and the Alpha and Omega of my heart's wishes broke involuntarily from my lips in the words—“Jane! Jane! Jane!”

‘Did you speak these words aloud?’

‘I did, Jane. If any listener had heard me, he would have thought me mad: I pronounced them with such frantic energy.’

‘And it was last Monday night: somewhere near midnight?’

‘Yes; but the time is of no consequence: what followed is the strange point. You will think me superstitious,—some superstition I have in my blood, and always had: nevertheless, this is true—true at least it is that I heard what I now relate.

‘As I exclaimed “Jane! Jane! Jane!” a voice—I cannot tell whence the voice came, but I know whose voice it was—replied, “I am coming: wait for me;” and a moment after went whispering on the wind the words—“Where are you?”

‘I’ll tell you, if I can, the idea, the picture these words opened to my mind: yet it is difficult to express what I want to express. Ferndean is buried, as you see, in a heavy wood, where sound falls dull, and dies unreverberating. “Where are you?” seemed spoken amongst mountains; for I heard a hill-sent echo repeat the words. Cooler and fresher at the moment the gale seemed to visit my brow: I could have deemed that in some wild, lone scene, I and Jane were meeting. In spirit, I believe, we must have met. You no doubt were, at that hour, in unconscious sleep, Jane: perhaps your soul wandered from its cell to comfort mine; for those were your accents—as certain as I live—they were yours!’

Reader, it was on Monday night—near midnight—that I too had received the mysterious summons: those were the very words by which I replied to it. I listened to Mr. Rochester’s narrative; but made no disclosure in return. The coincidence struck me as too awful and inexplicable to be communicated or discussed. If I told anything, my tale would be such as must necessarily make a profound impression on the mind of my hearer: and that mind, yet from its sufferings too prone to gloom, needed not the deeper shade of the supernatural. I kept these things, then, and pondered them in my heart.⁶

‘You cannot now wonder,’ continued my master, ‘that when you rose upon me so unexpectedly last night I had difficulty in believing you

6. After receiving the shepherds seeking Christ after his birth, Mary kept and pondered in her heart what they had told her of the angels’ portents of this event (Luke 2.8–19).

any other than a mere voice and vision: something that would melt to silence and annihilation, as the midnight whisper and mountain echo had melted before. Now, I thank God! I know it to be otherwise. Yes, I thank God!

He put me off his knee, rose, and reverently lifting his hat from his brow, and bending his sightless eyes to the earth, he stood in mute devotion. Only the last words of the worship were audible.

'I thank my Maker that in the midst of judgment He has remembered mercy. I humbly entreat my Redeemer to give me strength to lead henceforth a purer life than I have done hitherto!'

Then he stretched his hand out to be led. I took that dear hand, held it a moment to my lips, then let it pass round my shoulder: being so much lower of stature than he, I served both for his prop and guide. We entered the wood, and wended homeward.

Chapter XXXVIII

CONCLUSION

Reader, I married him. A quiet wedding we had: he and I, the parson and clerk, were alone present. When we got back from church, I went into the kitchen of the manor-house, where Mary was cooking the dinner, and John cleaning the knives, and I said: 'Mary, I have been married to Mr. Rochester this morning.' The housekeeper and her husband were both of that decent phlegmatic order of people to whom one may at any time safely communicate a remarkable piece of news without incurring the danger of having one's ears pierced by some shrill ejaculation, and subsequently stunned by a torrent of wordy wonderment. Mary did look up, and she did stare at me: the ladle with which she was basting a pair of chickens roasting at the fire did for some three minutes hang suspended in air; and for the same space of time John's knives also had rest from the polishing process: but Mary, bending again over the roast, said only: 'Have you, Miss? Well, for sure!'

A short time after she pursued: 'I seed you go out with the master, but I didn't know you were gone to church to be wed;' and she basted away. John, when I turned to him, was grinning from ear to ear.

'I telled Mary how it would be,' he said: 'I knew what Mr. Edward' (John was an old servant, and had known his master when he was the cadet of the house, therefore he often gave him his Christian name)—'I knew what Mr. Edward would do; and I was certain he would not wait long neither: and he's done right, for aught I know. I wish you joy, Miss!' and he politely pulled his forelock.

'Thank you, John. Mr. Rochester told me to give you and Mary this.' I put into his hand a five-pound note. Without waiting to hear more, I left the kitchen. In passing the door of that sanctum some time after

I caught the words: 'She'll happen do better for him nor ony o' t' grand ladies.' And again, 'If she ben't one o' th' handsomest, she's noan faâl and varry good-natured; and i' his een' she's fair beautiful, onybody may see that.'

I wrote to Moor House and to Cambridge immediately to say what I had done: fully explaining also why I had thus acted. Diana and Mary approved the step unreservedly. Diana announced that she would just give me time to get over the honeymoon, and then she would come and see me.

'She had better not wait till then, Jane,' said Mr. Rochester, when I read her letter to him; 'if she does, she will be too late, for our honeymoon will shine our life-long: its beams will only fade over your grave or mine.'

How St. John received the news I don't know; he never answered the letter in which I communicated it: yet six months after he wrote to me; without, however, mentioning Mr. Rochester's name, or alluding to my marriage. His letter was then calm: and though very serious, kind. He has maintained a regular, though not frequent correspondence ever since: he hopes I am happy, and trusts I am not of those who live without God in the world, and only mind earthly things.

You have not quite forgotten little Adèle, have you, reader? I had not; I soon asked and obtained leave of Mr. Rochester to go and see her at the school where he had placed her. Her frantic joy at beholding me again moved me much. She looked pale and thin: she said she was not happy. I found the rules of the establishment were too strict, its course of study too severe, for a child of her age: I took her home with me. I meant to become her governess once more; but I soon found this impracticable; my time and cares were now required by another—my husband needed them all. So I sought out a school conducted on a more indulgent system; and near enough to permit of my visiting her often, and bringing her home sometimes. I took care she should never want for anything that could contribute to her comfort: she soon settled in her new abode, became very happy there, and made fair progress in her studies. As she grew up, a sound English education corrected in a great measure her French defects; and when she left school, I found in her a pleasing and obliging companion: docile, good-tempered, and well-principled. By her grateful attention to me and mine, she has long since well repaid any little kindness I ever had in my power to offer her.

My tale draws to its close: one word respecting my experience of married life, and one brief glance at the fortunes of those whose names have most frequently recurred in this narrative, and I have done.

I have now been married ten years. I know what it is to live entirely

1. She's no fool . . . and in his eyes.

for and with what I love best on earth. I hold myself supremely blest—blest beyond what language can express; because I am my husband's life as fully as he is mine. No woman was ever nearer to her mate than I am; ever more absolutely bone of his bone and flesh of his flesh.²

I know no weariness of my Edward's society: he knows none of mine, any more than we each do of the pulsation of the heart that beats in our separate bosoms; consequently, we are ever together. To be together is for us to be at once as free as in solitude, as gay as in company. We talk, I believe, all day long: to talk to each other is but a more animated and an audible thinking. All my confidence is bestowed on him; all his confidence is devoted to me; we are precisely suited in character—perfect concord is the result.

Mr. Rochester continued blind the first two years of our union: perhaps it was that circumstance that drew us so very near—that knit us so very close! for I was then his vision, as I am still his right hand. Literally, I was (what he often called me) the apple of his eye. He saw nature—he saw books through me; and never did I weary of gazing for his behalf, and of putting into words the effect of field, tree, town, river, cloud, sunbeam—of the landscape before us; of the weather round us—and impressing by sound on his ear what light could no longer stamp on his eye. Never did I weary of reading to him: never did I weary of conducting him where he wished to go: of doing for him what he wished to be done. And there was a pleasure in my services, most full, most exquisite, even though sad—because he claimed these services without painful shame or damping humiliation. He loved me so truly that he knew no reluctance in profiting by my attendance: he felt I loved him so fondly that to yield that attendance was to indulge my sweetest wishes.

One morning at the end of the two years, as I was writing a letter to his dictation, he came and bent over me, and said—'Jane, have you a glittering ornament round your neck?'

I had a gold watch-chain: I answered, 'Yes.'

'And have you a pale blue dress on?'

I had. He informed me then that for some time he had fancied the obscurity clouding one eye was becoming less dense; and that now he was sure of it.

He and I went up to London. He had the advice of an eminent oculist; and he eventually recovered the sight of that one eye. He cannot now see very distinctly: he cannot read or write much; but he can find his way without being led by the hand: the sky is no longer a blank to him—the earth no longer a void. When his firstborn was put into his arms, he could see that the boy had inherited his own eyes, as they

2. Awakening from sleep and finding Eve, Adam so addressed her (*Genesis 2.23*). Jane's appropriation of these words completes the cycle that began with her realization at the end of chapter 24 that she had made an idol of Rochester.

once were—large, brilliant, and black. On that occasion he again, with a full heart, acknowledged that God had tempered judgment with mercy.

My Edward and I, then, are happy: and the more so because those we most love are happy likewise. Diana and Mary Rivers are both married: alternately, once every year, they come to see us, and we go to see them. Diana's husband is a captain in the navy; a gallant officer and a good man. Mary's is a clergyman: a college friend of her brother's; and, from his attainments and principles, worthy of the connection. Both Captain Fitzjames and Mr. Wharton love their wives, and are loved by them.

As to St. John Rivers, he left England: he went to India. He entered on the path he had marked for himself; he pursues it still. A more resolute, indefatigable pioneer never wrought amidst rocks and dangers. Firm, faithful, and devoted; full of energy, and zeal, and truth, he labours for his race: he clears their painful way to improvement: he hews down like a giant the prejudices of creed and caste that encumber it. He may be stern; he may be exacting: he may be ambitious yet; but his is the sternness of the warrior Greatheart, who guards his pilgrim convoy from the onslaught of Apollyon.³ His is the exaction of the apostle, who speaks but for Christ when he says—‘Whosoever will come after Me, let him deny himself, and take up his cross and follow Me.’⁴ His is the ambition of the high master-spirit, which aims to fill a place in the first rank of those who are redeemed from the earth—who stand without fault before the throne of God; who share the last mighty victories of the Lamb; who are called, and chosen, and faithful.

St. John is unmarried: he never will marry now. Himself has hitherto sufficed to the toil; and the toil draws near its close: his glorious sun hastens to its setting. The last letter I received from him drew from my eyes human tears, and yet filled my heart with Divine joy: he anticipated his sure reward, his incorruptible crown. I know that a stranger's hand will write to me next, to say that the good and faithful servant has been called at length into the joy of his Lord. And why weep for this? No fear of death will darken St. John's last hour: his mind will be unclouded; his heart will be undaunted; his hope will be sure; his faith steadfast. His own words are a pledge of this:—‘My Master,’ he says, ‘has forewarned me. Daily he announces more distinctly,—“Surely I come quickly!”’⁵ and hourly I more eagerly respond,—“Amen; even so come, Lord Jesus!”’

3. Characters in John Bunyan's *Pilgrim's Progress*.

4. Mark 8.34.

5. In keeping with her earlier assurance that St. John belongs in the Lamb's book of life, here she gives him the penultimate verse of the Bible, Revelation 22.20.

CONTEXTS



Charlotte Brontë as Student, Governess, and Teacher

Jane Eyre, both as a first-person account of the heroine's life and in its attention to Lowood school and to the situation of governesses, is a novel of education. As Charles Dickens did a few years later in *David Copperfield*, Charlotte Brontë incorporated many of her own school experiences into the fictional autobiography; and, also like Dickens, she was severely critical of schooling that stifled the imagination and abused the child. In 1824, eight-year-old Charlotte and three of her sisters attended Cowan Bridge School, a charitable institution for the daughters of clergymen that had been founded shortly before by the Reverend William Carus Wilson, the prototype for the novel's Mr. Brocklehurst. The brief school record notes the death in 1825 of Charlotte's two older sisters, Maria (whom she remembered in the portrayal of Helen Burns) and Elizabeth, and it also records the departure of Charlotte and Emily in the same year. A school report for 1830 and an excerpt from Wilson's magazine, *The Children's Friend*, suggest that the severity of Cowan Bridge continued well after the Brontës' experiences there.

School Register: Clergy Daughters' School

Charlotte Brontë. Entered August 10, 1824. Writes indifferently. Ciphers a little, and works neatly. Knows nothing of grammar, geography, history, or accomplishments. Altogether clever of her age, but knows nothing systematically. Left school June 1st 1825.—Governess

Marie [sic] Brontë, aged 10 (daughter of Patrick Brontë, Haworth, near Keighley, Yorks). July 1, 1824. Reads tolerably. Writes pretty well. Ciphers a little. Works badly. Very little of geography or history. Has made some progress in reading French, but knows nothing of the language grammatically. Left February 14, 1825, in ill health, and died May 16, 1825.

Elizabeth Brontë, age 9 (Vaccinated Scarlet fever, whooping-cough) Reads little; writes pretty well; Ciphers none. Works very badly. Knows nothing of grammar, geography, history, or accomplishments. Left in ill-health, May 31, 1825. Died June 13, 1825, in decline.

Emily Brontë. Entered November 25, 1824, age 5 $\frac{3}{4}$. Reads very

prettily, and works a little. Left June 1, 1825. Subsequent career—Governess.

Report of the Cowan Bridge School for Clergymen's Daughters

It was in the year 1823, that the School for Clergymen's Daughters was first projected. The plan was only then contemplated as desirable in itself, and as a plan which might probably be feasible at some distant day. The mention of it, however, to only two friends in the south having met with their warm approbation and a remittance of £70, an opening seemed to be made for the commencement of the work.

With this sum in hand, in a reliance upon Him, who has all hearts at his disposal, and to whom belong the silver and the gold, the premises at Cowan Bridge were purchased, the necessary repairs and additions proceeded with, and the School was furnished and opened in the spring of 1824. The whole expense of the purchase and outfit amounted to £2333 17s. 9d.

The scanty provision of a large portion of the Clergy of the Established Church has long been a source of regret; and very efficient means have been adopted in various ways to remedy it. The sole object of the Clergy Daughters' School is to add, in its measure, to these means, by placing a good female education within the reach of the poorest Clergy. And by them, the seasonable aid thus afforded has been duly appreciated. The anxiety and toil which necessarily attend the management of such an institution, have been abundantly repaid, by the gratitude which has been manifested amongst the parents of the pupils.

It has been a very gratifying circumstance, that the Clergy Daughters' School has been enabled to follow up the design of somewhat kindred institutions in London. Pupils have come to it as apprentices from the Corporation of the Sons of the Clergy; and likewise from the Clergy Orphan School, in which the education is of a limited nature, and the pupils are not allowed to remain after the age of sixteen.

The School is situated in the parish of Tunstall, on the turnpike road from Leeds to Kendal, between which towns a coach runs daily; and about two miles from the town of Kirkby Lonsdale.

Each pupil pays £14 a year (half in advance) for clothing, lodging, boarding, and educating; £1 entrance towards the expense of books; and £3 entrance for pelisses, frocks, bonnets, etc. which they wear all alike. So that the first payment which a pupil is required to bring with her is £11: and the subsequent half yearly payment is £7. If French, Music, or Drawing is learnt, £3 a year additional is paid for each of these.

The education is directed according to the capacities of the pupils,

and the wishes of their friends. In all cases, the great object in view is their intellectual and religious improvement; and to give that plain and useful education, which may best fit them to return with respectability and advantage to their own homes; or to maintain themselves in the different stations of life to which Providence may call them. * * *

Entrance Rules

I. The Clergy Daughters' School at Cowan Bridge is capable of accommodating 90 pupils. It has been established as a means of assisting Clergymen with limited incomes, in the education of their children; and it is requested that applications for admission may be accompanied by a reference to, or certificate from two neighbouring Clergymen, as to the applicant's income.

II. The terms for clothing, lodging, boarding, and educating are £14 a year; half to be paid in advance when the pupils are sent; and also £1 entrance money for the use of books, etc. The system of education comprehends History, Geography, and Use of the Globes, Grammar, Writing and Arithmetic, all kinds of Needlework, and the nicer kinds of household-work, such as getting up fine linen, ironing, etc. If accomplishments are required, an additional charge of £3 a year is made, for French, Music or Drawing, each.

III. It is particularly requested that the wishes of the friends may be stated regarding the line of education for each pupil; as it will be desirable to give it that direction, which will best suit their future prospects, as well as their respective dispositions and abilities.

IV. Each girl must bring with her, a Bible and Prayer Book, a Workbag, with necessary Sewing Implements, etc. Combs, Brushes, Umbrella, Gloves. * * * The pupils all appear in the same dress. They wear plain straw cottage bonnets; in summer, white frocks on Sundays, and nankeen on other days. In winter, purple stuff frocks, and purple cloth pelisses. For the sake of uniformity, therefore, they must bring £3 in lieu of frocks, pelisses, bonnet, tippit, and frills.

V. There are six weeks holiday at Midsummer; but any of the pupils may remain at the School during the holidays, by paying £1.

VI. The parents are requested to state what diseases incidental to children each pupil has had.

VII. A quarter's notice is requested previous to the removal of a pupil.

VIII. All letters and parcels are inspected by the Superintendent.

IX. All letters sent to pupils or others in the School must be post paid.

X. No friends of the pupils can be received into the School, except for a short call.

*From The Children's Friend†**Address to the Reader*

It seems only right, that he who begins to make a book, should give his readers a reason for so doing. Now this little work, which will come out on the first day of every month, is on purpose for young people. And I will tell you, dear Readers, why I publish it. For the last five years, I have sent out a monthly penny tract, called "THE FRIENDLY VISITOR." It was meant for young readers, as well as old ones; and I know that it has found its way very much into Sunday-schools, and into young hands in other places. But in the space of twelve pages, I have not found it easy, always to give what would suit all ages. Hence many friends have wished me to double both the size and price of the Friendly Visitor. But I have thought it better to keep it as it is: and to publish a new work wholly for the young, which I call "The Children's Friend." And, dear Reader, your friend I trust, you will always find me. As such, my chief aim will be, to bring you to know and to love Jesus Christ who died for us. Hence I shall hope to tell you much about him. I shall tell you of what he did many hundred years ago in this our world. I shall tell you what he is now doing for his people in heaven. I shall tell you of his work of grace on earth: amongst the poor heathen in distant lands, as well as in our own happy country, England. And I shall love to set him before you as a pattern; and to remind you of his commands; that you may give the best proof of your loving this dear Saviour, by seeking to be like him, and to do as he bids you.

Thus, all that I write for you, will tend to shew you the grace and love of Jesus, the Son of God; and what you must do to serve him; and by so doing, I think that I shall best prove myself "The Children's Friend." For the only way for young or old to be happy, holy, and useful here, or blessed in the world to come, is rightly to know the true God, and Jesus Christ whom he has sent.

I hope to give you many pretty stories; but you must bear in mind, that they are meant to teach you to know and love the Lord, as well as to amuse you. And that even very little children may like this book, I shall make it as simple and as easy as I can; and I hope very few hard words will be found in it. I have now told you all I have to say upon this subject; and I have only to pray, that the blessing of God, "without whom nothing is strong, nothing holy," may always follow, both him who writes, and those who read.

† From *The Children's Friend* 1 (January 1824): 1–3, 234–37.

* * *

The Pious Little Sunday Scholar

The following short account of a little Sunday-school girl, was sent in a letter from a young lady, a teacher in the Sunday-school, to a friend and relative. I trust it may prove useful to the youthful reader of the Children's Friend.—It is as follows: "I was much pleased the other Sunday with a little girl about seven years old; who, though so young, seems to feel a love for her Saviour. In the middle of School, she burst into tears. On being asked many times, what she was crying for, she said, 'about Jesus Christ, because he died for me'—I asked her if she often thought of him? She replied 'yes:' and what she thought about him? She said, that 'he died upon the cross, to save us from going to hell.' I then said, 'what makes you think of him?' 'Because I love him,' was her reply. 'And what makes you you love him?' 'Because he is good.'—Shortly after, she said to one of the children, 'How I should like to hear Jesus Christ read!' We then spoke of heaven: that there we should see his face, and hear his voice. She turned to the same child again, and said, "How I could like to go to heaven!" who replied, "I could like to go to heaven too" "Well then," said our little girl, "we'll both go to heaven: shall we?"

The dear little girl said she could stay in the school till it was night: because she heard of Christ Jesus, and she wanted to be good. She says she is not happy, because the devil is trying to make her wicked.—We are also much pleased with an elder sister of hers, about nine years of age. Her mother says, she often begins to cry, and says, "I wonder whether I shall ever go to heaven." It is not the will of our heavenly Father, that one of these little ones should perish. I hope indeed they are among his lambs, whom he will gather with his arms, and carry in his bosom, and preserve unto his heavenly kingdom.

Now, my dear children, I must entreat you all to pray to be made like this good little girl. Pray that the Spirit of God would incline your hearts to love that dear Saviour, whom she loved; and who suffered so much pain, distress, ill-treatment, and at last the most dreadful of all deaths; in order that your precious souls might escape hell-fire. You will not find it an easy thing all at once to love, and serve, and fear God; for you know by nature we love the world and all its follies. Besides which, Satan will try with you, as he did with the little girl, to make you wicked; and to persuade you not to read your Bibles, and pray, and be God's children. But remember, he is the father of lies, and goeth about seeking whom he may devour, and ensnare into his place of torment: he hates nothing so much, as to see young persons on their knees, praying to God, and trying, by divine grace, to walk in the narrow road, which alone leads to heaven. "Resist the devil, and he will flee from you; draw nigh unto God, and he will draw nigh unto you." "When

the enemy cometh in like a flood, the Spirit of the Lord shall lift up a standard against him." These are precious texts to think of, and pray over, when Satan tempts us; and if we use this weapon, namely the word of God, we shall be made conquerors, through him who hath loved us.

I trust also that you will learn from this account of the little girl, to prize the great privileges so many of you enjoy, of religious instruction. This dear child, only seven years old, loved the school so much, as to wish she could stay 'till night. And observe what made her love it so; she says, "because she heard of Jesus Christ." Now ask yourselves, if you love Jesus, and to hear of him, better than play or any thing else. If you do not, I beg you not to sleep this night, without asking God to give you a heart to love him and his son Jesus.

The Lord will call you to account, my dear children, at the awful day of judgment, for all the good instruction and advice which your teachers and ministers give you. Every sermon you hear, every verse you read in your Bible—the all-seeing God knows and observes, and writes down in his reckoning book, whether you try by the help of the Holy Spirit, to apply to your heart, and turn to your soul's everlasting profit. If you are careless about your souls, and disregard the good instructions your receive, oh! I tremble to think, what an account you will have to render to the great Judge at the last day! What shame and confusion will seize upon you! You will in vain call upon the rocks and mountains to fall upon you, and hide you from the presence of God and the Lamb: and you will hear these words sounded in your ears, "Depart (oh! that word *depart*) ye cursed into everlasting fire, prepared for the devil and his angels."

But I trust and pray, that not one little boy or girl who may read this paper, may ever come to this dreadful end; but that they will seek with their whole hearts now, in the season of health and youth, to be the children of God by faith in Christ Jesus. * * *

CHARLOTTE BRONTË AT ROE HEAD†

Introduction to Brontë's Juvenilia

BY CHRISTINE ALEXANDER

Charlotte Brontë arrived at Roe Head on July 29, 1835, to begin her life as a teacher at Miss Wooler's school, where she had previously been a pupil. She was nineteen years old and this was her first job. It

† This introduction to Brontë's juvenilia is recast from Christine Alexander, *The Early Writings of Charlotte Brontë* (Oxford: Basil Blackwell, 1983), chapter 19. The following juvenile manuscripts are among those in *An Edition of the Early Writings of Charlotte Brontë*, ed. Alexander (Oxford: Basil Blackwell, for The Shakespeare Head Press, II [1991] and III [forthcoming]). Reprinted here by permission of Christine Alexander.

was a period of intense emotional and spiritual strain, for she had had to leave the freedom of home for a life of drudgery. As she confessed to her old schoolfriend Ellen Nussey:

My life since I saw you last has passed on as monotonously and unvaryingly as ever, nothing but teach, teach, teach, from morning till night. The greatest variety I ever have is afforded by a letter from you, or a call from the Taylors, or by meeting with a pleasant new book.¹

Worse still the enforced routine left her little time for her greatest pleasure—writing.

Since the age of thirteen, Charlotte Brontë (and her brother and sisters) had written stories and poems about an imaginary African kingdom, whose heroes and heroines the children themselves came to identify with. After 1831, this “Glass Town Saga” became the responsibility of Charlotte and her brother, Branwell, Emily and Anne preferring to concentrate on their own legend of Gondal. Charlotte and Branwell created a world of political and aristocratic intrigue centered on the ambivalent relationship between the Duke of Zamorna, King of Angria, and his rival, Alexander Percy, Earl of Northangerland. In the saga as it developed, Zamorna marries Percy’s daughter, Mary, and appoints Percy as his Prime Minister. But Percy raises rebellion at a time when Angria is at war with neighboring native tribes. Zamorna threatens vengeance on Percy and determines to strike at the only thing Percy really loves: his daughter, Mary Henrietta. But Mary is also Zamorna’s beloved wife, so by deserting her and punishing Percy, Zamorna is also punishing himself. And Mary is caught between the two men she loves.

The Angrian saga had reached this crisis when Brontë was forced to go to Roe Head, twenty miles away to the south-east of Haworth. She was desperate for news from home and, as we see in the following pages, she agonized over the fate of her heroine, Mary, left in the unreliable hands of Branwell, whose chief concern was military campaigns. In moments of quiet, while supervising her pupils’ preparation or while alone in the bedroom in the evening, Brontë’s thoughts would wander back to her home at Haworth and to her imaginary dreamworld. A gust of wind or the sound of distant church bells would be enough to initiate a vision of Angria. In such rare moments, she would jot down on scraps of paper her disconnected thoughts. Six of these fragmentary semi-autobiographical manuscripts survive, and they have become known as the “Roe Head Journal.”² Written in the years 1836 and

1. Margaret Smith, ed., *The Letters of Charlotte Brontë* (Oxford: Clarendon, 1995), 1:171.
2. Viz. “Well, here I am at Roe Head,” February 4, 1836; “Now as I have a little bit of time,” [February 5,] 1836; “All this day I have been in a dream,” August 11–October 14, 1836; “I’m just going to write because I cannot help it,” [c. October 1836]; “My compliments to the weather,” [c. March 1837]; and “About a week since I got a letter from Branwell,” [c. October 1837].

1837, they are the most important evidence we have of Brontë's efforts to cling to her Angrian dreamworld in the face of "this wretched bondage,"³ her life as a teacher.

When she had been a pupil at Roe Head, Brontë's dreamworld had provided solace and escape: now even more it took possession of her hungry imagination. She was being starved, mentally and emotionally, and her mind fed on itself. After her first five months of teaching, she began to realize the extent to which she was becoming obsessed with her imaginary world. She expressed this obsession during her first Christmas holidays, on December 19, 1835, in a long untitled poem, beginning "We wove a web in childhood" and printed in the following pages as "Retrospection." Here she traces a series of Angrian visions which she experienced during her first term as a teacher, and the prose conclusion vividly expresses the conflict in her situation for the next three years.

Eager to escape reality, Brontë becomes not only creator but also actor in her visions—sharing vicariously the life of her characters. Angrian music comes "thrillingly to [her] mind's—almost to [her] body's—ear," and she feels herself "breathing quick and short" as she watches the effect of this same music on the Duke of Zamorna, "exciting him and quickening his ever rapid pulse." Her heroes and heroines begin to vie with reality. They have a life of their own—more inspiring than the deadening routine of a teacher. In another long rambling poem, written on the day of her departure for her second term at Roe Head, Brontë acknowledged what Zamoma meant to her:

I owe him something; he has held
A lofty, burning lamp to me,
Whose rays surrounding darkness quelled
And showed me wonders, shadow free

And he has been a mental king
That ruled my thoughts right regally,
And he has given a [?steady] spring
To what I had of poetry . . .

He's not the temple but the god,
The idol in his marble shrine:
Our grand dream in his wide abode,
And there for me he dwells divine.⁴

Zamorna and his consort, Mary Henrietta, are not the random creations of a feverish mind: they are the principals in the "great pan-

3. "All this day I have been in a dream."

4. Untitled manuscript, beginning "Long since as I remember well," January 19, 1836; in the University Libraries, State University of New York at Buffalo.

theon" of childhood gods, whose dwellings were as substantial to Brontë as Haworth and the moors.

It is clear from the "Roe Head Journal" that during 1836 Charlotte Brontë's imaginary world became an obsession. At certain times she would be whirled away to a reality beyond that of her Roe Head situation, but when this Angrian vision was interrupted by some unsuspecting pupil, her reaction was one of physical violence: "I thought I should have vomited."⁵ As the year wore on Brontë became increasingly frightened of her "morbidly vivid realizations." A good example is provided by the "Roe Head Journal" fragment completed on October 14, 1836.⁶ Here, her visions, like some huge animal flung across her and preventing her from rising, recall the erotic fantasy of Fuseli's monster crouched upon the sleeping female in his illustration. *The Nightmare* (1782), which Brontë may have seen.⁷

Charlotte Brontë's imagination has a pictorial quality that is obvious in the "Roe Head Journal." She writes rapidly with her eyes shut, describing in detail the scene before her "mind's eye," as if she is analyzing a painting. This means that the lines of her characteristic minuscule script slope at different angles on the page, several lines often running into each other. In her haste, Charlotte made very few corrections and splattered her text with dashes in lieu of punctuation. The Roe Head fragment beginning "About a week since I got a letter from Branwell" has been transcribed and printed here exactly as it appears in the manuscript, in order to illustrate Brontë's method of composition more clearly.

Her creative process, which she describes in biblical phrases, was essentially trance-like. She had merely to shut her eyes to see those forms and features which, as she told Hartley Coleridge, were so realistic that, like Pygmalion's statue, they appeared to have a life beyond that of their creator.⁸ They became her idols. They offered escape to "a far and bright continent"⁹ for the lonely, frustrated teacher. But Brontë's conscience was too fastidious to allow such self-indulgence without a growing sense of guilt. Moreover, the nature of her visions made her feel sinful. One can only speculate as to their precise nature, but they were vivid enough to cause her to pant (as she records) and their interruption would make her feel violently ill. Mary Taylor, observant but unaware of the Angrian world, later told Elizabeth Gaskell that Brontë's "imaginings became gloomy or frightful; she could not help it, nor help thinking."¹⁰

5. "All this day I have been in a dream" begun August 11, 1836.

6. Ibid.

7. Brontë was familiar with the work of some of Fuseli's pupils, in particular William Etty, who appears in this juvenilia.

8. TLS, May 14, 1970, p. 544.

9. "Well, here I am at Roe Head."

10. *The Brontës: Their Lives, Friendships, and Correspondence*, 1, 136.

Angria became an "infernal world," a "world below," to be expiated only in confession. But Brontë could not betray her secret. The nearest she came to revealing the truth to the unsuspecting Ellen Nussey was on May 10, 1836, when she wrote: "If you know my thoughts; the dreams that absorb me; and the fiery imagination that at times eats me up and makes me feel Society as it is, wretchedly insipid, you would pity and I dare say despise me."² Brontë's confessional letters to Ellen Nussey, to whom she often writes in the tone of a lover, tell only half the story of her melancholia at this time. The "Roe Head Journal" provides the corollary to this sometimes hysterical correspondence and shows the state of Brontë's mind. Her mental conflict between her deep need for escapism and her profound guilt about it was only to be resolved by her departure from school in December 1838.

Brontë's position at Roe Head had made her more aware of her own plight in society. Like many educated single women of the 1830s and 1840s she was forced to work as a governess because there was no alternative occupation. Her letters and manuscripts of the years 1836 to 1839 bear witness to overwork and to the humiliation of having to earn her living with people who were her social and intellectual inferiors. She saw her position at Roe Head as one of bondage, and her resentment found release in writing. But her experience also heralded a new type of heroine: the dependent female who despite her plain appearance and vulnerable position in society insists on her right to win self-respect and affection: the prototype of Jane Eyre.

The portrait of Elizabeth Hastings in the following pages gives a poignant account of the duplicity needed to sustain the roles of teacher, governess, or lady-companion. She must disguise her true feelings if she is to listen to and advise those she secretly despises. In her "Roe Head Journal," Brontë had written: "If these girls knew how I loathe their company they would not seek mine so much as they do." There is a certain amount of wish-fulfillment in Brontë's picture of Elizabeth Hastings's achievement of economic independence, but Elizabeth also expresses Brontë's predicament. Her outward demeanor hides a being of intense passions—a being who, like her creator and the later Jane Eyre, yearns for a "warmer, closer attachment."

For a long time Angria provided Brontë with a substitute for this attachment. Her so-called "Farewell to Angria," written when she was twenty-three, shows that she was aware that she was living life vicariously. It shows her recognition of the need to write purely realistic fiction. But it also shows how difficult it would be for her to free herself from that "web of childhood." As she stresses in her first Roe Head manuscript, her visions were the source of her creative life, and they

had become “the ark,” the haven from “this world’s desolate and boundless deluge.”

“Well, here I am at Roe Head”†

Well, here I am at Roe Head. It is seven o’clock at night. The young ladies are all at their lessons; the schoolroom is quiet; the fire is low. A stormy day is at this moment passing off in a murmuring and bleak night. I now assume my own thoughts. My mind relaxes from the stretch on which it has been for the last twelve hours and falls back onto the rest which nobody in this house knows of but myself. I now, after a day of weary wandering, return to the ark which for me floats alone on the face of this world’s desolate and boundless deluge. It is strange. I cannot get used to the ongoing that surround me. I fulfill my duties strictly and well. I must, so to speak. If the illustration be not profane—as God was not in the wind nor the fire nor the earthquake¹ so neither is my heart in the task, the theme or the exercise. It is the still small voice² alone that comes to me at eventide, that which like a breeze with a voice in it [comes] over the deeply blue hills and out of now leafless forests and from the cities on distant river banks of a far and bright continent.³ It is that which takes my spirit and engrosses all my living feelings, all my energies which are not merely mechanical and, like Haworth and home, wakes sensations which lie dormant elsewhere.

Last night, I did indeed lean upon the thunder-wakening wings of such a stormy blast as I have seldom heard blow, and it whirled me away like heath in the wilderness for five seconds of ecstasy. And as I sat by myself in the dining-room while all the rest were at tea, the trance seemed to descend on a sudden, and verily this foot trod the war-shaken shores of the Calabar, and these eyes saw the defiled and violated Adrianopolis, shedding its lights on the river from lattices whence the invader looked out and was not darkened.⁴ I went through a trodden garden whose groves were crushed down. I ascended a great terrace, the marble surface of which shone wet with rain where it was not darkened by the crowds of dead leaves, which were now showered on and now swept off by the vast and broken boughs which swung in

† Three-page untitled manuscripts (11.5 × 18.6 cm) in minuscule script in the Bonnell Collection, Pierpont Morgan Library. Brontë’s spelling has been corrected in the following juvenile texts, except where she uses a recognized variant, along with punctuation and paragraphing.

1. 1 Kings 19.11–12.

2. *Ibid.*

3. Central West Africa, where the Glass Town Confederacy and kingdom of Angria are situated.

4. While Brontë was at school, her brother, Branwell, had initiated a series of wars that threatened the existence of their imaginary kingdom of Angria. Adrianopolis, the imperial capital situated on the banks of the river Calabar, was invaded by neighboring Ashantee tribes under the leadership of Quashia Quamina.

the wind above them. Up I went to the wall of the palace, to the line of latticed arches which shimmered in light. Passing along quick as thought, I glanced at what the internal glare revealed through the crystal.

There was a room lined with mirrors, and with lamps on tripods, and very [?deserted] and splendid couches, and carpets, and large hall with vases white as snow, thickly embossed with whiter mouldings, [?and] one large picture in a frame of massive beauty representing a young man⁵ whose gorgeous and shining locks seemed as if they would wave on the breath and whose eyes were half hid by the hand, carved in ivory, that shaded them and supported the awful-looking raven head. A solitary picture, too great to admit of a companion. A likeness to be remembered, full of beauty not displayed, for it seemed as if the form had been copied so often in all imposing attitudes that at length the painter, satiated with its luxuriant perfection, had resolved to conceal half and make the imperial giant bend and hide, under his cloud-like tresses, the radiance he was grown tired of gazing on.

Often had I seen this room before and felt, as I looked at it, the simple and exceeding magnificence of its single picture, its five colossal cups of sculptured marble, its soft carpets of most deep and brilliant hues, and its mirrors broad, lofty and liquidly clear. I had seen it in the stillness of evening when the lamps so quietly and steadily burnt in the tranquil air and when their rays fell upon but one living figure: a young lady, who generally at that time appeared sitting on a low sofa, a book in her hand, her head bent over it as she read, her light brown hair dropping in loose and unwaving curls, her dress falling to the floor as she sat in sweeping folds of silk. All stirless about her, except her heart softly heaving under her dark satin bodice, and all silent, except her regular and very gentle respiration. The haughty sadness of grandeur beamed out of her intent, fixed, hazel eye, and, though so young, I always felt as if I dared not have spoken to her, for my life. How lovely were the lines of her straight, delicate features. How exquisite was her small and rosy mouth. But how very proud her white brow, spacious and wreathed with ringlets, and her neck, which though so slender had the superb curve of a queen's about the snowy throat. I knew why she chose to be alone at that hour and why she kept that shadow in the golden frame to gaze on her, and why she turned sometimes to her mirrors and looked to see if her loveliness and her adornments were quite perfect.⁶

However, this night she was not visible—no—but neither was her bower void. The red ray of the fire flashed upon a table covered with

5. Arthur, marquis of Douro, duke of Zamorna, and king of Angria: Brontë's Byronic hero, whose conception influenced that of Mr. Rochester in *Jane Eyre*.

6. Mary Henrietta, queen of Angria, has been deserted by her husband, Zamorna, as part of his strategy to punish her father, the earl of Northangerland, who has threatened Zamorna and his Angrian kingdom with civil war at a time when it is also at war with the Ashantees.

wine flasks, some drained and some brimming with the crimson juice. The cushions of a voluptuous ottoman, which had often supported her slight fine form, were crushed by a dark bulk flung upon them in drunken prostration. Aye, where she had lain imperially robed and decked with pearls, every waft of her garments as she moved diffusing perfume, her beauty slumbering and still glowing as dreams of him for whom she kept herself in such hallowed and shrine-like separation wandered over her soul, on her own silken couch, a swarth and sinewy moor intoxicated to ferocious insensibility had stretched his athletic limbs, weary with wassail and stupified [sic] with drunken sleep. I knew it to be Quashia himself, and well could I guess why he had chosen the Queen of Angria's sanctuary for the scene of his solitary revelling.⁷ While he was full before my eyes, lying in his black dress on the disordered couch, his sable hair dishevelled on his forehead, his tusk-like teeth glancing vindictively through his parted lips, his brown complexion flushed with wine, and his broad chest heaving wildly as the breath issued in snorts from his distended nostrils, while I watched the fluttering of his white shirt ruffles, starting through the more than half-unbuttoned waistcoat, and beheld the expression of his Arabian countenance savagely exulting even in sleep—Quamina, triumphant lord in the halls of Zamorna! in the bower of Zamorna's lady!—while this apparition was before me, the dining-room door opened and Miss W[ooler]⁸ came in with a plate of butter in her hand. 'A very stormy night, my dear!' said she.

'It is, ma'am,' said I.

Feby the 4th 1836

"Now as I have a little bit of time"†

Friday afternoon

Now as I have a little bit of time, there being no French lessons this afternoon, I should like to write something. I can't enter into any continued narrative—my mind is not settled enough for that—but if I could call up some slight and pleasant sketch, I would amuse myself by jotting it down.

Let me consider the other day. I appeared to realize a delicious, hot day in the most burning height of summer. A gorgeous afternoon of idleness and enervation descending upon the hills of our Africa. An evening infolding a sky of profoundly deep blue and fiery gold about the earth.

7. Throughout the juvenile manuscripts, Quashia has always envied and fought against Zamorna; and since his wife Mary's first appearance Quashia has lusted after her.

8. Headmistress of Roe Head School.

† Two-page manuscript (11.5 × 18.6 cm) in minuscule script, in the Bonnell Collection, Pierpont Morgan Library.

Dear me! I keep heaping epithets together and I cannot describe what I mean. I mean a day whose rise, progress and decline seem made of sunshine. As you are travelling you see the wide road before you, the fields on each side and the hills far, far off, all smiling, glowing in the same amber light, and you feel such an intense heat, quite incapable of chilling damp, or even refreshing breeze. A day when fruits visibly ripen, when orchards appear suddenly to change from green to gold.

Such a day I saw flaming over the distant Sydenham Hills in Hawkscliffe Forest.¹ I saw its sublime sunset pouring beams of crimson through the magnificent glades. It seemed to me that the war was over,² that the trumpet had ceased but a short time since, and that its last tones had been pitched on a triumphant key. It seemed as if exciting events—tidings of battles, of victories, of treaties, of meetings of mighty powers—had diffused an enthusiasm over the land that made its pulses beat with feverish quickness. After months of bloody toil, a time of festal rest was now bestowed on Angria. The noblemen, the generals and the gentlemen were at their country seats, and the Duke, young but war-worn, was at Hawkscliffe.

A still influence stole out of the stupendous forest, whose calm was now more awful than the sea-like rushing that swept through its glades in time of storm. Groups of deer appeared and disappeared silently amongst the prodigious stems, and now and then a single roe glided down the savannah park, drank of the Arno and fleeted back again.³

Two gentlemen in earnest conversation were walking in St Mary's Grove, and their deep commingling tones, very much subdued, softly broke the silence of the evening. Secret topics seemed to be implied in what they said, for the import of their words was concealed from every chance listener by the accents of a foreign tongue. All the soft vowels of Italian articulation flowed from their lips, as fluently as if they had been natives of the European Eden. 'Henrico' was the appellation by which the taller and the younger of the two addressed his companion, and the other replied by the less familiar title of 'Monsignore.'⁴ That young signore, or lord, often looked up at the Norman towers of Hawkscliffe, which rose even above the lofty elms of St Mary's Grove. The sun was shining on their battlements, kissing them with

1. The site of Hawkscliffe House, one of the duke of Zamorna's remote country retreats in provincial Angria, through which flows the river Arno (named after the Italian river of the same name).
2. See p. 399, n. 4. This is wishful thinking by Charlotte: Branwell has only just begun to wreak havoc with the political and domestic stability of Angria.
3. The following text, on p. 2 of the manuscript, was formerly thought to be a separate manuscript fragment: see Christine Alexander, *A Bibliography of the Manuscripts of Charlotte Brontë*, p. 51.
4. Henry Fernando di Enara, an Italian known as "The Tiger," commander-in-chief of the Angrian forces. *Henrico*: the duke of Zamorna, king of Angria.

its last beam that rivalled in hue the fire-dyed banner hanging motionless above them.

'Henrico,' said he, speaking still in musical Tuscan, 'this is the 29th of June. Neither you nor I ever saw a fairer day. What does it remind you of? All such sunsets have associations.'

Henrico knitted his stern brow in thought and at the same time fixed his very penetrating black eye on the features of his noble comrade, which, invested by habit and nature with the aspect of command and pride, were at this sweet hour relaxing to the impassioned and fervid expression of romance. 'What does it remind you of, my lord?' said he, briefly.

'Ah! Many things, Henrico! Henrico! Ever since I can remember, the rays of the setting sun have acted on my heart, as they did on Memnon's wondrous statue.⁵ The strings always vibrate; sometimes the bones swell in harmony, sometimes in discord. They play a wild air just now—but sweet and ominously plaintive. Henrico, can you imagine what I feel when I look into the dim and gloomy vistas of this, my forest, and at yonder turrets which the might of my own hands has raised—not the halls of my ancestors, like hoary Mornington?⁶ Calm diffuses over this wide wood a power to stir and thrill the mind such as words can never express. Look at the red west! The sun is gone, and it is fading to gas and into those mighty groves, supernaturally still and full of gathering darkness. Listen how the Arno moans!'

"All this day I have been in a dream"†

Friday August 11th—All this day I have been in a dream, half miserable and half ecstatic: miserable because I could not follow it out uninterruptedly; ecstatic because it shewed almost in the vivid light of reality the ongoing of the infernal world.¹ I had been toiling for nearly an hour with Miss Lister, Miss Marriott and Ellen Cook, striving to teach them the distinction between an article and a substantive. The parsing lesson was completed, and dead silence had succeeded it in the schoolroom, and I sat sinking from irritation and weariness into a kind of lethargy.

The thought came over me: am I to spend all the best part of my

5. The rising sun, rather than the setting sun, caused Memnon's statue to "sing." According to tradition, the great statue of Amenophis near Thebes was supposed to represent Memnon, the handsomest of mortals slain by Achilles in the Trojan War. When struck by the rays of the rising sun (Eos, the Dawn, mother of Memnon), it is said to have acknowledged the greeting with a musical note.

6. Mornington Court, birthplace of Zamorna and home of his parents, the duke and duchess of Wellington, in Wellingtonland, in the west of the Glasstown Federation. Mornington was the surname of the real duke of Wellington's parents.

† Four-page untitled manuscript (11.3 × 18.6 cm) in minuscule script, in the Bonnell Collection, Brontë Parsonage Museum.

1. The imaginary African dreamworld, referred to by Charlotte and Branwell Brontë as the infernal world or the world below suggesting that it was in some way sinful.

life in this wretched bondage, forcibly suppressing my rage at the idleness, the apathy and the hyperbolical and most asinine stupidity of those fatheaded oafs, and on compulsion assuming an air of kindness, patience and assiduity? Must I from day to day sit chained to this chair prisoned within these four bare walls, while these glorious summer suns are burning in heaven and the year is revolving in its richest glow and declaring at the close of every summer day the time I am losing will never come again?

Stung to the heart with this reflection, I started up and mechanically walked to the window. A sweet August morning was smiling without. The dew was not yet dried off the field. The early shadows were stretching cool and dim from the haystack and the roots of the grand old oaks and thorns scattered along the sunk fence. All was still except the murmur of the scrubs about me over their tasks. I flung up the sash. An uncertain sound of inexpressible sweetness came on a dying gale from the south. I looked in that direction. Huddersfield and the hills beyond it were all veiled in blue mist; the woods of Hopton and Heaton Lodge were clouding the water's edge; and the Calder, silent but bright, was shooting among them like a silver arrow. I listened. The sound sailed full and liquid down the descent. It was the bells of Huddersfield parish church. I shut the window and went back to my seat.

Then came on me, rushing impetuously, all the mighty phantasm that this had conjured from nothing to a system strange as some religious creed. I felt as if I could have written gloriously. I longed to write. The spirit of all Verdopolis, of all the mountainous North, of all the woodland West, of all the river-watered East² came crowding into my mind. If I had time to indulge it, I felt that the vague sensations of that moment would have settled down into some narrative better at least than anything I ever produced before. But just then a dolt came up with a lesson. I thought I should have vomited.

In the afternoon; Miss Ellen Lister was trigonometrically oecumenical about her French lessons. She nearly killed me between the violence of the irritation her horrid willfulness excited and the labour it took to subdue it to a moderate appearance of calmness. My fingers trembled as if I had had twenty-four hours' toothache, and my spirits felt worn down to a degree of desperate despondence. Miss Wooler tried to make me talk at tea time and was exceedingly kind to me, but I could not have roused if she had offered me worlds. After tea we took a long weary walk. I came back [?abime³] to the last degree, for Miss L[ister] and Miss M[arriot]t had been boring me with their vulgar familiar trash all the time we were out. If those girls knew how I loathe

2. Distinct geographic regions of the Glass Town or Verdopolitan Confederacy. Verdopolis (formerly the Great Glass Town) is the federal capital, and the kingdom of Angria was originally a province in the "river watered East."

3. *Abyme* in manuscript.

their company, they would not seek mine so much as they do.

The sun had set nearly a quarter of an hour before we returned and it was getting dusk. The ladies went into the schoolroom to do their exercises and I crept up to the bedroom to be *alone* for the first time that day. Delicious was the sensation I experienced as I laid down on the spare bed and resigned myself to the luxury of twilight and solitude. The stream of thought, checked all day, came flowing free and calm along the channel. My ideas were too shattered to form any defined picture, as they would have done in such circumstances at home, but detached thoughts soothingly flitted round me, and unconnected scenes occurred and then vanished, producing an effect certainly strange but, to me, very pleasing.

The toil of the day, succeeded by this moment of divine leisure, had acted on me like opium and was coiling about me a disturbed but fascinating spell, such as I never felt before. What I imagined grew morbidly vivid. I remember I quite seemed to see, with my bodily eyes, a lady standing in the hall of a gentleman's house, as if waiting for someone. It was dusk and there was the dim outline of antlers, with a hat and a rough greatcoat upon them. She had a flat candlestick in her hand and seemed coming from the kitchen or some such place. She was very handsome. It is not often we can form from pure idea faces so individually fine. She had black curls, hanging rather low on her neck, and very blooming skin and dark, anxious-looking eyes. I imagined it the sultry close of a summer's day, and she was dressed in muslin—not at all romantically—a flimsy, printed fabric with large sleeves and a full skirt.

As she waited, I most distinctly heard the front door open and saw the soft moonlight disclosed upon a lawn outside, and beyond the lawn at a distance I saw a town with lights twinkling through the gloaming. Two or three gentlemen entered, one of whom I knew by intuition to be called Dr Charles Brandon and another William Locksley Esqr.⁴ The doctor was a tall, handsomely built man, habited in cool, ample-looking white trowsers and a large straw hat, which being set on one side, shewed a great deal of dark hair and a sunburnt but smooth and oval cheek. Locksley and the other went into an inner room, but Brandon stayed a minute in the hall. There was a bason of water on a slab, and he went and washed his hands, while the lady held the light.

'How has Ryder borne the operation?' she asked.

'Very cleverly. He'll be well in three weeks.' was the reply. 'But Lucy won't do for a nurse at the hospital. You must take her for your head servant, to make my cambric fronts and handkerchiefs, and to wash and iron your lace aprons. Little silly thing, she fainted at the very sight of the instruments.'

4. None of the imaginary characters in this manuscript appears elsewhere in Brontë's juvenilia.

Whilst Brandon spoke, a dim concatenation of ideas describing a passage in some individual's life, a varied scene in which persons and events, features and incidents, revolved in misty panorama, entered my mind. The mention of the hospital, of Ryder, of Lucy, each called up a certain set of reminiscences or rather fancies. It would be endless to tell all that was at that moment suggested.

Lucy first appeared before me as sitting at the door of a lone cottage on a kind of moorish waste, sorrowful and sickly; a young woman with those mild, regular features that always interest us, however poorly set off by the meanness of surrounding adjuncts. It was a calm afternoon. Her eyes were turned towards a road crossing the heath. A speck appeared on it far, far away. Lucy smiled to herself as it dawned into view, and while she did so there was something about her melancholy brow, her straight nose and faded bloom that reminded me of one who might, for anything I at that instant knew, be dead and buried under the newly plotted sod. It was this likeness and the feeling of its existence that had called Dr Brandon so far from his bodily circle and that made him now, when he stood near his patient, regard her meek face, turned submissively and gratefully to him, with tenderer kindness than he bestowed on employers of aristocratic rank and wealth.

No more. I have not time to work out the vision. A thousand things were connected with it—a whole country, statesmen and kings, a revolution, thrones and princedoms subverted and reinstated.

Meantime, the tall man washing his bloody hands in a basin and the dark beauty standing by with a light remained pictured on my visual eye with irksome and alarming distinctness. I grew frightened at the vivid glow of the candle, at the reality of the lady's erect and symmetrical figure, of her spirited and handsome face, of her anxious eye watching Brandon's and seeking out its meaning, diving for its real expression through the semblance of severity that habit and suffering had given to his stern aspect.

I felt confounded and annoyed. I scarcely knew by what. At last I became aware of a feeling like a heavy weight laid across me. I knew I was wide awake and that it was dark, and that, moreover, the ladies were now come into the room to get their curl-papers. They perceived me lying on the bed and I heard them talking about me. I wanted to speak, to rise. It was impossible. I felt that this was a frightful predicament, that it would not do. The weight pressed me as if some huge animal had flung itself across me. A horrid apprehension quickened every pulse I had. 'I must get up,' I thought, and did so with a start. I have had enough of morbidly vivid realizations. Every advantage has its corresponding disadvantage. Tea's ready. Miss Wooler is impatient.

"I'm just going to write because I cannot help it"†

I'm just going to write because I cannot help it. Wiggins¹ might indeed talk of scribomania if he were to see me just now, encompassed by the bulls (query calves of Bashen²), all wondering why I write with my eyes shut, staring, gaping. Hang their astonishment! A. C[oo]k on one side of me. E. L[iste]r on the other and Miss W[oole]r in the background. Stupidity the atmosphere. School-books the employment. Asses the society. What in all this is there to remind me of the divine, silent, unseen land of thought, dim now and indefinite as the dream of a dream, the shadow of a shade.

There is a voice,³ there is an impulse that wakens up that dormant power, which in its torpidity I sometimes think dead. That wind, pouring in impetuous current through the air, sounding wildly, unremittingly from hour to hour, deepening its tone as the night advances, coming not in gusts, but with a rapid gathering stormy swell. That wind I know is heard at this moment far away on the moors of Haworth. Branwell and Emily hear it, and as it sweeps over our house, down the churchyard and round the old church, they think perhaps of me and Anne.⁴

Glorious! That blast was mighty. It reminded me of Northangerland.⁵ There was something so merciless in the heavier rush that made the very house groan as if it could scarce bear this acceleration of impetus. Oh, it has wakened a feeling that I cannot satisfy! A thousand wishes rose at its call which must die with me, for they will never be fulfilled. Now I should be agonized if I had not the dream to repose on. Its existences, its forms, its scenes do fill a little of the craving vacancy. Hohenlinden! Childe Harold! Flodden Field! The burial of Moore!⁶ Why cannot the blood rouse the heart, the heart wake the head, the head prompt the hand⁷ to do things like these? Stuff! Phd!

† Two-page untitled manuscript (11.3 × 18.6 cm) in minuscule script, dated about October 1836 in the Bonnell Collection, Brontë Parsonage Museum; previously thought to be part of the prose fragment "My compliments to the weather" (p. 409).

1. Patrick Benjamin Wiggins, Brontë's satirical portrait of her brother, Branwell.
2. A kingdom beyond the Jordan conquered by the Israelites under Moses. In Psalm 22.12–13, enemies "compassed" and "gaped" upon the speaker like the fierce bulls from Bashan.
3. The still small voice referred to in "Well here I am at Roe Head" (see p. 399, n. 2).
4. When Brontë became an assistant teacher at Roe Head in July 1835, her wages were in exchange for her sister Emily's schooling. The following October, Anne Brontë replaced Emily, who was extremely homesick and unable to endure even the relatively relaxed routine of Roe Head School.
5. The handsome profligate Alexander Percy, earl of Northangerland, has a magnetism and strength of character that draw Zamorna and others to him, despite his avowed Jemonic personality.
6. Heroic events celebrated in poetry that Brontë had read by this time: Campbell's "Battle of Hohenlinden"; Byron's *Childe Harold's Pilgrimage*; Scott's *Marmion, A Tale of Flodden Field*; and Wolfe's "The Burial of Sir John Moore." Brontë recommends the works of these authors in a letter to Ellen Nussey dated July 4, 1834. *The Letters of Charlotte Brontë*, I:130.
7. "Head" mistakenly written in manuscript.

I wonder if Branwell has really killed the Duchess?⁸ Is she dead? Is she buried? Is she alone in the cold earth on this dreary night, with the ponderous, gold coffin-plate on her breast, under the black pavement of a church, in a vault closed up with lime mortar? Nobody near where she lies, she who was watched through months of suffering as she lay on her bed of state, now quite forsaken because her eyes are closed, her lips sealed and her limbs cold and rigid!—the stars, as they are fitfully revealed through severed clouds, looking in through the church windows on her monument.

A set of wretched thoughts are rising in my mind. I hope she's alive still, partly because I can't abide to think how hopelessly and cheerlessly she must have died, and partly because her removal, if it has taken place, must have been to North[angerland] like the quenching of the last spark that averted utter darkness.⁹

What are Zenobia's¹ thoughts among the stately solitudes of Ennerdale? She's by herself now in a large, lofty room that thirty years ago used nightly to look as bright and gay as it now looks lone and dreary. Her mother was one of the beauties of the West. She's sleeping in the dust of a past generation, and there is her portrait: a fine woman at her toilette. Vanity dictated that attitude. Paulina² was noted for her profuse raven tresses, and the artist has shewn her combing them all out, the heavy locks uncurled and loose, falling over her white arms as she lifts them to arrange the dishevelled masses. There for nine and twenty years has that lovely Spaniard sat, looking down on the saloon that used to be her drawing-room. Can she see her descendant, a nobler edition of herself, the woman of a haughty and violent spirit, seated at that table meditating³ how to save her pride and crush her feelings? Zenobia is not easily warped by imagination. Yet she feels unconsciously the power of—⁴

8. Mary Henrietta, duchess of Zamorna and queen of Angria, has been wasting away since her separation from her husband, Zamorna. Branwell does kill "the duchess" in one of his stories, but during the following Christmas holidays of 1836, Charlotte Brontë "revives" her favorite heroine.
9. There are implications throughout the juvenilia that Northangerland, like Faust, has sold his soul to the devil.
1. Lady Zenobia Ellington, wife of Northangerland, formerly an eminent Verdopolitan blues stocking and rival for Zamorna's love. She has been separated from her husband since the start of the Angrian war, living alone at Ennerdale, the Ellington country estate in Wellingtonsland, in the west of the Verdopolitan Confederacy.
2. Paulina Lousiada, the Castilian beauty who married Lord Henry Ellington. Her daughter Zenobia has inherited both her pride and her violent temper.
3. "Mediating" in manuscript.
4. Manuscript ends abruptly here: Brontë's writing was probably again interrupted by a pupil or by Miss Wooler demanding her attention.

“*My compliments to the weather*”†

My compliments to the weather. I wonder what it would be at? Snow and sunshine? But, however, let me forget it. I've sat down for the purpose of calling up spirits from the vasty deep and holding half an hour's converse with them. Hush! there's a knock at the gates of thought and Memory ushers in the visitors. The visitors! There's only one: a tall gentleman with a presence, in a blue surtout and jaune¹ trowsers.

‘How do you do, sir? I'm glad to see you, take a seat. Very uncommon weather this, sir! How do you stand the changes?’

The gentleman, instead of answering, slowly divests his neck and chin of the folds of a large black silk handkerchief, deposits the light cane he carried in a corner, assumes a seat with a deliberate state and, bending his light-brown, beetling eye-brows over his lighter blue, menacing eyes, looks fixedly at me.

‘Scarcely civil, sir. What's your name?’

‘John of the Highlands,’ answers the gentleman in a voice whose depth of base makes the furniture vibrate. ‘John of the Highlands. You called me and I am come. Now what's your business?’

‘Your servant M' Saunderson,’² says I. ‘Beg your pardon for not recognizing you at once, but really you've grown so exceedingly mild-looking and unsaturnine since I saw you last, and you do look so sweet-tempered. How's M^{rs} Saunderson, and how are the old people and the dear little hope of all the Saundersons?’

‘Pretty well, thank ye. I'll take a little snuff, if ye have any. My box is empty.’ So saying, M' Saunderson held out his empty gold mull, which I speedily filled with black rappee.³ The conversation then proceeded.

‘What news is stirring in your parts?’ I asked.

‘Nothing special,’ was the answer. ‘Only March has left the Angrians madder than ever.’⁴

‘What, they're fighting still are they?’

‘Fighting! Aye and every man amongst them has sworn by his hilts that he'll continue fighting whilst he has two rags left stitched together upon his back.’

† Seven-page manuscript (11.2 × 18.6 cm) in minuscule script, except for the first line as indicated; in the Bonnell Collection, Brontë Parsonage Museum.

1. Yellow (French): “jane” in manuscript.
2. In the manuscript, “Sneachie” has been canceled and “Saunderson” inserted instead, perhaps to disguise his relationship to the Angrian Legend. Saunderson is, however, John Sneachie, duke of Fidena, because he is referred to as “John of the Highlands” and his closest friend is the fictitious duke of Wellington (“M' Wellesley Sen’”), who, with Fidena, has recently led the Constitutional Army to victory.
3. A coarse kind of snuff made from the darker and ranker tobacco leaves (OED).
4. Zamoma's forces have now gained the upper hand against the Revolutionary troops, and the last major battle of the Angrian wars is fought at Evesham on June 30, 1837.

'In that case I should think peace would soon be restored,' said I.

M^r Saunderson winked. 'A very sensible remark,' said he. 'M^r Wellesley Sen^r made me the fellow to it last time I saw him.'

'The sinews of war not particularly strong in the East?' I continued.

M^r S[aunderso]n winked again and asked for a pot of porter. I sent for the beverage to the Robin-Hood across the way, and when it was brought M^r Saunderson, after blowing off the froth, took a deep draught to the health of 'the brave and shirtless!' I added in a low voice 'to the vermined and victorious!' He heard me and remarked with a grave nod of approbation, 'very jocose.'

After soaking a little while, each in silence, M^r Saunderson spoke again—⁵

M^r Saunderson did not speak again. He departed like the fantastic creation of a dream. I was called to hear a lesson, and when I returned to my desk again I found the mood which had suggested that allegorical whim was irrevocably gone. A fortnight has elapsed since I wrote the above. This is my first half hour's leisure since then and now, once more on a dull Saturday afternoon, I sit down to try to summon round me the dim shadows, not of coming events, but of incidents long departed, of feelings, of pleasures, whose exquisite relish I sometimes fear it will never be my lot again to taste.

How few would believe that from sources purely imaginary such happiness could be derived. Pen cannot pourtray the deep interest of the scenes, of the untimed trains of events, I have witnessed in that little room with the low, narrow bed and bare, white-washed walls, twenty miles away.⁶ What a treasure is thought! What a privilege is reverie. I am thankful that I have the power of solacing myself with the dream of creations whose reality I shall never behold. May I never lose that power! May I never feel it growing weaker! If I should, how little pleasure will life afford me—its lapses of shade are so wide, so gloomy, its gleams of sunshine so limited and dim!

Remembrance yields up many a fragment of past twilight hours spent in that little, unfurnished room. There have I sat on the low bedstead, my eyes fixed on the window, through which appeared no other landscape than a monotonous stretch of moorland, a grey church tower rising from the centre of a church-yard so filled with graves that the rank-weed and coarse grass scarce had room to shoot up between the monuments. Over these hangs in the eye of memory a sky of such grey clouds as often veil the chill close of an October day, and low on the

5. As is made clear in the following text, her vision has been interrupted and there is a lapse of a fortnight in Charlotte Brontë's writing here.

6. The small bedroom, only 9 by 5 feet, shared by Charlotte and Emily, in the Haworth parsonage.

horizon, glances at intervals through the rack the orb of a lurid and haloed moon.

Such was the picture that threw its reflection upon my eye, but communicated no impression to my heart. The mind knew but did not feel its existence. It was away. It had launched on a distant voyage. Haply it was nearing the shores of some far and unknown island, under whose cliffs no bark had ever before cast anchor. In other words, a long tale was perhaps then evolving itself in my mind, the history of an ancient and aristocratic family—the legendary records of its origin not preserved in writing, but delivered from the lips of old retainers, floating in tradition up and down the woods and vales of the earldom or dukedom or barony. The feeling of old oak avenues planted by the ancestors of three hundred years ago, of halls neglected by the present descendants, of galleries peopled with silent pictures, no longer loved and valued, for none now live who remember the substance of those shadows.

Then with a parting glance at the family-church, with a thought reverting to the wide, deep vault beneath its pavement, my dream shifted to some distant city, some huge, imperial metropolis, where the descendants of the last nobleman, the young lords and ladies, shine in gay circles of patricians. Dazzled with the brilliancy of courts, haply with the ambition of senates, sons and daughters have almost forgotten the groves where they were born and grew. As I saw them—stately and handsome, gliding through those saloons where many other well-known forms crossed my sight, where there were faces looking up, eyes smiling and lips moving in audible speech, that I knew better almost than my brother and sisters, yet whose voices had never woke an echo on this world, whose eyes had never gazed upon that day-light—what glorious associations crowded upon me, what excitement heated my face and made me clasp my hands in ecstasy!

I too forgot the ancient country seat. I forgot the great woods with their lonely glades peopled only by deer. I thought no more of the Gothic-chapel under whose floor mouldered the bones of a hundred barons. What then to me were the ballads of the grand-mothers, the tales of the grey-headed old men of that remote village on the Annesley Estate?⁷

I looked at Lady Amelia, the eldest daughter, standing by a wide, lofty window, descending by marble steps on to a sunshiny lawn, amidst a flush of rose-trees in bloom, a lady of handsome features and full-growth. Just now she is exquisitely beautiful, though that extreme brightness which excitement and happiness are bestowing will soon

7. In the "West": Wellingtonsland, where most of the older Verdopolitan aristocracy hailed from. The younger generation of high society has moved to Angria and its imperial capital, Adrianopolis.

pass away. I see the sweep of her light, summer dress, the fall and waving of her curled hair on her neck, the unaccustomed glow of her complexion and shine of her smiling eyes. I see them now. She is looking round at that ring of patricians. She is hearing her brother tell over the names and titles of many that are become the darlings of fame, the monarchs of mind. She has been introduced to some. As they pass, they speak to her.

I hear them speak as well as she does. I see distinctly their figures, and though alone I experience all the feelings of one admitted for the first time into a grand circle of classic beings, recognizing by tone, gesture and aspect hundreds whom I never saw before, but whom I have heard of and read of many a time. And is not this enjoyment? I am not accustomed to such magnificence as surrounds me, to the gleam of such large mirrors, to the beauty of marble figures, to soft, foreign carpets, to long, wide rooms, to lofty gilded ceilings. I know nothing of people of rank and distinction, yet there they are before me in throngs, in crowds. They come; they go; they speak; they beckon; and that not like airy phantoms but as noblemen and ladies of flesh and blood.

There is an aim in all. I know the house. I know the square it stands in. I passed through it this day. I ascended the steps leading to the vestibule. I saw the porter at the door. I went along hall and gallery till I reached this saloon. Is it not enjoyment to gaze around upon those changeful countenances, to mark the varied features of those high-born and celebrated guests, some gay and youthful, some proud, [?cold] and middle-aged, a few bent and venerable, here and there a head throwing the rest into shade, a bright, perfect face, with eyes and bloom and divine expression, whose realization thrills the heart to its core?

There is one just now crossing—a lady. I will not write her name, though I know it. No history is connected with her identity. She is not one of the transcendantly fair and inaccessible sacred beings whose fates are interwoven with the highest of the high, beings I am not alluding to in this general picture. Far from home I cannot write of them, except in total solitude. I scarce dare think of them.⁸

This nameless and casual visitant has crossed the drawing-room and is standing close by Lady Amelia. She is looking up and speaking to her. I wish I could trace the picture, so vivid, so obvious at this moment. She is a native of the East. I never saw a richer specimen of an Angrian lady, with all the characteristics of her country-woman in such perfection.

8. Charlotte's favorite heroines (such as Mary Henrietta Percy), who originally came from the Wellingtonsland (also called Senegambia) and are imbued with all the values of the "West": viz, sensitivity, elegance, and poise as opposed to the unsophisticated and rather crass beauties of the Angrian "East" (such as Jane Moore in the following text).

She is rather tall, well and roundly formed, with plump neck and shoulders as white as drift snow, profuse tresses in colour almost red, but fine as silk and lying in soft curls upon her cheeks and round her forehead. The sweetness of the features thus shaded is inexpressible: the beautiful little mouth, the oval chin and fine animated eyes, the frank, cheerful look, the clear skin with its pure healthy bloom. The dress of light blue satin, beautifully contrasting with her hair and complexion; the pearls circling her round, white wrist; the movements of her figure, not marked by the inceding grace of the West, but unstudied, prompt and natural; her laugh always ready; the sound of her voice—her rapid, rather abrupt, but sweet and clear utterance, possessing a charm of its own, very different from the rich, low, subdued melody that flows from the lips of Senegambia's daughters; the quick glances of her eye, indicating a warm and excitable temperament; the mingled expression of goodnature and pride, spirit and kind-heartedness predominating in every feature. All these are as clearly before me as Ann's quiet image, sitting at her lessons on the opposite side of the table.⁹

Jane Moore, that is her name, has long been celebrated as a beauty all over the province of Arundel, amongst whose green swells of pasture her father's handsome new mansion¹ lies, with all its pleasant grounds and young plantations on this warm spring-day opening their delicate foliage as rapidly as the forests of Kentucky. George Moore Esq^r is a rising man, one of those whose fortunes were made on the night Angria was declared a kingdom. He is a mercantile man moreover and has a huge warehouse down at Doverham,² and a vessel or two lying in the docks, built by himself and christened the *Lady Jane* after his fair daughter. She is no petted only child. Moore, like a true Angrian, has given to the state some half dozen of stout youths and an equal number of well-grown girls, most of whom, now grave professional men and dignified young matrons, are married into the first families of the province, and each established in a hall of their own amongst the prairies.

But Jane is the youngest, the prettiest, the rose of the whole bouquet. She has been the most highly educated, and by nature she was one of those whose minds, manners and appearance must tend to elevate them wherever they go. Jane has ambition enough about her to scorn any offer that does not comprise a coronet—and it must be an

9. Charlotte Brontë's wages as assistant teacher at Roe Head were in exchange for her sister Anne's schooling. Although the sisters were under the same roof, they seem to have provided little comfort for each other, chiefly because Charlotte, as teacher, remained aloof from Anne and her fellow pupils.

1. Kirkham Lodge, situated in Kirkham-Wood on the country estate of Lord Hartford, Arundel Province, Angria.

2. Southern port of the Verdopolitan Union, situated on the coast of Angria, southeast of Verdopolis at the mouth of the Niger River; modeled on the English port of Dover and its relationship to London. Doverham is the last port of call before sailing for Calais in Branwell's Frenchyland, an island to the south in the Gulf of Guinea.

Angrian coronet too.³ And there must be wealth and estates, and a noble mansion and servants and carriages and all the other means and appliances a dashing beauty can be supposed to require to set her off.

I am afraid Jane Moore, notwithstanding her natural quickness and high education, has none of the deep refined romance of the West. I am afraid she scarcely knows what it means. She is as matter of fact as any manufacturer of Edwardston⁴ and likes as well to receive her penny's-worth for her penny. With undisguised frankness, she acknowledges that this world would be nothing without a flash and glitter now and then. If Jane does any thing well, she eminently likes to be told so. She delights in society; not for worlds would she live alone. She has no idea even of playing a tune or singing a melancholy stanza to herself by twilight. Once or twice she has by some chance found herself alone in the evening, about dusk, in the large parlour at Kirkham-Wood, and she has gone to the window and looked out at the garden clustered over with dewy buds, and at the lawn carpeted with mossy verdure, and at the carriage walk winding down to the gate, and beyond that at the wide and sweeping swell of grazing country, all green, all opening with a smile to the moonlight beaming from the sky upon it. And as Jane looked, some unaccustomed feeling did seem to swell in her heart, but if you had asked her why her eyes glistened so, she would not have answered, 'the moonlight is so lovely', but 'Angria is such a glorious land!'

Then as Miss Moore turned from the window and looked round on the deserted room, with the restless firelight flickering over its walls and making the pictures seem to stir in their frames, as she rose and threw herself into her father's arm-chair and sat in silence listening for his tread, perhaps she might fall into abstracted reverie and begin to recall former days, to remember her eldest sister who died when she was a child, to think of the funeral-day, of the rigid and lengthened corpse laid in its coffin on the hall-table, of the servants pressing round to gaze on Miss Harriet for the last time, of the kiss that she herself was bidden to give the corpse, of the feeling which then first gushed into her childish and volatile heart that Harriet had left them for ever.⁵

She recollects the contrast that struck upon her mind of her dead and of her living sister, the tall girl of eighteen who had left school, who was privileged always to be in the drawing-room when M^r and M^{rs}

3. Jane Moore, known as "The Rose of Zamorna" (i.e., Zamorna Province and city), intends to marry Lord Hartford.
4. Angrian manufacturing city, named after Edward Percy, Angrian minister for trade, who exhibits the characteristics of a Yorkshire woollen manufacturer and is a prototype for Edward Crimsworth (*The Professor*) and Robert Moore (*Shirley*).
5. The only occasion in the juvenilia where Charlotte explicitly recalls the death of a revered elder sister. Branwell, however, often refers to the death of his eldest sister, Maria, whom he refers to as "Harriet." It is interesting to compare this description with Jane Eyre's reaction to Helen Burns's fatal illness and death, because Helen Burns was modeled on Maria Brontë.

Kirkwall and Sir Frederic and Lady Fala⁶ came to pay their annual visit, who had her own dressing-room with her toilette table and her dressing case, who used so kindly to come into the nursery sometimes after dinner and bring them all down into the parlour, where she would sing for them and play marches and waltzes on the piano. Very lovely and a little awful did she then seem to the eye of Jane. Her superior stature, her handsome dress, her gold watch and chain, her powers of drawing and playing and reading French and Italian books, all tended to invest her with the character of a being of a superior order.

With these reminiscences comes one of a rumour Jane used to hear whispered by the house-maid to the nurse, that her sister was to be married to M^r Charles Kirkwall—and therewith steps in Charles's image: a tall, young man, who in those days was no unfrequent visitor at the Hall. He always attended Miss Moore in her walks and rides: often from the nursery window has Jane seen them both mounted on horseback and dashing down the avenue. She remembers her sister's figure as she bent over the neck of her beautiful mare, Jessy, her long curls and veil and her purple habit streaming in the wind. And she remembers Charles, too, his keen features and penetrating eye, always watching Miss Moore.

Then from those forms of life, from Harriet's mild and pleasing face as it was in health, never very blooming but lighted with soft, grey eyes of sweetest lustre, Jane's memory turns to the white, shrunk, sightless corpse. She starts and a tear falls on her silk frock. Ask her what she's crying for. 'Because I'm so low-spirited with being alone,' she will answer. Such is not Jane Moore's element; the inspiration of twilight, solitude, melancholy musing, is alien from her nature.

Step into this great assembly room full of Angrian grandes. A public ball is given in celebration of the third anniversary of independence. What light! What flashing of jewels and waxing of scarlet⁷ scarfe and plumes! What a tumultuous swell of melody! It is from a single instrument and the air is one of triumph. It proceeds from that recess. You cannot see the grand-piano for the ring of *illustriſſima*⁸ crowding round it. Listen! A voice electrically sweet and thrilling in its tones. Angria's glorious song of victory, 'Sound the Loud Timbrel!'⁹

Come nearer, lift up your eyes and look at the songstress. You know her, plumed, robed in vermillion, with glowing cheek and large blue eye eloquently telling what feelings the gales of Angria breathe into her daughters: Jane Moore. That feeling will not last. It will die away into

6. Minor Angrian aristocracy.

7. The color of Angria, whose emblem is the rising sun.

8. Charlotte has feminized the Italian *illustriſſimo* (pl. *illustriſſimi*), a term also used in English to refer to the most illustrious or distinguished, usually of the Italian nobility.

9. "Sound the loud Trumpet o'er Afric's bright sea," patriot anthem composed by Henry Hastings (pseudonym for Branwell Brontë).

oblivion as the echoes of those chords die away into silence. That expression too will leave your eye, that flush, your cheek. And you will look round and greet with a careless laugh the first word of flattery uttered by that dandy at your elbow. Yet your spirit can take a high tone. It can respond to an heroic call. You are not all selfish vanity, all empty shew. You are a handsome, generous, clever, flashy, proud, overbearing woman.

"About a week since I got a letter from Branwell"†

About a week since I got a letter from Branwell containing a most exquisitely, characteristic epistle from Northangerland to his daughter¹—It is astonishing what a soothing and delightful tone that letter seemed to speak—I lived on its contents for days. In every pause of employment—it came chiming in like some sweet bar of music—bringing with it agreeable thoughts such as I had for many weeks been a stranger to—Some representing scenes such as might arise in consequence of that unexpected letter some, unconnected with it referring to other—events, another set of feelings—these were not striking & stirring scenes of incident—no they were tranquil & retired in their character such as might every day be seen witnessed in the inmost circles of highest society—A curtain seemed to rise and discover to me the Duchess as she might appear when newly risen, and lightly dressed for the morning—discovering her fathers letter in the contents of the mail which lies on her breakfast-table—there seems nothing in such an idea as that—but the localities of the picture were so graphic—the room so distinct the clear fire—of morning—the window looking upon no object but a cold October sky except when you draw very near and look down on a terrace far beneath & at a still dizzier distance on a green court with a fountain and rows of stately limes—beyond a wide road & wider river and a vast metropolis—you feel it to be the Zamorna Palace for buildings on buildings *embosomed* piled round embosom this little verdant circle with its marble basin to receive the jet—and its grove of mellowing foliage—above fifty windows look upon the court admitting light into you know not what splendid and spacious chambers. The Duchess has read that letter—and she is following the steps of the writer—she knows not where—but *it is* with a vague idea that it is through no pleasant scenes—in strange situations her imag-

† Single-page untitled manuscript (11.3 × 18.4 cm) in minuscule script, dated c. October 1837, in the Bonnell Collection, Brontë Parsonage Museum. The following text is an exact transcription of Brontë's original manuscript, preserving her errors of spelling and punctuation. Words she has canceled appear in pointed brackets.

1. Northangerland, who raised civil war in Angria, has now been defeated and has fled into exile. He writes here to his beloved daughter Mary, who is once more living in Zamorna Palace (the official royal residence in Adrianopolis) with her husband.

ination places him—In the Inn of a Sea-port-Town sitting alone on a wet & gusty Autumn night—the wind bringing up the ceaseless roar of the sea—of the Atlantic to whose grim waves he will tomorrow commit himself in that Steamer—hissing amongst a crowd of masts in the harbor—She looks from the window and there is the high roof and lordly front of Northangerland-House—towering like some great Theatre *arising* above the Streets of Adrianopolis—The Owner of that Pile is a homeless Man.

Retrospection†

We wove a web in childhood.

A web of sunny air;

We dug a spring in infancy

Of water pure and fair

We sowed in youth a mustard seed,
We cut an almond rod.

We are now grown up to riper age—
Are they withered in the sod?

Are they blighted, failed and faded?

Are they mouldered back to clay?

For life is darkly shaded.

And its joys fleet fast away.

Faded! The web is still of air,

But now its folds are spread,

And from its tints of crimson clear

How deep a glow is shed

The light of an Italian sky,

Where clouds of sunset lingering lie,

Is not more ruby-red.

But the spring was under a mossy stone,

Its jet may gush no more.

Hark! Sceptic, bid thy doubts be gone,

Is that a feeble roar

Rushing around thee? Lo! The tides

Of waves where armed fleets may ride

Sinking and swelling, frowns and smiles,

An ocean with a thousand isles,

And scarce a glimpse of shore.

† Six-page untitled manuscript (11 × 18 cm), known as "Retrospection": in The Huntington Library. Brontë has noted the number of lines of poetry on each page.

The mustard-seed in distant land
 Bends down a mighty tree,¹
 The dry unbudding almond-wand
 Has touched eternity.²
 There came a second miracle,
 Such as on Aaron's sceptre fell,³
 And sapless grew like life from death:
 Bud, bloom and fruit in mingling wreath
 All twined the shrivelled off-shoot round,
 As flowers lie on the lone grave mound.

Dream that stole o'er us in the time
 When life was in its vernal clime;
 Dream that still faster o'er us steals
 As the mild star of spring declining
 The advent of that day reveals
 That glows in Sirius⁴ fiery shining.
 Oh! as thou swellest, and as the scenes
 Cover this cold world's darkest features,
 Stronger each change my spirit weans
 To bow before thy god-like creatures.

When I sat 'neath a strange roof-tree,
 With nought I knew or loved around me,
 Oh how my heart shrank back to thee—
 Then I felt how fast thy ties had bound me.

That hour, that bleak hour when the day
 Closed in the cold autumnal gloaming,
 When clouds hung so bleak and drear and grey,
 And a bitter wind through their folds was roaming,

There shone no fire on the cheerless hearth,
 In the chamber there gleam'd no taper's twinkle.
 Within, neither sight nor sound of mirth,
 Without, but the blast, and the sleet's chill sprinkle.

Then sadly I longed for my own dear home,
 For a sight of the old familiar faces.
 I drew near the casement and sat in its gloom
 And looked forth on the tempest's desolate traces.

1. Matthew 13.31–32; Mark 4.31–32; Luke 13.19.

2. Numbers 17.8.

3. *Ibid.*

4. The Dog Star: from the Greek adjective *seirios*, meaning hot and scorching.

Ever anon that wolfish breeze
 The dead leaves and sere from their boughs was shaking,
 And I gazed on the hills through the leafless trees
 And felt as if my heart was breaking.

Where was I ere an hour had passed:
 Still list'ning to that dreary blast,
 Still in that mirthless lifeless room,
 Cramped, chilled, and deadened by its gloom?

No! Thanks to that bright, darling dream,
 Its power had shot one kindling gleam,
 Its voice had sent one wakening cry,
 And bade me lay my sorrows by,
 And called me earnestly to come,
 And borne me to my moorland home.
 I heard no more the senseless sound
 Of task and chat that hummed around;
 I saw no more that grisly night
 Closing the day's sepulchral light.

The vision's spell had deepened o'er me:
 Its lands, its scenes were spread before me.
 In one short hour a hundred homes
 Had roofed me with their lordly domes.
 And I had sat by fires whose light
 Flashed wide o'er halls of regal height.
 And I had seen those come and go
 Whose forms gave radiance to the glow.
 And I had heard the matted floor
 Of ante-room and corridor
 Shake to some half-remembered tread,
 Whose haughty firmness woke even dread,
 As through the curtained portal strode
 Some spurred and fur-wrapped demi-god,⁵
 Whose ride through that tempestuous night
 Had added somewhat of a frown
 To brows that shadowed eyes of light,
 Fit to flash fire from Scythian crown,⁶
 Till sweet salute from lady gay
 Chased that unconscious scowl away.
 And then, the savage fur-cap doffed,
 The Georgian mantle laid aside,
 The satrap stretched on cushion soft,

5. Zamorna, king of Angria.

6. The rulers of Scythia, the ancient name for much of European and Asiatic Russia, were known for their fierceness and defiance.

His lov'd and chosen by his side,
 That hand, that in its horseman's glove
 Looked fit for nought but bridle rein,
 Caresses now its lady-love
 With fingers white that show no stain.
 They got in hot and jarring strife,
 When hate or honour warred with life—
 Nought redder than the roseate ring
 That glitters fit for eastern king.

In one proud household where the sound
 Of life and stir rang highest round,
 Hall within hall burned starry bright
 And light gave birth to richer light.
 Grandly its social tone seemed strung,
 Wildly its keen excitement rung,
 And hundreds 'mid its splendours free
 Moved with unfettered liberty,
 Not gathered to a lordly feast,
 But each a self-invited guest—
 It was the kingly custom there
 That each at will the house should share.

I saw the master not alone;
 He crossed me in a vast saloon,
 Just seen then sudden vanishing
 As laughingly he joined the ring
 That closed around a dazzling fire
 And listened to a trembling lyre.
 He was in light and licensed mood,
 Fierce gaiety had warmed his blood,
 Kindled his dark and brilliant eye,
 And toned his lips' full melody.

I saw him take a little child⁷
 That stretched its arms and called his name.
 It was his own, and half he smiled
 As the small eager creature came
 Nestling upon his stately breast,
 And its fair curls and forehead laying
 To what but formed a fevered nest—
 Its father's cheek where curls were straying

7. Ernest Edward Gordon Wellesley, Zamorna's eldest son by his first wife, Lady Helen Victorine, Baroness Gordon.

Thicker and darker on a bloom
Whose hectic brightness boded doom.⁸

He kissed it, and a deeper blush
Rose to the already crimson flush,
And a wild sadness flung its grace
Over his grand and Roman face.
The little, heedless, lovely thing
Lulled on the bosom of a King,
Its fingers 'mid his thick locks twining,
Pleased with their rich and wreathed shining,
Dreamed not what thoughts his soul were haunting,
Nor why his heart so high was panting.⁹

I went out in a summer night,
My path lay o'er a lonesome waste,
Slumb'ring and still in clear moonlight,
A noble road was o'er it traced.
Far as the eye of man could see
No shade upon its surface stirred.
All slept in mute tranquility,
Unbroke by step or wind or word.

That waste had been a battle-plain;
Headstones were reared in the waving fern.
There they had buried the gallant slain
That dust to its own dust might return.¹

And one black marble monument
Rose where the heather was rank and deep;
Its base was hid with the bracken and bent,
Its sides were bare to the night-wind's sweep.

A Victory carved in polished stone,
Her trumpet to her cold lips held,
And strange it seemed as she stood alone
That not a single note was blown,
That not a whisper swelled.

It was Camalia's² ancient field—
I knew the desert well,

8. Brontë often refers to Ernest's gory fate: in July 1836, he falls victim to Quashia, the Ashantee chief, who puts out the boy's eyes with a red-hot iron and leaves him to die.

9. The child reminds Zamorna (like Byron) of his earlier alliance with the "malignant, scowling Gordons" from the northern highlands of the Glass Town Confederacy. Brontë's description now follows Zamorna's thoughts to an earlier scene in the Glass Town Saga, set in Sneach-island, the "Scotland" of the Confederacy.

1. Genesis 3.19.

2. Brontë is probably thinking here of Camilla, the Volscian queen who was so swift that she

For traced around a sculptured shield
 These words the summer moon revealed:
 'Here brave Macarthy fell!
 The men of Keswick leading on.
 Their first, their best, their noblest one,
 He did his duty well.'

I now heard the far clatter of hoofs on the hard and milk-white road, the great highway that turns in a bend from Free-Town,³ and stretches on to the West. Two horsemen rode slowly up in the moonlight and leaving the path struck deep into the moor, galloping through heather to their chargers' breasts.

"Hah!" said one of them as he flung himself from his steed and walked forward to the monument "Hah! Edward, here's my kinsman's tomb. Now for the bugle sound! He must have his requiem or he will trouble me. The bell tolled for him in Alderwood on the eve of the conflict. I heard it myself and, though then but a very little child, I remember well how my mother trembled as she sat in the drawing-room of the manor house and listened while that unaccountable and supernatural sound was booming so horribly through the woods. Edward begin."

Never shall I, Charlotte Brontë, forget what a voice of wild and wailing music now came thrillingly to my mind's—almost to my body's—ear; nor how distinctly I, sitting in the schoolroom at Roe Head, saw the Duke of Zamorna leaning against that obelisk, with the mute marble Victory above him, the fern waving at his feet, his black horse turned loose grazing among the heather, the moonlight so mild and so exquisitely tranquil, sleeping upon that vast and vacant road, and the African sky quivering and shaking with stars expanded above all. I was quite gone. I had really utterly forgot where I was and all the gloom and cheerlessness of my situation. I felt myself breathing quick and short as I beheld the Duke lifting up his sable crest, which undulated as the plume of a hearse waves to the wind, and knew that that music which seems as mournfully triumphant as the scriptural verse

"Oh Grave where is thy sting;
 Oh Death where is thy victory"⁴

was exciting him and quickening his ever rapid pulse.

"Miss Brontë, what are you thinking about?" said a voice that dissipated all the charm, and Miss Lister thrust her little, rough black head into my face! "Sic transit" etc.

C. Bronte Decbr 19th Haworth 1835

could run over a field of corn without bending a blade, or over the sea without wetting her feet (*Aeneid* 8.809). She died of a wound received while helping Turnus against Aeneas.

3. Usually Freetown, capital of Sneecheisland.

4. 1 Corinthians 15.55.

From "Henry Hastings" †

These passages of excitement being over,¹ Miss Hastings—very well satisfied that her brother had walked out of jail with the breath of life in his body and having the aforesaid satisfactory impression on her mind that he was the finest man on the top of his world—began to look about her and consider how she was to make out life. Most persons would have thought themselves in a very handsome fix—majestically alone in the midst of trading Zamorna.² However, she set to work with the activity of an emmet,³ summoned her address and lady-manners to her aid, called on the wealthy manufacturers of the city and the aristocracy of the seats round, pleased them with her tact, her quickness, with the specimens of her accomplishments, and in a fortnight's time had raised a class of pupils sufficient not only to secure her from want, but to supply her with the means of comfort and elegance.

She was now settled to her mind. She was dependent on nobody, responsible to nobody. She spent her mornings in her drawing-room surrounded by her class, not wearily toiling to impart the dry rudiments of knowledge to yawning, obstinate children—a thing she hated, and for which her sharp, irritable temper rendered her wholly unfit—but instructing those who had already mastered the elements of education, reading, commenting, explaining, leaving it to them to listen. If they failed, [she was] comfortably conscious that the blame would rest on her pupils, not herself.

The little dignified governess soon gained considerable influence over her scholars, daughters many of them of the wealthiest families in the city. She had always the art of awing young ladies' minds with an idea of her superior talent, and then of winning their confidence by her kind sympathizing affability. She quickly gained a large circle of friends, had constant invitations to the most stylish houses of Zamorna, acquired a most impeccable character for ability, accomplishment, obliging disposition, and most correct and elegant manners. Of course her class enlarged, and she was as prosperous as any little woman of five feet high and not twenty years old need wish to be. She looked well, she dressed well, plainer if possible than ever, but still with

† Untitled manuscript known as "Henry Hastings," by "Charles Townshend," Brontë's pseudonym in the later juvenilia; in the Widener Collection, Harvard College Library. The manuscript is in two parts: one dated February 24, 1839 (37 pages, 11.3 × 18.2 cm) and the other dated March 26, 1839 (39 pages, 12.8 × 20.3 cm). This extract is from the second part.

1. Henry Hastings, the brother of Elizabeth Hastings and formerly a popular Angrian author and soldier, degenerates into a dissolute drunkard and becomes involved in a plot to murder Zamorna. He is captured and tried, but saved from execution by the intervention of his sister, who pleads on his behalf, and by his turning king's evidence. Henry Hastings is Branwell Brontë's pseudonym in the later juveniles, and Elizabeth Hastings's loyalty to her brother, despite his degradation (she defies her father and leaves home to support Henry), reflects Charlotte Brontë's own attitude toward her increasingly dissolute brother.

2. Chief manufacturing city of Angria.

3. An ant: chiefly dialectical, but often used poetically (OED).

such fastidious care and taste. She moved about as brisk as a bee. Of course, then, she was happy.

No advantages are equally portioned out in this world. She'd plenty of money, scores of friends, good health, people making much of her everywhere, but still the exclusive proud being thought she had not met with a single individual equal to herself in mind and therefore not one whom she could love. Besides, it was respect not affection that her pompous friends felt for her, and she was one who scorned respect. She never wished to attract it for a moment, and still, somehow, it always came to her. She was always burning for warmer, closer attachment. She couldn't live without it. But the feeling never woke and never was reciprocated.⁴

Oh for Henry, for Pendleton, for one glimpse of the Warner Hills. Sometimes when she was alone in the evenings, walking through her handsome drawing-room by twilight, she would think of home and long for home till she cried passionately at the conviction that she should see it no more. So wild was her longing that when she looked out on the dusky sky, between the curtains of her bay window, fancy seemed to trace on the horizon the blue outline of the moors, just as seen from the parlour at Colne-moss. The evening star hung above the brow of Boulshill,⁵ the farm fields stretched away between, and when reality returned—houses, lamps and streets—she was phrenzied. Again, a noise in the house seemed to her like the sound made by her father's chair when he drew it nearer to the kitchen hearth, something would recall the whine or the bark of Hector and Juno, Henry's pointers. Again, the step of Henry himself would seem to tread in the passage, and she would distinctly hear his gun deposited in the house corner.

All was a dream. Henry was changed; she was changed. Those times were departed for ever. She had been her brother's and her father's favourite. She had lost one and forsaken the other. At these moments her heart would yearn towards the old lonely man in Angria, till it almost broke. But pride is a thing not easily subdued. She would not return to him.

Farewell to Angria†

I have now written a great many books, and for a long time I have dwelt on the same characters and scenes and subjects. I have shewn my land-

4. Later in "Henry Hastings," Sir William Percy, whom Elizabeth intensely admires, proposes that she become his mistress, but despite her passionate desire to yield, she resists. Elizabeth Hastings is the first of Brontë's heroines to adhere to conscience rather than passion. And, like her successor Jane Eyre, her conscience hinges more on self-respect than social repute.

5. Pendleton, the Warner Hills, Colne-moss, and Boulshill are in the province of Angria, which is modeled on Yorkshire. "Pendleton" is derived from "Pendle Hill" and "Boulshill" from "Boulsworth Hill," both in the Pennine range just west of Haworth. Colne is the name of a town across the Pennines from Haworth.

† Single-page untitled manuscript (12.5 × 20 cm), written about 1839; in the Bonnell Collection.

scapes in every variety of shade and light, which morning, noon and evening—the rising, the meridian and the setting sun—can bestow upon them. Sometimes I have filled the air with the whitened tempest of winter: snow has embossed the dark arms of the beech and oak and filled with drifts the parks of the lowlands or the mountain-pass of wilder districts. Again, the same mansion with its woods, the same moor with its glens, has been softly coloured with the tints of moonlight in summer. And in the warmest June night the trees have clustered their full-plumed heads over glades flushed with flowers.

So it is with persons. My readers have been habituated to one set of features, which they have seen now in profile, now in full-face, now in outline, and again in finished painting, varied but by the change of feeling or temper or age; lit with love; flushed with passion; shaded with grief; kindled with ecstasy; in meditation and mirth, in sorrow and scorn and rapture; with the round outline of childhood; the beauty and fullness of youth; the strength of manhood and the furrow of thoughtful decline. But we must change, for the eye is tired of the picture so oft recurring and now so familiar.

Yet do not urge me too fast reader. It is no easy thing to dismiss from my imagination the images which have filled it so long. They were my friends and my intimate acquaintance, and I could with little labour describe to you the faces, the voices, the actions of those who peopled my thoughts by day and not seldom stole strangely even into my dreams by night. When I depart from these I feel almost as if I stood on the threshold of a home and were bidding farewell to its inmates. When I strive to conjure up new inmates, I feel as if I had got into a distant country where every face was unknown and the character of all the population an enigma which it would take much study to comprehend and much talent to expound. Still, I long to quit for a while that burning clime where we have sojourned too long—its skies flame; the glow of sunset is always upon it. The mind would cease from excitement and turn now to a cooler region, where the dawn breaks grey and sober and the coming day, for a time at least, is subdued in clouds.

CHARLOTTE'S AND JANE'S ILLUSTRATED BOOK

Victorian novels were often illustrated, in some instances, such as Thackeray's *Vanity Fair*, by the novelists themselves. Although Charlotte had once thought of becoming an artist and in earlier years had produced many draw-

ings and watercolors, she declined her publisher's request that she illustrate the third edition of *Jane Eyre*. In describing Charlotte as an "earnest amateur," Christine Alexander, in a prefatory essay to *The Art of the Brontës* (1995), remarks that "the system of art education she was taught was more directed towards fitting middle-class girls for society and prospective husbands than towards acquiring the skills necessary for entering a profession in art." Alexander also notes that, although there was frequent association of pictorial image and written word in Charlotte's juvenilia, she, as a governess, had little time to paint other than in her imagination. As editors of *The Art of the Brontës*, Alexander and Jane Sellars catalog and provide numerous reproductions of the 180 known illustrations by Charlotte, nearly a third of which are copies of contemporary engravings. Among these is one surviving copy of a cormorant on a rocky coast, taken from Thomas Bewick's *History of British Birds*, the book that so captures the young Jane Eyre's attention. Jane Stedman's discussion of Charlotte's interest in this notable natural history and a sample from the vignettes accompanying Bewick's text can help us see how directly the novel's words incorporate Charlotte Brontë's interest and experience in art.

To W. S. Williams, March 11, 1848†

[Haworth]

Dear Sir

I have just received the copy of the 2nd. edition, and will look over it, and send the corrections as soon as possible: I will also, since you think it advisable, avail myself of the opportunity of a 3rd. edition to correct the mistake respecting the authorship of "Wuthering Heights" & "Agnes Grey."¹

As to your second suggestion, it is, one can see at a glance, a very judicious and happy one; but I cannot adopt it, because I have not the skill you attribute to me. It is not enough to have the artist's eye; one must also have the artist's hand to turn the first gift to practical account. I have, in my day, wasted a certain quantity of Bristol board and drawing-paper, crayons and cakes of colour, but when I examine the contents of my portfolio now, it seems as if during the years it has been lying closed, some fairy had changed what I once thought sterling coin into dry leaves and I feel much inclined to consign the whole collection of drawings to the fire; I see they have no value. If then "Jane Eyre" is ever to be illustrated, it must be by some other hand than that of its author. But I hope no one will be at the trouble to make portraits of my characters: Bulwer- and Byron-heroes and heroines are very

† This and the letters appearing elsewhere in this edition are reprinted by permission of Oxford University Press from *The Letters of Charlotte Brontë*, 2 vols., ed. Margaret Smith (1995, 2000).

1. See Brontë's "Note to the Third Edition" (p. 3).

well—they are all of them handsome—but my personages are mostly unattractive in look and therefore ill-adapted to figure in ideal portraits—At the best, I have always thought such representations futile.

You will not easily find a second Thackeray. How he can render with a few black lines and dots, shades of expression so fine, so real; traits of character so minute, so subtle, so difficult to seize and fix—I cannot tell; I can only wonder and admire. Thackeray may not be a painter, but he is a wizard of a draughtsman; touched with his pencil, paper lives. And then his drawing is so refreshing; after the wooden limbs, one is accustomed to see pourtrayed by common-place illustrators, his shapes of bone and muscle, clothed with flesh, correct in proportion and anatomy, are a real relief—All is true in Thackeray: if Truth were again a Goddess, Thackeray should be her high-priest.

I read my preface over with some pain: I did not like it: I wrote it when I was a little enthusiastic, like you about the French Revolution; I wish I had written it in a cool moment—I should have said the same things, but in a different manner. One may be as enthusiastic as one likes about an author who has been dead a century or two; but I see it is a fault to bore the public with enthusiasm about a living author. I promise myself to take better care in future. Still I will think as I please.

Vignettes from Bewick

These appeared as tailpieces to the sections of Thomas Bewick's *History of British Birds* (1797–1804). The first vignette is a likely source of the first one mentioned in chapter 1 of *Jane Eyre*, “the rock standing up alone in a sea of billow and spray.” If not the one described in the novel, it is the one Bewick engraving we know Charlotte to have copied years earlier. The second (p. 428) is the sixth one mentioned by Jane, “the fiend pinning down the thief’s pack behind him.” The photocopies of the original woodcuts are by courtesy of Manuscripts, Special Collections, University Archives Division, Allen Library, University of Washington.





Charlotte Brontë and Bewick's "British Birds"†

BY JANE W. STEDMAN

"For natural history, read Bewick and Audubon . . .," wrote Charlotte Brontë instructively to Ellen Nussey, July 4th, 1834. Of these her own preference was for Bewick—Thomas Bewick's *History of British Birds*, the 1804 edition of which was owned by the Reverend P. Brontë.¹ Audubon did not begin publishing until Charlotte was an adolescent, and his *Birds of America* was far too expensive for a clergyman's family; but Bewick was a household book for the little Brontës. * * *

Both illustrations and text impressed themselves upon the receptive children. The earliest extant drawings by Anne and Emily are copies of Bewick wood-engravings,² his vignettes of dilapidated towers or egg-filled nests on leafy boughs no doubt were models for those "pictur-esque ruins and rocks," those "wrens' nests enclosing pearl-like eggs, wreathed about with young ivy sprays" which Jane Eyre as a schoolgirl looks forward to drawing. And at least two of the adult Jane's strange water-colours, as we shall see, owe some degree of inspiration to Bewick.

The pictures in the *History of British Birds* fall into two groups: the large ornithological plates, showing each bird in its habitat, and the vignettes, small, almost microscopically detailed, appealing to a child who wrote a diminutive hand. Bewick's own preference was for these

† Reprinted from *Brontë Society Transactions* 15 (1966): 36–40, by permission of The Brontë Society.

1. This would seem to be the demy issue of 1805, which was dated 1804. Charlotte could also have inspected later enlarged editions of Bewick, including the 1826 edition, the last issued during the artist's lifetime, and the 1832 edition published by his son. Therefore, I have felt free to allude occasionally to illustrations in later editions. Internal evidence indicates that Charlotte was familiar with both volumes of *British Birds*, although she obviously preferred Volume II, *Water Birds*. For a discussion of editions of Bewick, see S. Roscoe, *Thomas Bewick: A Bibliography Raisonné* (London: Oxford University Press, 1953).
2. Winifred Gérin, *Anne Brontë* (London: Thomas Nelson and Sons, 1959), p. 55. Miss Gérin identifies Arthur's book in *The Tenant of Wildfell Hall*, that "natural history with all kinds of birds and beasts in it, and the reading as nice as the pictures," as *British Birds*.

little pictures, which, fancied and varied, are often unrelated to the bird whose description they follow, or, indeed, to any bird. The tail-piece for the Curlew, for instance, shows urchins chasing a dog to whose tail they have tied a pot, while a burly tanner looks on. Another tail-piece shows a man on horseback flying a kite. Some pictures are comic: an old man with open mouth and closed eyes says grace while a cat on the table before him dips into the dish. Others are sardonic: a donkey leans against a tipsy stone inscribed, "Battle— . . . Splendid Victory." A few are, as later Victorians called them, "coarse."

Many of Bewick's vignettes may be divided by subject matter into four groups, each implicitly or explicitly illustrated in *Jane Eyre*. The least interesting division consists of conventional pictures of ribbons, foliage, nests, etc., of the sort Jane imagines herself producing, although she does not identify Bewick as their source. The other groups are those containing vignettes of sea and beach, of ruins and churchyards, and of the supernatural. Jane describes, in varying detail, examples of each sort when she reads *British Birds* in the window seat. These pictures are already familiar to her from earlier hours with Bewick. She describes pictures of

- (1) "the rock standing up alone in a sea of billow and spray"
- (2) "the broken boat stranded on a desolate coast"
- (3) "the cold and ghastly moon glancing through bars of cloud at a wreck just sinking"
- (4) "the quiet solitary churchyard, with its inscribed headstone; its gate, its two trees, its low horizon, girdled by a broken wall, and its newly-risen crescent, attesting the hour of even-tide"
- (5) "two ships becalmed on a torpid sea" (These, she believes to be "marine phantoms".)
- (6) "The fiend pinning down the thief's pack behind him"
- (7) "the black, horned thing seated aloof on a rock, surveying a distant crowd surrounding a gallows"

* * *

These scenes and others like them are black and white suggestions for Jane's own water-colour of "clouds low and livid, rolling over a swollen sea. . . . One gleam of light lifted into relief a half-submerged mast, on which sat a cormorant, dark and large, with wings flecked with foam. . . ." The fair arm of the sinking corpse and the brilliant bracelet are her own invention, but appropriate to Bewick's atmosphere. Later, when Jane amuses herself by drawing fancy vignettes at Gateshead, the subjects are also reminiscent of Bewick's, especially her sketch of "a glimpse of sea between the rocks; the rising moon, and a

ship crossing its disk. . . ." Jane's conscious association of Bewick with Gateshead is indicated as she enters the once-familiar breakfast-room: "Glancing at the bookcases, I thought I could distinguish the volumes of Bewick's *British Birds* occupying their old place in the third shelf . . ."

Although most of the pictures on Jane's list are vignettes of the sea, she tells us most about her reaction to those dealing with supernatural subjects (numbers 6 and 7), and she devotes most space to the description of a churchyard scene (number 4). Bewick's black demons are disturbing, and it is no wonder that Jane passed over them quickly as objects of terror. The fiend pinning down the pack (tail-piece to the Finch) has spiny wings, long antennae-horns, pointed tail, and is bird-footed. The shape of the pack suggests somehow that a body is inside. The full moon shows a dim, barred gate in the background toward which the human seems to be trying to go. That he is a thief is Jane's interpretation.

* * *

Bewick's large ornithological plates, as well as his vignettes, and to some extent the descriptions accompanying them, suited and very likely helped to form Charlotte's taste for images involving birds. These occur mainly in her early works, and oftenest in *Jane Eyre*, where she had consciously called Bewick to mind. In her juvenilia we find such passages as "At intervals from the summit of the rocks shrill screams, uttered by some bird of prey which had built its nest upon them, swept through the arch of heaven in which wild clouds were careering to and fro as if torn by a horrible tempest" ("The Adventures of Ernest Alement"). In *The Professor* Crimsworth describes himself as "a single lean cormorant, standing mateless and shelterless on poverty's bleak cliff."

In *Jane Eyre*, both Jane and Mr. Rochester compare each other to birds: she is "linnet," "dove," and "skylark"; he a "fierce falcon" or, when blinded, like "the caged eagle, whose gold-ringed eyes cruelty has extinguished."³ His hair, too, resembles feathers. The shriek of his maniac-wife is such a cry that "not the widest-winged condor on the Andes could, twice in succession send out such a yell from the cloud shrouding his eyrie." A few pages later, Jane speculates on what creatures in woman's form uttered the voice now of a mocking demon, and anon of a carrion-seeking bird of prey, a Bewickian pair of alternatives. And if one chose to see in Mr. Rochester some trace of William Makepeace Thackeray, he might use as evidence the fact that Charlotte

3. This gold-ringed eye may owe something to Audubon's color portrait of the American bald eagle; but one cannot, of course, limit Charlotte Brontë's knowledge of birds to what she found in books, and most of her comparisons are to familiar species. The naturalist's role here is that of stimulator of her imagination, not that of source. According to a writer in *Blackwood's* for July 1825, Bewick's birds have character: "This is far beyond the mere pen-cilling of fur or feathers. It is the seizure and transference of countenance." Humanizing adjectives in Bewick's text support this sense of personification.

applies to Thackeray the eagle image she used for her fictional hero. In the preface to the second edition of the novel, she compared the author of *Vanity Fair* with Fielding, whom "they say he is like. . . ." But Thackeray resembles Fielding "as an eagle does a vulture: Fielding could stoop on carrion, but Thackeray never does."

The text of *British Birds* was less engrossing than the pictures:⁴ "The letter-press . . . I little cared for, generally speaking," Jane Eyre tells us. But the words did make some impression. Both Charlotte and Anne assimilated Bewick's technical term *irides*, plural of *iris*, "that part which surrounds the pupil of the eye." Anne describes Eliza Milward's eyes as having "the irids, black or very dark brown." Jane Eyre's irids fix upon Mr. Rochester; and in depicting Miss Temple, she mentions her brown eyes "with a benignant light in their irids."

More important were those "certain introductory pages," which Jane could not pass by. They occur in Bewick's second volume, Charlotte's favourite of the two. She must have written with the book open before her, for she reproduces, partly paraphrased, partly quoted, a good deal of the long passage dealing with the habitations of northern sea-fowl. She includes four lines of Bewick's quotation from his favourite Thomson, describing the Northern Ocean boiling around the isles of farthest Thule. What attracted Jane (and Charlotte) were the images of cold "forlorn regions of dreary space" as Bewick called them, "death-white realms" as Jane pictured them. She quotes at length the description of "the vast sweep of the Arctic Zone. . . . that reservoir of frost and snow, where firm fields of ice, the accumulation of centuries of winters, glazed in Alpine heights above heights, surround the pole, and concentrate the multiplied rigours of extreme cold."

These words are more haunting than the pictures of jagged ice-peaks and snowy shores which form backgrounds for some of the larger pictures, and it is surely to Bewick's prose that Charlotte owes her image of that cold which descends when Rochester's bigamy is revealed and Jane's life is "waste, wild, and white as pine-forests in wintry Norway." * * * From Bewick's introduction too must come suggestions for Jane Eyre's third water colour, which shows:

"the pinnacle of an iceberg piercing a polar winter sky: a muster of northern lights reared their dim lances, close serried, along the horizon. Throwing these into distance, rose in the foreground, a head,—a colossal head, inclined towards the iceberg, and resting against it."

The brow of this head is "quite bloodless, white as bone. . . ."

It is unlikely that Charlotte Brontë intended the reader to be aware of

4. The text of Volume I, *Land Birds*, was written by Bewick's partner, Ralph Beilby, with a good deal of revision by Bewick. The artist himself wrote the text for the *Water Birds* with some assistance from the Reverend H. Cotes.

the continuing subliminal influence that *British Birds* had on Jane Eyre's mind. Charlotte herself was very possibly unconscious of the connection, although its pervasiveness helps to give the character a psychological fullness and individuality. "Early impressions are ineffaceable," Charlotte wrote to W. S. Williams. Jane Eyre literally *drew* upon hers!

CHARLOTTE BRONTË AS GOVERNESS

During the 1840s the English press frequently discussed proper education for and by governesses and often noted their mistreatment by employers, pupils, and servants. Charlotte Brontë described her own largely unhappy experience as a governess in letters to family and friends; and a decade later, when writing to W. S. Williams about what his daughters might expect if they became governesses, she concluded, "As a school-teacher she may succeed; but as a resident governess she will never (except under peculiar and exceptional circumstances) be happy." In 1850 *Punch* magazine lampooned the impossible expectations of those who employed governesses to educate their young children.

To Emily J. Brontë, June 8, 1839

Stonegappe

* * * I have striven hard to be pleased with my new situation. The country, the house, and the grounds are, as I have said, divine. But, alack-a-day! there is such a thing as seeing all beautiful around you—pleasant woods, winding white paths, green lawns, and blue sunshiny sky—and not having a free moment or a free thought left to enjoy them in. The children are constantly with me, and more riotous, perverse, unmanageable cubs never grew. As for correcting them, I soon quickly found that was entirely out of the question: they are to do as they like. A complaint to Mrs. Sidgwick brings only black looks upon oneself, and unjust, partial excuses to screen the children. I have tried that plan once. It succeeded so notably that I shall try it no more. I said in my last letter that Mrs. Sidgwick did not know me. I now begin to find that she does not intend to know me, that she cares nothing in the world about me except to contrive how the greatest possible quantity of labour may be squeezed out of me, and to that end she overwhelms me with oceans of needlework, yards of cambric to hem, muslin nightcaps to make, and, above all things, dolls to dress. I do not think she likes me at all, because I can't help being shy in such an entirely novel scene, surrounded as I have hitherto been by strange and constantly changing faces. [I used to think I should like to be in the stir of grand folks' society but I have had enough of it—it is dreary work to look on and listen.] I see now more clearly than I have ever

done before that a private governess has no existence, is not considered as a living and rational being except as connected with the wearisome duties she has to fulfil. While she is teaching the children, working for them, amusing them, it is all right. If she steals a moment for herself she is a nuisance. Nevertheless, Mrs. Sidgwick is universally considered an amiable woman. Her manners are fussily affable. She talks a great deal, but as it seems to me not much to the purpose. Perhaps I may like her better after a while. At present I have no call to her. Mr. Sidgwick is in my opinion a hundred times better—less profession, less bustling condescension, but a far kinder heart. It is very seldom that he speaks to me, but when he does I always feel happier and more settled for some minutes after. He never asks me to wipe the children's smutty noses or tie their shoes or fetch their pinafores or set them a chair. One of the pleasantest afternoons I have spent here—indeed, the only one at all pleasant—was when Mr. Sidgwick walked out with his children, and I had orders to follow a little behind. As he strolled on through his fields with his magnificent Newfoundland dog at his side, he looked very like what a frank, wealthy, Conservative gentleman ought to be. He spoke freely and unaffectedly to the people he met, and though he indulged his children and allowed them to tease himself far too much, he would not suffer them grossly to insult others.

* * *

Don't show this letter to papa or aunt, only to Branwell. They will think I am never satisfied wherever I am. I complain to you because it is a relief, and really I have had some unexpected mortifications to put up with. However, things may mend, but Mrs. Sidgwick expects me to do things that I cannot do—to love her children and be entirely devoted to them.

C. Brontë

To Ellen Nussey, June 30, 1839

[Swarcliffe]

* * * I must not bother you too much with my sorrows Ellen, of which I fear you have heard an exaggerated account—if you were near me perhaps I might be tempted to tell you all—to grow egotistical and pour out the long history of a Private Governess's trials and crosses in her first Situation—As it is I will only ask you to imagine the miseries of a reserved wretch like me—thrown at once into the midst of a large Family—proud as peacocks & wealthy as Jews—at a time when they were particularly gay—when the house was filled with Company—all Strangers people whose faces I had never seen before—in this state of

things having the charge given me of a set of pampered spoilt & turbulent children—whom I was expected constantly to amuse as well as instruct—I soon found that the constant demand on my stock of animal spirits reduced them to the lowest state of exhaustion—at times I felt and I suppose seemed depressed—to my astonishment I was taken to task on the subject by Mrs. Sidgwick with a stern[n]ess of manner & a harshness of language scarcely credible—like a fool I cried most bitterly—I could not help it—my spirits quite failed me at first. I thought I had done my best—strained every nerve to please her—and to be treated in that way merely because I was shy—and sometimes melancholy was too bad, at first I was for giving all up and going home—But after a little reflection I determined—to summon what energy I had and to weather the Storm—I said to myself I have never yet quitted a place without gaining a friend—Adversity is a good school—the Poor are born to labour and the Dependent to endure. I resolved to be patient—to command my feelings and to take what came—when the ordeal I reflected would not last many weeks—and I trusted it would do me good—I recollect the fable of the Willow and the Oak—I bent quietly and I trust now the Storm is blowing over me—Mrs. Sidgwick is generally considered an agreeable woman—so she is I daresay in general Society—her health is sound—her animal spirits are good—consequently she is cheerful in company—but O Ellen does this compensate for the absence of every fine feeling of every gentle—and delicate sentiment?—

She behaves somewhat more civilly to me now than she did at first—and the children are a little more manageable—but she does not know my character & she does not wish to know it. I have never had five minutes conversation with her since I came—except while she was scolding me—do not communicate the contents of this letter to any one—I have no wish to be pitied—except by yourself * * * if I were talking to you I would tell you much more—but I hope my term of bondage will soon be expired—and then I can go home and you can come to see me—and I hope we shall be happy. * * *

[Unsigned]

To W. S. Williams, May 12, 1848

[Haworth]

My dear Sir

* * *

Some remarks in your last letter on teaching commanded my attention. I suppose you never were engaged in tuition yourself, but if you

had been, you could not have more exactly hit on the great qualification—I had almost said—the one great qualification necessary to the task: the faculty, not merely of acquiring but of imparting knowledge; the power of influencing young minds; that natural fondness for—that innate sympathy with children, which, you say, Mrs. William is so happy as to possess. He or She who possesses this faculty, this sympathy—though perhaps not otherwise highly accomplished—need never fear failure in the career of instruction. Children will be docile with them, will improve under them; parents will consequently repose in them confidence; their task will be comparatively light, their path comparatively smooth. If the faculty be absent, the life of a teacher will be a struggle from beginning to end. No matter how amiable the disposition, how strong the sense of duty, how active the desire to please; no matter how brilliant and varied the accomplishments, if the governess has not the power to win her young charge, the secret to instil gently and surely her own knowledge into the growing mind entrusted to her, she will have a wearing, wasting existence of it. To educate a child as, I daresay Mrs. Williams has educated her children, probably with as much pleasure to herself as profit to them, will indeed be impossible to the teacher who lacks this qualification; but, I conceive, should circumstances—as in the case of your daughters—compel a young girl notwithstanding to adopt a governess's profession, she may contrive to instruct and even to instruct well. That is—though she cannot form the child's mind, mould its character, influence its disposition and guide its conduct as she would wish, she may give lessons—even good, clear, clever lessons in the various branches of knowledge; she may earn and doubly earn her scanty salary; as a daily governess, *as a 'or a'* school-teacher she may succeed, but as a resident governess she will never—(except under peculiar and exceptional circumstances) be happy. Her deficiency will harass her not so much in school-time as in play-hours; the moments that would be rest and recreation to the governess who understood and could adapt herself to children, will be almost torture to her who has not that power; many a time, when her charge turns unruly on her hands, when the responsibility which she would wish to discharge faithfully and perfectly, becomes unmanageable to her, she will wish herself a housemaid or kitchen-girl, rather than a baited, trampled, desolate, distracted governess.

* * *

I have seen an ignorant nursery-maid who could scarcely read or write—by dint of an excellent, serviceable sanguine-phlegmatic *constitu* ‘temperament’ which made her at once cheerful and unmoveable; of a robust constitution and steady, unimpressionable nerves which kept her firm under shocks, and unharassed under annoy-

ances—manage with comparative ease a large family of spoilt children, while their Governess lived amongst them a life of inexpressible misery; tyrannized over, finding her efforts to please and teach utterly vain, chagrined, distressed, worried—so badgered so trodden-on, that she ceased almost at last to know herself, and wondered in what despicable, trembling frame her oppressed mind was prisoned—and could not realize the idea of evermore being treated with respect and regarded with affection—till she finally resigned her situation and went away quite broken in spirit and reduced to the verge of decline in health.

Those who would urge on Governesses more acquirements do not know the origin of their chief sufferings. It is more physical and mental strength, denser moral impassibility that they require, rather than additional skill in arts or sciences. As to the forcing system, whether applied to Teachers or Taught—I hold it to be a cruel system.

It is true the world demands a brilliant list of accomplishments; for £20. per ann. it expects in one woman the attainments of several professors—but the demand is insensate—and I think should rather be resisted than complied with. If I might plead with you in behalf of your daughters—I should say—Do not let them waste their young lives in trying to attain manifold accomplishments. Let them try rather to possess thoroughly, fully one or two talents, then let them endeavour to lay in a stock of health, strength, cheerfulness; let them labour to attain self-control, endurance, fortitude, firmness; if possible, let them learn from their mother something of the precious art she possesses—these things, together with sound principles, will be their best supports—their best aids through a governess's life.

As for that one who—you say has a nervous horror of exhibition—I need not beg you to be gentle with her—I am sure you will not be harsh—but she must be firm with herself, or she will repent it in after-life—She should begin by degrees to endeavour to overcome her diffidence. Were she destined to enjoy an independent, easy life, 'existence' she might respect her natural disposition to seek retirement and even cherish it as a shade-loving virtue—but since that is not her lot; since she is fated to make her way in the crowd—and to depend on herself, she should say—I will try and learn the art of self-possession—not that I may display my accomplishments—but that I may have the satisfaction of feeling that I am my own mistress—and can move and speak, undaunted by the fear of man. While however—I pen this piece of advice—I confess that it is much easier to give than to follow. What the sensations of the nervous are under the gaze of publicity none but the nervous know—and how powerless Reason and Resolution are to control them would sound incredible except to the actual sufferers.

"The Governess-Grinders"†

We were taught from the nursery songs of our infancy to have a decent horror of those monsters whose practice it was to "grind the bones" of their fellow-creatures to "make their bread," but the process of grinding down human beings is not unknown in these days—the scene of the operation being often the nursery itself, and the victim the nursery-governess. We are sorry to say the purpose of this revolting process is not so justifiable even as the object attributed to the giants in the fairy tales, who were in the habit of grinding bones, at all events, to "make their bread," but the governess-grinders of the present day resort to their inhuman practice for the purpose of rendering the task of "making bread" so irksome and difficult as to be almost impossible.

We are determined to "put down," wherever we can detect it, that mingled mass of pride and meanness, that base compound of affection and cruelty, which is to be met with amongst people who like to boast of "keeping" a governess, when they know they are insufficiently maintaining an educated person to do double the work of the domestic drudge, at scarcely the wages of the lowest menial. We beg leave to ask any one not belonging to the governess-grinding class—and even some of them would blush to be found out in such an affair as we are about to disclose in the following well-authenticated case—whether the person making the stipulations set forth below, is anything better than an impudent humbug, if, having got a poor wretch to enter the domestic Pandemonium implied in an attempt to fulfil the annexed conditions, she, "the lady"—as one of the contracting parties is, in these cases, by courtesy, called—has the impudence to boast of "keeping a governess"? The following proposition—the truth of which has been respectably guaranteed to us—was made, not long ago, to a well-educated young lady who had advertised for the situation of a governess.

"She was to sleep in a room with three beds, containing herself, four children and servant; to rise at a $\frac{1}{4}$ to 6; give the children their baths, dress them, and be ready for breakfast at a $\frac{1}{4}$ to 8. School, 9 to 12; $\frac{1}{4}$ past 2 to 4; and BESIDES THIS, to give two hours' lessons in music. To teach drawing, rudiments of French (speaking it as much as possible), and general knowledge. To be proficient in plain and fancy work, which she was to spend her evenings in doing, not for herself, but for her mistress. She was to have the baby on her knee while teaching, and to put all the children to bed. Salary 10 guineas per annum, and to *pay for her own washing*."

Putting aside the downright brutality of this proposal, there is a degree of ignorance perfectly characteristic in the bare expectation of

† *Punch* 19 (1850), 151.

being able to meet with a female CRICTON, who should command all the qualities required, and execute the educational part of her duties "with the baby on her knee." Perhaps the "lady" wishing her "governess" to be a model to her children of all the virtues, is anxious to place her in positions which must bring out the attributes of a saint, if she is fortunate enough to be possessed of them. Patience, Humility, Endurance, Industry, and fifty other admirable qualities, would be necessary at every hour of the day for the proper discharge of the various tasks set down for this paragon of a ten-guinea governess. She must have no pride, for she is to sleep as one of six in a room with the servant; she must discharge the duties of a nurse, but she must be satisfied with far less than a nurse's wages, and she must spend her evenings in needlework, without even the paltry earnings of a needle-woman being paid to her. She must give separate lessons for two hours each day in music, and, in fact, do the music-master's work without getting one farthing of the music-master's money.

* * *

We will simply ask what the parent deserves, who consigns four children mentally and bodily from morning till night, beginning at the wash-tub, passing through the primer, the piano, the exercise-book, the French language, and terminating at night in the bath—we ask what does a mother deserve who consigns four children for all these purposes to "one pair of hands" at ten guineas per annum? Would she not be rightly punished if the unfortunate brats were to be half-washed, half-taught, and occasionally half-killed, by accident, or by each other, owing to the confusion existing in the bewildered brain of the less than half-paid "governess" employed to nurse, educate, and otherwise completely "do" for them?

We admire the affection of such persons as the would-be contracting party in this case, who, when they really want a very humble description of maid-of-all-work, have the audacity to insult the educated portion of the female community, by advertising for a "governess." Let things be called by their right names; and henceforth, let the words, "WANTED A DOMESTIC DRUDGE!" be placed at the top of all similar advertisements.

Charlotte Brontë and Her Publishers, Reviewers, and First Biographer

In the summer of 1847, W. S. Williams, reader for the publishing firm of Smith, Elder, rejected "The Professor," a manuscript that had met a similar fate with a half dozen other publishers. However, he encouraged its author, known only as "Curer Bell," to submit a three-volume novel for consideration. Charlotte Brontë had by early August nearly completed *Jane Eyre*, and Smith, Elder's quick acceptance of it triggered an extensive correspondence between her and the publishers, especially with Williams. As she remarked in a mid-September letter, she was pleased by the firm's "punctuality, straight-forwardness, and intelligence." As subsequent correspondence shows, Williams became the intermediary between the author and various readers and reviewers, and it was he who soon forwarded to her William Makepeace Thackeray's enthusiasm over *Jane Eyre*. Hearing of this before there had been any published reviews, Brontë regarded one good word from him as "worth pages of praise from ordinary judges," and a few months later she dedicated the second edition to him, "an intellect profounder and more unique than his contemporaries have yet recognised." Also through Williams, Brontë had opportunity to preview and respond to a review by G. H. Lewes, a well-known dramatic critic and novelist (later companion of George Eliot). Selections from this correspondence reprinted here signal *Jane Eyre*'s success and reflect, also, Brontë's ideas about authorship, her indignation toward two notoriously negative reviews, and her embarrassment and anger over gossip she had inadvertently provoked by dedicating, with "the tribute of a total stranger," her novel to Thackeray. The reprinted passages from *The Life of Charlotte Brontë*, by Charlotte's friend and fellow-novelist Elizabeth Gaskell, supply helpful information about Brontë's home life, working habits, and views of authorship. Gaskell's is one of the great nineteenth-century literary biographies.

To Smith, Elder, & Co., August 7, 1847

[Haworth]

Gentlemen

I have received your communication of the 5th. inst. for which I thank you.

Your objection to the want of varied interest in the tale is, I am aware, not without grounds—yet it appears to me that it might be published without serious risk if its appearance were speedily followed up by another work from the same pen of a more striking and exciting character. The first work might serve as an introduction and accustom the public to the author's name, the success of the second might thereby be rendered more probable.

I have a second narrative in 3 vols. now in progress and nearly completed, to which I have endeavoured to impart a more vivid interest than belongs to the Professor; in about a month I hope to finish it—so that if a publisher were found for "the Professor", the second narrative might follow as soon as was deemed advisable—and thus the interest of the public (if any interest were roused) might not be suffered to cool.

Will you be kind enough to favour me with your judgment on this plan—

I am Gentlemen

Yours very respectfully
C Bell—

To Smith Elder, & Co., August 24, 1847

[Haworth]

Gentlemen

I now send you per. Rail—a M S. entitled "Jane Eyre, a novel", in 3 vols. by Currer Bell.

I find I cannot pre-pay the carriage of the parcel as money for that purpose is not received at the small Station-house where it is left.

If, when you acknowledge the receipt of the M.S you will have the goodness to mention the amount charged on delivery—I will immediately transmit it in postage stamps.

It is better in future to address Mr. Currer Bell—under cover to Miss Brontë—Haworth—Bradford Yorks—as there is a risk of letters otherwise directed, not reaching me at present—

To save trouble I enclose an envelope—
I am Gentlemen

Yours respectfully
C Bell

To Smith, Elder, & Co., September 12, 1847

[Brookroyd, Birstall]

Gentlemen

I have received your letter and thank you for the judicious remarks and sound advice it contains. I am not however in a position to follow the advice; my engagements will not permit me to revise "Jane Eyre" a third time¹ and perhaps there is little to regret in the circumstance; you probably know from personal experience that an author never writes well till he has got into the full spirit of his work, and were I to retrench, to alter and to add now when I am uninterested and cold, I know I should only further injure what may be already defective. Perhaps too the first part of "Jane Eyre" may suit the public taste better than you anticipate—for it is true and Truth has a severe charm of its own. Had I told *all* the truth, I might indeed have made it far more exquisitely painful—but I deemed it advisable to soften and retrench many particulars lest the narrative should rather displease than attract.

I adopt your suggestion respecting the title; it would be much better to add the words "an autobiography."

In accepting your terms, I trust much to your equity and sense of justice. You stipulate for the refusal of my two next works at the price of one hundred pounds each. One hundred pounds is a small sum for a year's intellectual labour, nor would circumstances justify me in devoting my time and attention to literary pursuits with so narrow a prospect of advantage did I not feel convinced that in case the ultimate result of my efforts should prove more successful than you now anticipate, you would make some proportionate addition to the remuneration you at present offer. On this ground of confidence in your generosity and honour, I accept your conditions.

I shall be glad to know when the work will appear. I shall be happy also to receive any advice you can give me as to choice of subject or style of treatment in my next effort—and if you can point out any works peculiarly remarkable for the qualities in which I am deficient, I would study them carefully and endeavour to remedy my errors.

1. Nothing is known about previous revisions of *JE*, apart from the very few alterations or insertions of single words or short phrases in the remarkably clean copy MS sent to the printers. * * *

Allow me in conclusion to express my sense of the punctuality, straightforwardness and intelligence which have hitherto marked your dealings with me.

And believe me Gentlemen
Yours respectfully
C Bell.

To W. S. Williams, October 28, 1847

[Haworth]

Dear Sir

Your last letter was very pleasant to me to read, and is very cheering to reflect on. I feel honoured in being approved by Mr. Thackeray because I approve Mr. Thackeray. This may sound presumptuous perhaps, but I mean that I have long recognized in his writings genuine talent such as I admired, such as I wondered at and delighted in. No author seems to distinguish so exquisitely as he does dross from ore, the real from the counterfeit. I believed too he had deep and true feelings under his seeming sternness—now I am sure he has. One good word from such a man is worth pages of praise from ordinary judges.

You are right in having faith in the reality of Helen Burns's character: she was real enough: I have exaggerated nothing there: I abstained from recording much that I remember respecting her, lest the narrative should sound incredible. Knowing this, I could not but smile at the quiet, self-complacent dogmatism with which one of the journals lays it down that "such creations as Helen Burns are very beautiful but very untrue."

The plot of "Jane Eyre" may be a hackneyed one; Mr. Thackeray remarks that it is familiar to him; but having read comparatively few novels, I never chanced to meet with it, and I thought it original—.

* * *

* * *

I would still endeavour to keep my expectations low respecting the ultimate success of "Jane Eyre"; but my desire that it should succeed augments—for you have taken much trouble about the work, and it would grieve me seriously if your active efforts should be baffled and your sanguine hopes disappointed: excuse me if I again remark that I fear they are rather too sanguine; it would be better to moderate them. What will the critics of the Monthly Reviews and Magazines be likely to see in "Jane Eyre" (if indeed they deign to read it) which will win from them even a stinted modicum of approbation? It has no learning, no research, it discusses no subject of public interest. A mere domestic

novel will I fear seem trivial to men of large views and solid attainments.

Still—efforts so energetic and indefatigable as yours ought to realize a result in some degree favourable, and I trust they will.

I remain, dear Sir

Yours respectfully

C Bell.

To W. S. Williams, January 28, 1848

[Haworth]

Dear Sir

I need not tell you that when I saw Mr. Thackeray's letter enclosed under your cover, the sight made me very happy. It was some time before I dared open it, lest my pleasure in receiving it should be mixed with pain on learning its contents—lest—in short—the dedication should have been in some way unacceptable to him.

And, to tell you the truth, I fear this must have been the case: he does not say so; his letter is most friendly in its noble simplicity—but he apprises me at the commencement of a circumstance which both surprised and dismayed me.

I suppose it is no indiscretion to tell you this circumstance, for you doubtless know it already. It appears that his private position is in some point similar to that I have ascribed to Mr. Rochester; that thence arose a report that "Jane Eyre" had been written by a Governess in his family; and that the Dedication coming now has confirmed everybody in the surmise.

Well may it be said that Fact is often stranger than Fiction! The coincidence struck me as equally unfortunate and extraordinary. Of course I knew nothing whatever of Mr. Thackeray's domestic concerns: he existed for me only as an author: of all regarding his personality, station, connections, private history—I was, (and am still in a great measure) totally in the dark: but I am very, very sorry that my inadvertent blunder should have made his name and affairs a subject for common gossip.

The very fact of his not complaining at all—and addressing me with such kindness notwithstanding the pain and annoyance I must have caused him—increases my chagrin. I could not half express my regret to him in my answer, for I was restrained by the consciousness that 'that' regret was just worth nothing at all—quite valueless for healing the mischief I had done.

Can you tell me anything more on this subject? Or can you guess in what degree the unlucky coincidence would affect him—whether it

would pain him much and deeply? for he says so little himself on the topic, I am at a loss to divine the exact truth—but I fear—

Do not think, my dear Sir, from my silence respecting the advice you have at different times given me for my future literary guidance, that I am heedless of or indifferent to your kindness. I keep your letters, and not unfrequently refer to them. Circumstances may render it impracticable for me to act up to the letter of what you counsel, but I think I comprehend the spirit of your precepts—and trust I shall be able to profit thereby. Details—Situations 'which' I do not understand, and cannot personally inspect, I would not for the world meddle with * * *—besides—not one feeling, on any subject—public or private, will I ever affect that I do not really experience—yet though I must limit my sympathies—though my observation cannot penetrate where the very deepest political and social truths are to be learnt—though many doors of knowledge which are open for you, are for ever shut for me—though I must guess, and calculate, and grope my way in the dark and come to uncertain conclusions unaided and alone—where such writers as Dickens and Thackeray having access to the shrine and image of Truth, have only to go into the temple, lift the veil a moment and come out and say what they have seen—yet with every disadvantage, I mean still, in my own contracted way to do my best. Imperfect my best will be, and poor—and compared with the works of the true Masters—of that greatest modern Master, Thackeray, in especial (for it is him I at heart reverence with all my strength) it will be trifling—but I trust not affected or counterfeit.

Believe me, my dear Sir,
Yours with regard & respect
Curer Bell.

To G. H. Lewes, November 6, 1847

[Haworth]

Dear Sir

Your letter reached me yesterday; I beg to assure you that I appreciate fully the intention with which it was written, and I thank you sincerely both for its cheering commendation and valuable advice.

You warn me to beware of Melodrame and you exhort me to adhere to the real. When I first began to write, so impressed was I with the truth of the principles you advocate that I determined to take Nature and Truth as my sole guides and to follow in their very footprints; I restrained imagination, eschewed romance, repressed excitement; over-bright colouring too I avoided, and sought to produce something which should be soft, grave and true.

My work (a tale in 1 vol.) being completed, I offered it to a publisher. He said it was original, faithful to Nature, but he did not feel warranted in accepting it, such a work would not sell. I tried six publishers in succession; they all told me it was deficient in "startling incident" and "thrilling excitement," that it would never suit the circulating libraries, and as it was on those libraries the success of works of fiction mainly depended they could not undertake to publish what would be overlooked there—"Jane Eyre" was rather objected to at first [on] the same grounds—but finally found acceptance.

I mention this to you, not with a view of pleading exemption from censure, but in order to direct your attention to the root of certain literary evils—if in your forthcoming article in "Frazer" you would bestow a few words of enlightenment on the public who support the circulating libraries you might, with your powers, do some good.

You advise me too, not to stray far from the ground of experience as I become weak when I enter the region of fiction; and you say "real experience is perennially interesting and to all men . . ."

I feel that this also is true, but, dear Sir, is not the real experience of each individual very limited? and if a writer dwells upon that solely or principally is he not in danger of repeating himself, and also of becoming an egotist?

Then too, Imagination is a strong, restless faculty which claims to be heard and exercised, are we to be quite deaf to her cry and insensate to her struggles? When she shews us bright pictures are we never to look at them and try to reproduce them?—And when she is eloquent and speaks rapidly and urgently in our ear are we not to write to her dictation[?]

I shall anxiously search the next number of "Frazer" for your opinions on these points.

Believe me, dear Sir,
Yours gratefully
C Bell

G. H. Lewes, *Fraser's Magazine*, December 1847

* * * This, indeed, is a book after our own heart; and, if its merits have not forced it into notice by the time this paper comes before our readers, let us, in all earnestness, bid them lose not a day in sending for it. The writer is evidently a woman, and, unless we are deceived, new in the world of literature. But, man or woman, young or old, be that as it may, no such book has gladdened our eyes for a long while.¹ Almost all that we require in a novelist she has: perception of character, and

1. These three sentences were reprinted in "Opinions of the Press"; appended to the third edition in 1848.

power of delineating it; picturesqueness; passion; and knowledge of life. The story is not only of singular interest, naturally evolved, unflagging to the last, but it fastens itself upon your attention, and will not leave you. The book is closed, the enchantment continues. With the disentanglement of the plot, and the final release of the heroine from her difficulties, your interest does not cease. You go back again in memory to the various scenes in which she has figured; you linger on the way, and muse upon the several incidents in the life which has just been unrolled before you, affected by them as if they were the austere instructions drawn from a sorrowing existence, and not merely the cunning devices of an author's craft. Reality—deep, significant reality—is the great characteristic of the book. It is an autobiography,—not, perhaps, in the naked facts and circumstances, but in the actual suffering and experience. The form may be changed, and here and there some incidents invented; but the spirit remains such as it was. The machinery of the story may have been borrowed, but by means of this machinery the authoress is unquestionably setting forth her own experience. This gives the book its charm: it is soul speaking to soul; it is an utterance from the depths of a struggling, suffering, much-enduring spirit: *suspira de profundis!*

* * * There are some defects in it—defects which the excellence of the rest only brings into stronger relief. There is, indeed, too much melodrama and improbability, which smack of the circulating-library,—we allude particularly to the mad wife and all that relates to her, and to the wanderings of Jane when she quits Thornfield; yet even those parts are powerfully executed. But the earlier parts—all those relating to Jane's childhood and her residence at Lowood, with much of the strange love story—are written with remarkable beauty and truth. * * *

The story is so simple in its outlines, yet so filled out—not spun out—with details, that we shall not do it the injustice of here setting down the mere plot. It is confined to few characters, and is easily, naturally evolved (with exceptions always of those melodramatic incidents before alluded to), carrying the reader on with it to the end. We have spoken of the reality stamped upon almost every part; and that reality is not confined to the characters and incidents, but is also striking in the descriptions of the various aspects of Nature, and of the houses, rooms, and furniture. The pictures stand out distinctly before you: they *are* pictures, and not mere bits of "fine writing." The writer is evidently painting by words a picture that she has in her mind, not "making-up" from vague remembrances, and with the consecrated phrases of "poetical prose."

* * * In her delineation of the country-houses and good society there is the ease and accuracy of one who has well known what she describes.

* * *

This faculty for objective representation is also united to a strange

power of subjective representation. We do not simply mean the power over the passions—the psychological intuition of the artist, but the power also of connecting external appearances with internal effects—of representing the psychological interpretation of material phenomena. This is shown in many a fine description; but we select that of the punished child shut up in the old bedroom, because it exhibits at the same time the power we speak of, and the power before-mentioned of representing the material aspects of things. * * *

To W. S. Williams, December 11, 1847

[Haworth]

* * *

Mr. Lewes is very lenient: I anticipated a degree of severity which he has spared me. His notice differs from all the other notices—he must be a man of no ordinary mind: there is a strange sagacity evinced in some of his remarks—yet he is not always right. I am afraid if he knew how much I write from intuition, how little from actual knowledge, he would think me presumptuous ever to have written at all. I am sure such would be his opinion—if he knew the narrow bounds of my attainments—the limited scope of my reading.

There are moments when I can hardly credit that anything I have done should ‘have’ be found worthy to give even transitory pleasure to such men as Mr. Thackeray, Sir John Herschel, Mr. Fonblanque, Leigh Hunt and Mr. Lewes—that my humble efforts should have had such a result is a noble reward.

I was glad and proud to get the Bank Bill Mr. Smith sent me yesterday—but I hardly ever felt delight equal to that which cheered me when I received your letter containing an extract from ‘one’ ‘a note’ by Mr. Thackeray in which he expressed himself gratified with the perusal of “Jane Eyre”. Mr. Thackeray is a keen, ruthless satirist—I had never perused his writings but with blended feelings of admiration and indignation—Critics, it appears to me, do not know what an intellectual boa-constrictor he is—they call him “humorous”, “brilliant”—his is a most scalping humour, a most deadly brilliancy—he does not play with his prey—he coils round it and crushes it in his rings. He seems terribly in earnest in his war against the falsehood and follies of “the World”—I often wonder what that “World” thinks of him. I should think the faults of such a man would be, distrust of anything good in human Nature—galling suspicion of bad motives lurking behind good actions—are these his failings?

They are at any rate the failings of his written sentiments, for he

cannot find in his heart to represent either Man or woman as at once good and wise. Does he not too much confound benevolence with weakness and wisdom with mere craft?

But I must not intrude on your time by too long a letter.

Believe me Yours respectfully

C Bell

To W. S. Williams, August 14, 1848

[Haworth]

My dear Sir

* * *

The first duty of an Author is—I conceive—a faithful allegiance to Truth and Nature; his second, such a conscientious study of Art as shall enable him to interpret eloquently and effectively the oracles delivered by those two great deities. The "Bells" are very sincere in their worship of Truth, and they hope so to apply themselves to the consideration of Art as to attain, one day, the power of speaking the language of conviction in the accents of persuasion; though they rather apprehend that whatever pains they take to modify and soften, an abrupt word or vehement tone will now and then occur to startle ears polite, whenever the subject shall chance to be such as moves their spirits within them.

* * *

To W. S. Williams, Early September 1848

[?Haworth]

My dear Sir

* * *

Defects there are both in "Jane Eyre" and "Wildfell Hall" which it will be the authors' wisdom and duty to endeavor to avoid in future; other points there are to which they deem it incumbent on them firmly to adhere, whether such adherence bring popularity or unpopularity, praise or blame. The standard heroes and heroines of novels, are personages in whom I could never, from childhood upwards, take an interest, believe to be natural, or wish to imitate: were I obliged to copy these characters, I would simply—not write at all. Were I obliged to

copy any former novelist, even the greatest, even Scott, in anything, I would not write—Unless I have something of my own to say, and a way of my own to say it in, I have no business to publish; unless I can look beyond the greatest Masters, and study Nature herself, I have no right to paint; unless I can have the courage to use the language of Truth in preference to the jargon of Conventionality, I ought to be silent.

* * *

THE CHRISTIAN REMEMBRANCER AND THE QUARTERLY

The third edition of *Jane Eyre* appended favorable commentaries from twenty-five reviews, but a review in *The Christian Remembrancer* in January 1848 tried Brontë's patience, and the notorious attack by Elizabeth Rigby in *The Quarterly Review* in December 1848 provoked a reply that her publisher advised her not to include as part of the introduction to her next novel, *Shirley*. The Rigby review was especially painful because it appeared a few months after the death of Branwell Brontë and in the month of Emily Brontë's death.

From *The Christian Remembrancer*, January 1848

* * * Indeed, the public taste seems to have outstripped its guides in appreciating the remarkable power which this book displays. For no leading review has yet noticed it, and here we have before us the second edition. The name and sex of the writer are still a mystery. Currer Bell (which by a curious Hibernicism appears in the title-page as the name of a female autobiographer) is a mere *nom de guerre*—perhaps an anagram. However, we, for our part, cannot doubt that the book is written by a female, and, as certain provincialisms indicate, by one from the North of England. Who, indeed, but a woman could have ventured, with the smallest prospect of success, to fill three octavo volumes with the history of a woman's heart. * * * Mr. Rochester, the hero of the story, is as clearly the vision of a woman's fancy, as the heroine is the image of a woman's heart. Besides, there are many minor indications of a familiarity with all the mysteries of female life which no man can possess, or would dare to counterfeit. * * * Yet we cannot wonder that the hypothesis of a male author should have been started, or that ladies especially should still be rather determined to uphold it. For a book more unfeminine, both in its excellences and defects, it would be hard to find in the annals of female authorship. Throughout there is masculine power, breadth and shrewdness, combined with masculine hard-

ness, coarseness, and freedom of expression. Slang is not rare. The humour is frequently produced by a use of Scripture, at which one is rather sorry to have smiled. The love-scenes glow with a fire as fierce as that of Sappho, and somewhat more fuliginous. There is an intimate acquaintance with the worst parts of human nature, a practiced sagacity in discovering the latent ulcer, and a ruthless rigour in exposing it, which must command our admiration, but are almost startling in one of the softer sex. Jane Eyre professes to be an autobiography, and we think it likely that in some essential respects it is so. If the authoress has not been, like her heroine, an oppressed orphan, a starved and bullied charity-school girl, and a despised and slighted governess (and the intensity of feeling which she shows in speaking of the wrongs of this last class seems to prove that they have been her own), at all events we fear she is one to whom the world has not been kind. And, assuredly, never was unkindness more cordially repaid. Never was there a better hater. Every page burns with moral Jacobinism. "Unjust, unjust," is the burden of every reflection upon the things and powers that be. All virtue is but well masked vice, all religious profession and conduct is but the whitening of the sepulchre, all self-denial is but deeper selfishness. In the preface to the second edition, this temper rises to the transcendental pitch. * * *

* * * In [Helen Burns], however, the Christianity of *Jane Eyre* is concentrated, and with her it expires, leaving the moral world in a kind of Scandinavian gloom, which is hardly broken by the faint glimmerings of a "doctrine of the equality of souls," and some questionable streaks of that "world-redeeming creed of Christ," which being emancipated from "narrow human doctrines, that only tend to elate and magnify a few," is seldom invoked but for the purpose of showing that all Christian profession is bigotry and all Christian practice is hypocrisy.

* * *

* * * To say that *Jane Eyre* is positively immoral or antichristian, would be to do its writer an injustice. Still it wears a questionable aspect. The choice is still to be made, and he who should determine it aright would do literature and society some service. The authoress of *Jane Eyre* will have power in her generation, whether she choose to exercise it for good or evil. * * * Let her take warning, if she will, from Mr. Thackeray, to whom she dedicates her second edition. * * * Let her reconsider her preface, and see how conventional may be the denouncer of conventionality, how great an idol the iconoclast may leave unbroken in himself. Let her cease, if she can, to think of herself as Micaiah, and of society as Ahab. Let her be a little more trustful of the reality of human goodness, and a little less anxious to detect its alloy of evil. She will lose nothing in piquancy, and gain something in healthiness and truth. * * *

Elizabeth Rigby, *The Quarterly Review*,
December 1848

* * * *Jane Eyre*, as a work, and one of equal popularity, is in almost every respect, a total contrast to *Vanity Fair*. The characters and events, though some of them masterly in conception, are coined expressly for the purpose of bringing out great effects. The hero and heroine are beings both so singularly unattractive that the reader feels they can have no vocation in the novel but to be brought together; and they do things which, though not impossible, lie utterly beyond the bounds of probability.

* * * It is a very remarkable book: we have no remembrance of another combining such genuine power with such horrid taste. Both together have equally assisted to gain the great popularity it has enjoyed; for in these days of extravagant adoration of all that bears the stamp of novelty and originality, sheer rudeness and vulgarity have come in for a most mistaken worship.

* * * The reader may trace gross inconsistencies and improbabilities, and chief and foremost that highest moral offense a novel writer can commit, that of making an unworthy character interesting in the eyes of the reader. Mr. Rochester is a man who deliberately and secretly seeks to violate the laws both of God and man, and yet we will be bound half our lady readers are enchanted with him for a model of generosity and honour. We would have thought that such a hero had had no chance, in the purer taste of the present day; but the popularity of *Jane Eyre* is a proof how deeply the love for illegitimate romance is implanted in our nature. Not that the author is responsible for this. Mr. Rochester's character is tolerably consistent. He is made as coarse and as brutal as can in all conscience be required to keep our sympathies at a distance. In point of literary consistency the hero is at all events impugnable, though we cannot say as much for the heroine.

* * *

* * * The inconsistencies of Jane's character lie mainly not in her own imperfections, though of course she has her share, but in the author's. There is that confusion in the relations between cause and effect, which is not so much untrue to human nature as to human art. The error in *Jane Eyre* is, not that her character is this or that, but that she is made one thing in the eyes of her imaginary companions, and another in that of the actual reader. There is a perpetual disparity between the account she herself gives of the effect she produces, and the means shown us by which she brings that effect about. We hear nothing but self-eulogiums on the perfect tact and wondrous penetration with which she is gifted, and yet almost every word she utters offends us, not only with the absence of these qualities, but with the

positive contrasts of them, in either her pedantry, stupidity, or gross vulgarity. She is one of those ladies who put us in the unpleasant predicament of under-valuing their very virtues for dislike of the person in whom they are represented. One feels provoked as Jane Eyre stands before us—for in the wonderful reality of her thoughts and descriptions, she seems accountable for all done in her name—with principles you must approve in the main, and yet with language and manners that offend you in every particular. Even in that *chef d'oeuvre* of brilliant retrospective sketching, the description of her early life, it is the childhood and not the child that interests you. The little Jane, with her sharp eyes and dogmatic speeches, is a being you neither could fondle nor love. There is a hardness in her infantine earnestness, and a spiteful precocity in her reasoning, which repulses all our sympathy. One sees that she is of a nature to dwell upon and treasure up every slight and unkindness, real or fancied, and such natures we know are surer than any others to meet with plenty of this sort of thing. As the child, so also the woman—an uninteresting, sententious, pedantic thing; with no experience of the world, and yet with no simplicity or freshness in its stead. * * *

We have said that this was the picture of a natural heart. This, to our view, is the great and crying mischief of the book. Jane Eyre is throughout the personification of an unregenerate and undisciplined spirit, the more dangerous to exhibit from that prestige of principle and self-control which is liable to dazzle the eye too much for it to observe the inefficient and unsound foundation on which it rests. It is true Jane does right, and exerts great moral strength, but it is the strength of a mere heathen mind which is a law unto itself. No Christian grace is perceptible upon her. She has inherited in fullest measure the worst sin of our fallen nature—the sin of pride. Jane Eyre is proud, and therefore she is ungrateful too. It pleased God to make her an orphan, friendless, and penniless—yet she thanks nobody, and least of all Him. * * * It is by her own talents, virtues, and courage that she is made to attain the summit of human happiness, and, as far as Jane Eyre's own statement is concerned, no one would think that she owed anything either to God above or to man below. * * *

Altogether the auto-biography of Jane Eyre is pre-eminently an anti-Christian composition. There is throughout it a murmuring against the comforts of the rich and against the privations of the poor, which, as far as each individual is concerned, is a murmuring against God's appointment—there is a proud and perpetual assertion of the rights of man, for which we find no authority either in God's word or in God's providence—there is that pervading tone of ungodly discontent which is at once the most prominent and the most subtle evil which the law and the pulpit, which all civilized society in fact has at the present day to contend with. We do not hesitate to say that the tone of mind and

thought which has overthrown authority and violated every code human and divine abroad, and fostered Chartism and rebellion at home, is the same which has also written *Jane Eyre*. * * *

* * * There seem to have arisen in the novel-reading world some doubts as to who really wrote this book; and various rumours, more or less romantic, have been current in Mayfair, the metropolis of gossip, as to the authorship. For example, *Jane Eyre* is sentimentally assumed to have proceeded from the pen of Mr. Thackeray's governess, whom he had himself chosen as his model of Becky [Sharp of *Vanity Fair*], and who, in mingled love and revenge, personified him in return as Mr. Rochester. * * * To this ingenious rumour the coincidence of the second edition of *Jane Eyre* being dedicated to Mr. Thackeray has probably given rise. For our parts, we see no great interest in the question at all. The first edition of *Jane Eyre* purports to be edited by Currer Bell, one of a trio of brothers, or sisters, or cousins, by names Currer, Acton, and Ellis Bell, already known as the joint-authors of a volume of poems. The second edition the same—dedicated, however, "by the author," to Mr. Thackeray; and the dedication * * * signed Currer Bell. Though we cannot pronounce that it appertains to a real Mr. Currer Bell and to no other, yet that it appertains to a man, and not, as many assert, to a woman, we are strongly inclined to affirm. Without entering into the question of whether the power of the writing be above her, or the vulgarity below her, there are, we believe, minutiae of circumstantial evidence which at once acquit the feminine hand. No woman—a lady friend, whom we are always happy to consult, assures us—makes mistakes in her own *métier*—no woman *trusses* game and garnishes dessert-dishes with the same hands, or talks of so doing in the same breath. Above all, no woman attires another in such fancy dresses as Jane's ladies assume. * * * This evidence seems incontrovertible. Even granting that these incongruities were purposely assumed, for the sake of disgusting the female pen, there is nothing gained; for if we ascribe the book to a woman at all, we have no alternative but to ascribe it to one who has, for some sufficient reason, long forfeited the society of her own sex.

And if by no woman, it is certainly also by no artist. The Thackeray eye has had no part there. There is not more disparity between the art of drawing Jane assumes and her evident total ignorance of its first principles, than between the report she gives of her own character and the conclusions we form for ourselves. Not but what, in another sense, the author may be classed as an artist of very high grade. Let him describe the simplest things in nature—a rainy landscape, a cloudy sky, or a bare moorside, and he shows the hand of a master; but the moment he talks of the art itself, it is obvious that he is a complete ignoramus.

* * *

To W. S. Williams, January 2, 1849

[Haworth]

My dear Sir

Untoward circumstances come to me, I think, less painfully than pleasant ones would just now: the lash of the *Quarterly*, however severely applied, cannot sting—as its praise probably could not elate me. Currer Bell feels a sorrowful independence of reviews and reviewers: their approbation might indeed fall like an additional weight on his heart, but their censure has no bitterness for him.

* * *

To W. S. Williams, February 10[?], 1849

[Haworth]

My dear Sir

* * *

Your generous indignation against the "Quarterly" touched me—but do not trouble yourself to be angry on Currer Bell's account—except where the MayFair gossip and Mr. Thackeray's name were brought in—he was never stung at all—but he certainly thought that passage and one or two others quite unwarrantable—However slander without a germ of truth is seldom injurious—it resembles a rootless plant and must soon wither away.

The critic would certainly be a little ashamed of herself if she knew what foolish blunders she had committed—if she were aware how completely Mr. Thackeray & Currer Bell are strangers to each other—that "Jane Eyre" was written before the author had seen one line of "Vanity Fair", and that if C Bell had known that there existed in Mr. Thackeray's private circumstances the shadow of a reason for fancying personal allusion—so far from dedicating the book to that gentleman—he would have regarded such a step as ill-judged, insolent and indefensible, and would have shunned it accordingly.

Believe me my dear Sir

Yours sincerely

C Brontë

To W. S. Williams, August 16, 1849

[Haworth]

My dear Sir

* * *

The North British Review duly reached me. I read attentively all it says about E. Wyndham, J. Eyre, and F. Hervey. Much of the article is clever—and yet there are remarks which—for me—rob it of importance.

To value praise or stand in awe of blame we must respect the *lips* ‘source’ whence the praise and blame proceed—and I do not respect an inconsistent critic. He says “if ‘Jane Eyre’ be the production of a woman—she must be a woman unsexed.”

In that case the book is an unredeemed error and should be unreservedly condemned. “Jane Eyre” is a woman’s autobiography—by a woman it is professedly written—if it is written as no woman would write—condemn it—with spirit and decision—say it is bad—but do not first eulogize and then detract.

I am reminded of the “Economist”. The literary critic of that paper praised the book if written by a man—and pronounced it “odious” if the work of a woman.

To such critics I would say—“to you I am neither Man nor Woman—I come before you as an Author only—it is the sole standard by which you have a right to judge me—the sole ground on which I accept your judgment.

There is a weak comment, having no pretence either to justice or discrimination—on the works of Ellis and Acton Bell—The critic did not know that those writers had passed from Time and from Life. I have read no review since either of my sisters died which I could have wished them to read—none even which did not render the thought of their departure more tolerable to me. To hear myself praised beyond them was cruel—to hear qualities ascribed to them so strangely the reverse of their real characteristics was scarce supportable—It is sad even now—but they are so remote from Earth—so safe from its turmoils—I can bear it better. But on one point do I now feel vulnerable—I should grieve to see my father’s peace of mind perturbed on my account: for which reason I keep my author’s existence as much as possible out of his way—I have always given him a carefully diluted and modified account of the success of “Jane Eyre”—just what would please without startling him. The book is not mentioned between us once a month—The “Quarterly” I kept to myself—It would have worried papa. To that same “Quarterly” I must speak in the introduction to my present work—just one little word—you once, I remember, said

that review was written by a lady—Miss Rigby—are you sure of this?

Give no hint of my intention of discoursing a little with the "Quarterly". It would look too important to speak of it beforehand. All plans are best conceived and executed without noise.

Believe me—

Yours sincerely

CB—

From "A Word to The Quarterly"†

Currer Bell can have no hesitation as to the mode in which he ought to commence his epistle: he feels assured—his heart tells him that the individual who did him the honour of a small notice in the *Quarterly*—if not a woman, properly so called—is that yet more venerable character—an Old Woman. His ground then is clear and he falls to work upon it with much heart and comfort.

Dear Madam

I daresay I should have written to you before but at the time your favour reached me I was engrossed with matters whereof I am dispensed from giving you the faintest outline of an account.

It is not my intention to go through your article from beginning to end: I merely wish to have a little quiet chat with you on one or two paragraphs.

* * *

[Brontë first refutes the notion that the author showed a "tone of mind and thought which has overthrown authority and violated every code, human and divine."]

In the second place, you breathe a suspicion that Currer Bell * * * has long forfeited the society of your sex. * * *

You should see * * * him holding skeins of silk or Berlin wool for the young ladies about whom he innocuously philanders, and who, in return, knit him comforters for winter-wear, or work him slippers * * * Currer Bell forfeit the society of the better half of the human race? Heaven avert such a calamity! * * *

The idea by you propagated, if not by you conceived, that my book proceeded from the pen of Mr. Thackeray's governess caught my fancy singularly * * * I have but a very vague notion of the occupations and manner of life of the inhabitants of Mayfair, but I rather suspect them of resembling the old Athenians who spent their time in nothing else but either to tell or to hear some new thing. Who invents the new

† Reprinted with permission of the Brontë Society.

things for their consumption? * * * I need not ask who vends them: you, Madam, are an active sales-woman; the pages of your *Quarterly* form a noteable advertising medium.

* * *

[Brontë proceeds to refute Rigby's charge of inaccurate descriptions of the characters' dress and in conclusion maintains the humorous fiction of herself as male.]

* * * Hoping to meet you one day again—and offering you such platonic homage as it becomes an old bachelor to pay.

I am yours very devotedly
Curer Bell

Allow me to add my address: Hay-lane Cottage, Hay, Millcote. Should you ever come down to the North—pray do not forget this modest indication.

N.B. I read all you said about governesses. My dear madam—just turn out and be a governess yourself for a couple of years: the experiment would do you good: a little irksome toil—a little unpitied suffering—two years of uncheered solitude might perhaps teach you that to be callous, harsh and unsympathizing is not to be firm, superior and magnanimous.

It was a twinge of the gout which dictated that postscript.

ELIZABETH GASKELL

Charlotte Brontë and the Critics†

An article on 'Vanity Fair' and 'Jane Eyre' had appeared in the *Quarterly Review* of December, 1848. Some weeks after, Miss Brontë wrote to her publishers, asking why it had not been sent to her; and conjecturing that it was unfavourable, she repeated her previous request, that whatever was done with the laudatory, all critiques adverse to the novel might be forwarded to her without fail. The *Quarterly Review* was accordingly sent. I am not aware that Miss Brontë took any greater notice of the article than to place a few sentences out of it in the mouth of a hard and vulgar woman in 'Shirley,' where they are so much in character, that few have recognised them as a quotation. The time when the article was read was good for Miss Brontë; she was numbed to all petty annoyances by the grand severity of Death. Otherwise she

† This and the following selections by Caskell are from *The Life of Charlotte Brontë* (London: Smith, Elder, 1857).

might have felt more keenly than they deserved the criticisms which, while striving to be severe, failed in logic, owing to the misuse of prepositions; and have smarted under conjectures as to the authorship of '*Jane Eyre*', which, intended to be acute, were merely flippant. But flippancy takes a graver name when directed against an author by an anonymous writer. We call it then cowardly insolence.

Every one has a right to form his own conclusion respecting the merits and demerits of a book. I complain not of the judgment which the reviewer passes on '*Jane Eyre*'. Opinions as to its tendency varied then, as they do now. While I write, I receive a letter from a clergyman in America in which he says: 'We have in our sacred of sacreds a special shelf, highly adorned, as a place we delight to honour, of novels which we recognise as having had a good influence on character, our character. Foremost is "*Jane Eyre*."'

* * *

This seems a fitting place to state how utterly unconscious she was of what was, by some, esteemed coarse in her writings. One day, during that visit at the Briery when I first meet her, the conversation turned upon the subject of women's writing fiction; and some one remarked on the fact that, in certain instances, authoresses had much outstepped the line which men felt to be proper in works of this kind. Miss Brontë said she wondered how far this was a natural consequence of allowing the imagination to work too constantly; Sir James and Lady Kay Shuttleworth and I expressed our belief that such violations of propriety were altogether unconscious on the part of those to whom reference had been made. I remember her grave, earnest way of saying, 'I trust God will take from me whatever power of invention or expression I may have, before He lets me become blind to the sense of what is fitting or unfitting to be said!'

Again, she was invariably shocked and distressed when she heard of any disapproval of '*Jane Eyre*' on the ground above mentioned. Some one¹ said to her in London, 'You know, you and I, Miss Brontë, have both written naughty books!' She dwelt much on this; and, as if it weighed on her mind, took an opportunity to ask Mrs Smith, as she would have asked a mother—if she had not been motherless from earliest childhood—whether, indeed, there was anything so wrong in '*Jane Eyre*'.

I do not deny for myself the existence of coarseness here and there in her works, otherwise so entirely noble. I only ask those who read them to consider her life,—which has been openly laid bare before them,—and to say how it could be otherwise. She saw few men; and among these few were one or two with whom she had been acquainted since early girlhood,—who had shown her much friendliness and kind-

1. Thackeray, whose name Gaskell withheld because he was still living.

ness,—through whose family she had received many pleasures,—for whose intellect she had a great respect,—but who talked before her, if not to her, with as little reticence as Rochester talked to Jane Eyre. Take this in connection with her poor brother's sad life, and the outspoken people among whom she lived,—remember her strong feeling of the duty of representing life as it really is, not as it ought to be,—and then do her justice for all that she was, and all that she would have been (had God spared her), rather than censure her because circumstances forced her to touch pitch, as it were, and by it her hand was for a moment defiled. It was but skin-deep. Every change in her life was purifying her; it hardly could raise her. Again I cry, 'If she had but lived!'

Charlotte Brontë: Author and Woman

Henceforward Charlotte Brontë's existence becomes divided into two parallel currents—her life as Currer Bell, the author; her life as Charlotte Brontë, the woman. There were separate duties belonging to each character—not opposing each other; not impossible, but difficult to be reconciled. When a man becomes an author, it is probably merely a change of employment to him. He takes a portion of that time which has hitherto been devoted to some other study or pursuit; he gives up something of the legal or medical profession, in which he has hitherto endeavoured to serve others, or relinquishes part of the trade or business by which he has been striving to gain a livelihood; and another merchant or lawyer, or doctor, steps into his vacant place, and probably does as well as he. But no other can take up the quiet, regular duties of the daughter, the wife, or the mother, as well as she whom God has appointed to fill that particular place: a woman's principal work in life is hardly left to her own choice; nor can she drop the domestic charges devolving on her as an individual, for the exercise of the most splendid talents that were ever bestowed. And yet she must not shrink from the extra responsibility implied by the very fact of her possessing such talents. She must not hide her gift in a napkin; it was meant for the use and service of others. In an humble and faithful spirit must she labour to do what is not impossible, or God would not have set her to do it.

I put into words what Charlotte Brontë put into actions.

The year 1848 opened with sad domestic distress. It is necessary, however painful, to remind the reader constantly of what was always present to the hearts of father and sisters at this time. It is well that the thoughtless critics, who spoke of the sad and gloomy views of life presented by the Brontës in their tales, should know how such words were wrung out of them by the living recollection of the long agony they suffered.

First Impressions of Charlotte Brontë

The little lady worked away and hardly spoke, but I had time for a good look at her. She is (as she calls herself) *undeveloped*, thin, and more than half a head shorter than I am; soft brown hair, not very dark; eyes (very good and expressive, looking straight and open at you) of the same colour as her hair; a large mouth; the forehead square, broad, and rather overhanging. She has a very sweet voice; rather hesitates in choosing her expressions, but when chosen they seem without an effort admirable, and just befitting the occasion; there is nothing overstrained but perfectly simple. * * * Such a life as Miss Brontë's I have never heard of before. —— described her home to me as a village of grey stone houses, perched up on the north side of a bleak moor, looking over sweeps of bleak moors.

We were only three days together, the greater part of which was spent in driving about, in order to show Miss Brontë the Westmoreland scenery, as she had never been there before. * * * I was struck by Miss Brontë's careful examination of the shape of the clouds and the signs of the heavens, in which she read, as from a book, what the coming weather would be. I told her that I saw she must have a view equal in extent at her own home. She said that I was right, but that the character of the prospect from Haworth was very different; that I had no idea what a companion the sky became to any one living in solitude—more than any inanimate object on earth—more than the moors themselves.

Charlotte Brontë at Home

It was a dull, drizzly, Indian-inky day all the way on the railroad to Keighley, which is a rising wool-manufacturing town, lying in a hollow between hills—not a pretty hollow, but more what the Yorkshire people call a "bottom," or "botham." I left Keighley in a car for Haworth, four miles off—four tough, steep, scrambling miles, the road winding between the wavelike hills that rose and fell on every side of the horizon, with a long, illimitable, sinuous look, as if they were a part of the line of the Great Serpent which the Norse legend says girdles the world. The day was lead-coloured; the road had stone factories alongside of it; grey, dull-coloured rows of stone cottages belonging to these factories; and then we came to poor, hungry-looking fields—stone fences everywhere, and trees nowhere. Haworth is a long, straggling village: one steep narrow street—so steep that the flagstones with which it is paved are placed endways, that the horses' feet may have something to cling to, and not slip down backwards, which if they did they would soon reach Keighley. But if the horses had cats' feet and claws they

would do all the better. Well, we (the man, horse, car, and I) clambered up this street, and reached the church dedicated to St. Autest (who was he?); then we turned off into a lane on the left, past the curate's lodging at the sexton's, past the schoolhouse, up to the Parsonage yard-door. I went round the house to the front door, looking to the church; moors everywhere beyond and above. The crowded graveyard surrounds the house and small grass enclosure for drying clothes.

'I don't know that I ever saw a spot more exquisitely clean; the most dainty place for that I ever saw. To be sure the life is like clockwork. No one comes to the house; nothing disturbs the deep repose; hardly a voice is heard; you catch the ticking of the clock in the kitchen, or the buzzing of a fly in the parlour, all over the house. Miss Brontë sits alone in her parlour, breakfasting with her father in his study at nine o'clock. She helps in the house work; for one of their servants, Tabby, is nearly ninety, and the other only a girl. Then I accompanied her in her walks on the sweeping moors; the heather bloom had been blighted by a thunderstorm a day or two before, and was all of a livid brown colour, instead of the blaze of purple glory it ought to have been. Oh! those high, wild, desolate moors, up above the whole world, and the very realms of silence! Home to dinner at two. Mr. Brontë has his dinner sent in to him. All the small table arrangements had the same dainty simplicity about them. Then we rested, and talked over the clear bright fire; it is a cold country, and the fires gave a pretty warm dancing light all over the house. The parlour has been evidently refurnished within the last few years, since Miss Brontë's success has enabled her to have a little more money to spend. Everything fits into, and is in harmony with, the idea of a country parsonage, possessed by people of very moderate means. The prevailing colour of the room is crimson, to make a warm setting for the cold grey landscape without. There is her likeness by Richmond, and an engraving from Lawrence's picture of Thackeray; and two recesses, on each side of the high, narrow, old-fashioned mantelpiece, filled with books—books given to her, books she has bought, and which tell of her individual pursuits and tastes; *not* standard books.

'She cannot see well, and does little beside knitting. The way she weakened her eyesight was this: When she was sixteen or seventeen, she wanted much to draw; and she copied nimini-pimini copper-plate engravings out of annuals ("stippling" don't the artists call it?), every little point put in, till at the end of six months she had produced an exquisitely faithful copy of the engraving. She wanted to learn to express her ideas by drawing. After she had tried to *draw* stories, and not succeeded, she took the better mode of writing, but in so small a hand that it is almost impossible to decipher what she wrote at this time.

'But now to return to our quiet hour of rest after dinner. I soon

observed that her habits of order were such that she could not go on with the conversation if a chair was out of its place; everything was arranged with delicate regularity. We talked over the old times of her childhood; of her elder sister's (Maria's) death, just like that of Helen Burns in "*Jane Eyre*"—of the desire (almost amounting to illness) of expressing herself in some way, writing or drawing; of her weakened eyesight, which prevented her doing anything for two years, from the age of seventeen to nineteen; of her being a governess; * * *

'We have generally had another walk before tea, which is at six; at half-past eight prayers; and by nine all the household are in bed, except ourselves. We sit up together till ten, or past; and after I go. I hear Miss Brontë come down and walk up and down the room for an hour or so.'

Copying this letter has brought the days of that pleasant visit very clear before me—very sad in their clearness. We were so happy together; we were so full of interest in each other's subjects. The day seemed only too short for what we had to say and to hear. I understood her life the better for seeing the place where it had been spent—where she had loved and suffered. Mr. Brontë was a most courteous host; and when he was with us—at breakfast in his study, or at tea in Charlotte's parlour—he had a sort of grand and stately way of describing past times, which tallied well with his striking appearance. He never seemed quite to have lost the feeling that Charlotte was a child to be guided and ruled, when she was present; and she herself submitted to this with a quiet docility that half amused, half astonished me. But when she had to leave the room then all his pride in her genius and fame came out. He eagerly listened to everything I could tell him of the high admiration I had at any time heard expressed for her works. He would ask for certain speeches over and over again, as if he desired to impress them on his memory.

I remember two or three subjects of the conversations which she and I held in the evenings, besides those alluded to in my letter.

I asked her whether she had ever taken opium, as the description given of its effects in '*Villette*' was so exactly like what I had experienced—vivid and exaggerated presence of objects, of which the outlines were indistinct or lost in golden mist, &c. She replied that she had never, to her knowledge, taken a grain of it in any shape, but that she had followed the process she always adopted when she had to describe anything which had not fallen within her own experience; she had thought intently on it for many and many a night before falling to sleep—wondering what it was like, or how it would be—till at length, sometimes after the progress of her story had been arrested at this one point for weeks, she wakened up in the morning with all clear before her, as if she had in reality gone through the experience, and then could describe it, word for word, as it had happened. I cannot

account for this psychologically; I only am sure that it was so, because she said it.

* * *

We went, not purposely, but accidentally, to see various poor people in our distant walks. From one we had borrowed an umbrella; in the house of another we had taken shelter from a rough September storm. In all these cottages her quiet presence was known. At three miles from her home the chair was dusted for her, with a kindly 'Sit ye down, Miss Brontë,' and she knew what absent or ailing members of the family to inquire after. Her quiet, gentle words, few though they might be, were evidently grateful to those Yorkshire ears. Their welcome to her, though rough and curt, was sincere and hearty.

We talked about the different courses through which life ran. She said in her own composed manner, as if she had accepted the theory as a fact, that she believed some were appointed beforehand to sorrow and much disappointment; that it did not fall to the lot of all—as Scripture told us—to have their lines fall in pleasant places; that it was well for those who had rougher paths to perceive that such was God's will concerning them, and try to moderate their expectations, leaving hope to those of a different doom, and seeking patience and resignation as the virtues they were to cultivate. I took a different view: I thought that human lots were more equal than she imagined; that to some happiness and sorrow came in strong patches of light and shadow (so to speak), while in the lives of others they were pretty equally blended throughout. She smiled, and shook her head, and said she was trying to school herself against ever anticipating any pleasure; that it was better to be brave and submit faithfully; there was some good reason, which we should know in time, why sorrow and disappointment were to be the lot of some on earth. It was better to acknowledge this, and face out the truth in a religious faith.

* * *

We parted with many intentions, on both sides, of renewing very frequently the pleasure we had had in being together. We agreed that when she wanted bustle, or when I wanted quiet, we were to let each other know, and exchange visits as occasion required.

Charlotte Brontë's Working Habits

* * * I remember, however, many little particulars which Miss Brontë gave me, in answer to my inquiries respecting her mode of composition, &c. She said that it was not every day that she could write. Sometimes

weeks or even months elapsed before she felt that she had anything to add to that portion of her story which was already written. Then some morning she would waken up, and the progress of her tale lay clear and bright before her, in distinct vision. When this was the case all her care was to discharge her household and filial duties, so as to obtain leisure to sit down and write out the incidents and consequent thoughts, which were, in fact, more present to her mind at such times than her actual life itself. Yet, notwithstanding this ‘possession’ (as it were), those who survive, of her daily and household companions, are clear in their testimony that never was the claim of any duty, never was the call of another for help neglected for an instant. It had become necessary to give Tabby [a servant]—now nearly eighty years of age—the assistance of a girl. Tabby relinquished any of her work with a jealous reluctance, and could not bear to be reminded, though ever so delicately, that the acuteness of her senses was dulled by age. The other servant might not interfere with what she chose to consider her exclusive work. Among other things she reserved to herself the right of peeling the potatoes for dinner; but, as she was growing blind, she often left in those black specks which we in the North call the ‘eyes’ of the potato. Miss Brontë was too dainty a housekeeper to put up with this: yet she could not bear to hurt the faithful old servant by bidding the younger maiden go over the potatoes again, and so reminding Tabby that her work was less effectual than formerly. Accordingly she would steal into the kitchen, and quietly carry off the bowl of vegetables, without Tabby’s being aware, and, breaking off in the full flow of interest and inspiration in her writing, carefully cut out the specks in the potatoes, and noiselessly carry them back to their place. This little proceeding may show how orderly and fully she accomplished her duties, even at those times when the ‘possession’ was upon her.

Any one who has studied her writings, whether in print or in her letters; any one who has enjoyed the rare privilege of listening to her talk, must have noticed her singular felicity in the choice of words. She herself, in writing her books, was solicitous on this point. One set of words was the truthful mirror of her thoughts; no others, however identical in meaning, would do. * * * She would wait patiently, searching for the right term, until it presented itself to her. It might be provincial, it might be derived from the Latin; so that it accurately represented her idea she did not mind whence it came; but this care makes her style present the finish of a piece of mosaic. Each component part, however small, has been dropped into the right place. She never wrote down a sentence until she clearly understood what she wanted to say, had deliberately chosen the words, and arranged them in their right order. Hence it comes that, in the scraps of paper covered with her pencil writing which I have seen, there will occasionally be a sentence scored out, but seldom, if ever, a word or an expression. She wrote on

these bits of paper in a minute hand, holding each against a piece of board, such as is used in binding books, for a desk. This plan was necessary for one so short-sighted as she was; and, besides, it enabled her to use pencil and paper, as she sat near the fire in the twilight hours, or if (as was too often the case) she was wakeful for hours in the night. Her finished manuscripts were copied from these pencil scraps, in clear, legible, delicately traced writing, almost as easy to read as print.

The sisters retained the old habit, which was begun in their aunt's lifetime, of putting away their work at nine o'clock, and commencing their study, pacing up and down the sitting-room. At this time they talked over the stories they were engaged upon, and described their plots. Once or twice a week each read to the others what she had written, and heard what they had to say about it. Charlotte told me that the remarks made had seldom any effect in inducing her to alter her work, so possessed was she with the feeling that she had described reality; but the readings were of great and stirring interest to all, taking them out of the gnawing pressure of daily recurring cares, and setting them in a free place. It was on one of these occasions that Charlotte determined to make her heroine plain, small, and unattractive, in defiance of the accepted canon.

CRITICISM



ADRIENNE RICH

Jane Eyre: The Temptations of a Motherless Woman†

Like Thackeray's daughters, I read *Jane Eyre* in childhood, carried away "as by a whirlwind." Returning to Charlotte Brontë's most famous novel, as I did over and over in adolescence, in my twenties, thirties, now in my forties, I have never lost the sense that it contains, through and beyond the force of its creator's imagination, some nourishment I needed then and still need today. Other novels often ranked greater, such as *Persuasion*, *Middlemarch*, *Jude the Obscure*, *Madame Bovary*, *Anna Karenina*, *The Portrait of a Lady*—all offered their contradictory and compelling versions of what it meant to be born a woman. But *Jane Eyre* has for us now a special force and survival value.

Comparing *Jane Eyre* to *Wuthering Heights*, as people tend to do. Virginia Woolf had this to say:

The drawbacks of being Jane Eyre are not far to seek. Always to be a governess and always to be in love is a serious limitation in a world which is full, after all, of people who are neither one nor the other. [Charlotte Brontë] does not attempt to solve the problems of human life; she is even unaware that such problems exist; all her force, which is the more tremendous for being constricted, goes into the assertion, "I love," "I hate," "I suffer" . . .

She goes on to state that Emily Brontë is a greater poet than Charlotte because "there is no 'I' in *Wuthering Heights*. There are no governesses. There are no employers. There is love, but not the love of men and women." In short, and here I would agree with her, *Wuthering Heights* is mythic. The bond between Catherine and Heathcliff is the archetypal bond between the split fragments of the psyche, the masculine and feminine elements ripped apart and longing for reunion. But *Jane Eyre* is different from *Wuthering Heights*, and not because Charlotte Brontë lodged her people in a world of governesses and employers, of the love between men and women. *Jane Eyre* is not a novel in the Tolstoyan, the Flaubertian, even the Hardy-esque sense. *Jane Eyre* is a tale.

The concern of the tale is not with social mores, though social mores may occur among the risks and challenges encountered by the protagonist. Neither is it an anatomy of the psyche, the fated chemistry of cosmic forces. It takes its place between the two: between the realm of the given, that which is changeable by human activity, and the realm of the fated, that which lies outside human control: between realism

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and poetry. The world of the tale is above all a "vale of soul-making," and when a novelist finds herself writing a tale, it is likely to be because she is moved by that vibration of experience which underlies the social and political, though it constantly feeds into both of these.

In her essay on *Jane Eyre*, critic Q. D. Leavis perceives the novel's theme as ". . . an exploration of how a woman comes to maturity in the world of the writer's youth."¹ I would suggest that a novel about how a man "comes to maturity in the world of the writer's youth"—*Portrait of the Artist*, for example—would not be dismissed as lacking in range or in Woolf's words, a sense of "human problems." I would suggest further, that Charlotte Brontë is writing—not a *Bildungsroman*—but the life story of a woman who is *incapable* of saying *I am Heathcliff* (as the heroine of Emily's novel does) because she feels so unalterably herself. *Jane Eyre*, motherless and economically powerless, undergoes certain traditional female temptations, and finds that each temptation presents itself along with an alternative—the image of a nurturing or principled or spirited woman on whom she can model herself, or to whom she can look for support.

II

In *Women and Madness* Phyllis Chesler notes that "women are motherless children in patriarchal society." By this she means that women have had neither power nor wealth to hand on to their daughters; they have been dependent on men as children are on women; and the most they can do is teach their daughters the tricks of surviving in the patriarchy by pleasing, and attaching themselves to, powerful or economically viable men.² Even the heiress in nineteenth-century fiction is incomplete without a man; her wealth, like Dorothea Brooke's or Isabel Archer's, must be devoted to the support of some masculine talent or dilettantism; economically the heiress is, simply, a "good match" and marriage her only real profession. In nineteenth-century England the poor and genteel woman had one possible source of independence if she did not marry: the profession of governess. But, as I have suggested, *Jane Eyre* is not "always a governess." She addresses us first as a literally motherless, and also fatherless child, under the guardianship of her aunt, Mrs. Reed, who despises and oppresses her. The tale opens with images of coldness, bleakness, banishment. Jane is seated behind the

1. Q. D. Leavis, Introduction to *Jane Eyre*; Baltimore: Penguin, 1966, p. 11.

2. A. R. 1978: Ground-breaking as *Women and Madness* (1972) was in its documentation of the antiwoman bias of the psychoanalytic and psychotherapeutic professions, Chesler oversimplified, I believe, the mother-daughter relationship, perceiving it as almost entirely if tragically negative. In a large extent she resorts to "blaming the mother" for the daughter's disadvantaged position in patriarchy. The more we learn of actual female history (to take but one example of the history of black women) the less we can generalize about the failure of mothers to cherish and inspirit daughters in a strong, female tradition.

curtains in a window-embrasure, trying to conceal herself from her aunt, her two girl cousins, and her boorish boy cousin John. With the icy coldness of the winter landscape outside on one hand, this chilly family circle on the other, she looks at a book of engravings of Arctic wastes and legendary regions of winter.

III

Moments after the novel begins, John Reed provokes Jane's childish rage by striking her in the face and taunting her with her poverty and dependency. Thus, immediately, the political/social circumstances of Jane's life are established: as a female she is exposed to male physical brutality and whim; as an economically helpless person she is vulnerable in a highly class-conscious society. Her response to John's gratuitous cruelty is to "fly at him" and thereat to be dragged off and locked into the "Red Room," where her uncle had died and which is rumored to be a haunted chamber.

Here begins the ordeal which represents Jane's first temptation. For a powerless little girl in a hostile household, where both psychic and physical violence are used against her, used indeed to punish her very spiritedness and individuality, the temptation of victimization is never far away. To see herself as the sacrificial lamb or scapegoat of this household, and act out that role, or conversely to explode into violent and self-destructive hysterics which can only bring on more punishment and victimization, are alternatives all too ready at hand.

In the Red Room, Jane experiences the bitter isolation of the outsider, the powerlessness of the scapegoat to please, the abjectness of the victim. But above all, she experiences her situation as unnatural:

Unjust—unjust! said my reason, forced by the agonizing stimulus into precocious though transitory power; and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression—as running away, or if that could not be effected, never eating or drinking more, and letting myself die.

I want to recall to you that the person who is going through this illumination—for "dark" and "turbid" as her feelings are, they are illuminating—is a girl of ten, without material means or any known recourse in the outer world, dependent on the household she lives in for physical support and whatever strands of human warmth she can cling to. She is, even so, conscious that it could be otherwise; she imagines alternatives, though desperate ones. It is at this moment that the germ of the person we are finally to know as Jane Eyre is born: a person determined to live, and to choose her life with dignity, integrity, and pride.

Jane's passion in the Red Room comes to its climax; she hallucinates, screams, is thrust back into the dreaded death-chamber, and blacks out. Her ensuing illness, like much female illness, is an acting-out of her powerlessness and need for affection, and a psychic crisis induced by these conditions. During her convalescence from this "fit," she experiences for the first time the decency of the family apothecary and the gentle and caring side of the sharp-tongued young servant Bessie. Bessie is the first woman to show Jane affection; and it is partly the alliance with her that makes it possible for the child Jane to maintain her hope for the future, her will to survive; which prevents her from running away—a self-destructive act under the circumstances—or from relapsing into mere hysteria or depression. It is this, too, which helps her retain the self-respect and the spirit of rebellion in which she finally confronts her aunt:

Shaking from head to foot, thrilled with ungovernable excitement, I continued—

"I am glad you are no relation of mine. I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty."

. . . Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst and that I had struggled out into unhoped-for liberty.

This outburst, like much anger of the powerless, leaves Jane only briefly elated. The depressive, self-punishing reaction sets in; she is only pulled out of it by Bessie's appearance and a confirmed sense of Bessie's affection and respect for her. Bessie tells her that she must not act afraid of people, because it will make them dislike her—an odd aslant bit of counsel, yet Jane's precocious courage is able to respond. The next chapter finds Jane on her way to Lowood Institution.

IV

Lowood is a charity school for the poor or orphaned genteel female destined to become a governess. It is a school for the poor controlled by the rich, an all-female world presided over by the hollow, Pharisaical male figure of Mr. Brocklehurst. He is the embodiment of class and sexual double-standards and of the hypocrisy of the powerful, using religion, charity, and morality to keep the poor in their place and to repress and humiliate the young women over whom he is set in charge. He is absolute ruler of this little world. However, within it, and in spite of his sadistic public humiliation of her, Jane finds two women unlike

any she has ever met: the superintendent Miss Temple, and the older student Helen Burns.

Miss Temple has no power in the world at large, or against Mr. Brocklehurst's edicts; but she has great personal attractiveness, mental and spiritual charm and strength. Unlike the Reeds, she is of gentle birth yet not a snob; unlike Bessie she is not merely sympathetic but admirable. She cannot change the institution she is hired to administer but she does quietly try to make life more bearable for its inmates. She is maternal in a special sense: not simply sheltering and protective, but encouraging of intellectual growth. Of her Jane says later in the novel:

... to her instruction, I owed the best part of my acquirements; her friendship and society had been my continual solace; she had stood me in the stead of mother, governess, and latterly, companion.

Helen Burns is strong of will, awkward and blundering in the practical world yet intellectually and spiritually mature beyond her years. Severe, mystical, convinced of the transitory and insignificant nature of earthly life, she still responds to Jane's hunger for contact with a humane and sisterly concern. She is consumptive, soon to die, burning with an other-worldly intensity. Jane experiences Helen's religious asceticism as something impossible for herself, tinged with "an inexpressible sadness"; yet Helen gives her a glimpse of female character without pettiness, hysteria, or self-repudiation; it is Helen who tells her,

"If all the world hated you, and believed you wicked, while your own conscience approved you, and absolved you from guilt, you would not be without friends."

Both Miss Temple's self-respect and sympathy, and Helen's transcendent philosophical detachment, are needed by Jane after her early humiliation by Mr. Brocklehurst. For if at Gateshead Hall Jane's temptations were victimization and hysteria, at Lowood, after her public ordeal, they are self-hatred and self-immolation.

Jane is acutely conscious of her need for love: she expresses it passionately to Helen Burns.

"... to gain some real affection from you, or Miss Temple, or any other whom I truly love, I would willingly submit to have the bone of my arm broken, or to let a bull toss me, or to stand behind a kicking horse, and let it dash its hoof at my chest—"

Her need for love is compounded with a female sense that love must be purchased through suffering and self-sacrifice; the images that come to her are images of willing submission to violence, of masochism. Helen calms her, tells her she thinks "too much of the love of human beings," calls on her to think beyond this life to the reward God has

prepared for the innocent beyond the grave. Like Simone Weil, like St. Teresa, like Héloïse, Helen Burns substitutes a masculine God for the love of earthly men (or women)—a pattern followed by certain gifted imaginative women in the Christian era.

The discipline of Lowood and the moral and intellectual force of Helen and Miss Temple combine to give the young Jane a sense of her own worth and of ethical choice. Helen dies of consumption with Jane in her arms held like “a little child”; Miss Temple later marries an “excellent clergyman” and leaves Lowood. Thus Jane loses her first real mothers. Yet her separation from these two women enables Jane to move forward into a wider realm of experience.

My world had for some years been in Lowood: my experience had been of its rules and systems; now I remembered that the real world was wide . . .

I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication. For change, stimulus. That petition, too, seemed swept off into vague space. “Then,” I cried, half desperate, “grant me at least a new servitude!”

One of the impressive qualities of Charlotte Brontë’s heroines, the quality which makes them more valuable to the woman reader than Anna Karenina, Emma Bovary, and Catherine Earnshaw combined, is their determined refusal of the romantic. They are not immune to it; in fact, they are far more tempted by it than are the cooler-headed heroines of Jane Austen; there is far more in their circumstances of orphaned wandering and intellectual eroticism to heat their imaginations—they *have*, in fact, more imagination. Jane Eyre is a passionate girl and woman; but she displays early an inner clarity which helps her to distinguish between intense feelings which can lead to greater fulfillment, and those which can only lead to self-destructiveness. The thrill of masochism is not for her, though it is one of her temptations as we have seen; having tasted a drop of it, she rejects it. In the central episode of the novel, her meeting with Mr. Rochester at Thornfield, Jane, young, inexperienced, and hungry for experience, has to confront the central temptation of the female condition—the temptation of romantic love and surrender.

V

It is interesting that the Thornfield episode is often recalled or referred to as if it *were* the novel *Jane Eyre*. So truncated and abridged, that novel would become the following: A young woman arrives as governess

at a large country house inhabited by a small French girl and an older housekeeper. She is told that the child is the ward of the master of the house, who is traveling abroad. Presently the master comes home and the governess falls in love with him, and he with her. Several mysterious and violent incidents occur in the house which seem to center around one of the servants, and which the master tells the governess will all be explained once they are married. On the wedding day, it is revealed that he has a wife still alive, a madwoman who is kept under guard in the upper part of the house and who is the source of the sinister incidents. The governess decides that her only course of action is to leave her lover forever. She steals away from the house and settles in another part of the country. After some time she returns to the manor house to find it has burned to the ground, the madwoman is dead, and her lover, though blinded and maimed by the fire, is free to marry her.

Thus described, the novel becomes a blend of Gothic horror and Victorian morality. That novel might have been written by many a contributor to ladies' magazines, but is is not the novel written by Charlotte Brontë. If the Thornfield episode is central, it is because in it Jane comes to womanhood and to certain definitive choices about what it means to her to be a woman. There are three aspects of this episode: the house, Thornfield itself; Mr. Rochester, the Man; and the madwoman, Jane's alter ego.

Charlotte Brontë gives us an extremely detailed and poetically convincing vision of Thornfield. Jane reaches its door by darkness, after a long journey; she scarcely knows what the house is like till the next day when Mrs. Fairfax, the housekeeper, takes her through it on a tour which ends in the upper regions, on the rooftop. The reader's sense of its luxury, its isolation, and its mysteries is precisely Jane's, seen with the eyes of a young woman just come from the dormitory of a charity school—a young woman of strong sensuality. But it is the upper regions of the house which are of crucial importance—the part of the house Jane lives in least, yet which most affects her life. Here she first hears that laugh—"distinct, formal, mirthless"—which is ascribed to the servant Grace Poole and which she will later hear outside her own bedroom door. Here, too, standing on the roof, or walking up and down in the corridor, close to the very door behind which the madwoman is kept hidden, she gives silent vent to those feelings which are introduced by the telling phrase: "Anybody may blame me who likes . . ."

The phrase introduces a passage which is Charlotte Brontë's feminist manifesto. Written one hundred and twenty-six years ago, it is still having to be written over and over today, in different language but with essentially the same sense that sentiments of this kind are still unacceptable to many, and that in uttering them one lays oneself open to blame and to entrenched resistance:

It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.

Immediately thereafter we are made to hear again the laugh of the madwoman. I want to remind you of another mad wife who appears in a novel of our own time—the woman Lynda in Doris Lessing's *The Four-Gated City*, who inhabits not the upper story but the cellar, and with whom the heroine Martha (like Jane Eyre an employee and in love with her employer) finally goes to live, experiencing her madness with her.

For Jane Eyre, the upper regions are not what Gaston Bachelard calls in *The Poetics of Space* "the rationality of the roof" as opposed to the unconscious and haunted world of the cellar.³ Or, the roof is where Jane is visited by an expanding vision, but this vision, this illumination, brings her close to the madwoman captive behind the door. In Lessing's novel the madwoman is herself a source of illumination. Jane has no such contact with Bertha Rochester. Yet Jane's sense of herself as a woman—as equal to and with the same needs as a man—is next-door to insanity in England in the 1840s. Jane never feels herself to be going mad, but there is a madwoman in the house who exists as her opposite, her image horribly distorted in a warped mirror, a threat to her happiness. Just as her instinct for self-preservation saves her from earlier temptations, so it must save her from becoming this woman by curbing her imagination at the limits of what is bearable for a powerless woman in the England of the 1840s.

IV

We see little of Bertha Rochester; she is heard and sensed rather than seen. Her presence is revealed by three acts when she escapes into the inhabited part of the house. Two of these are acts of violence against

3. Gaston Bachelard, *The Poetics of Space* (Boston: Beacon, 1967), pp. 17–18.

men—the attempted burning of Mr. Rochester in his bedchamber, and the stabbing of her brother when he visits Thornfield. The third act is the visit to Jane's bedroom on the night before her wedding and the tearing of the wedding veil, the symbol of matrimony. (She does not, interestingly enough, attack Jane.) Only after Bertha's existence is publicly revealed is Jane taken into the madwoman's chamber and sees again, waking, "that purple face—those bloated features." Bertha is described as big, corpulent, virile, with a "grizzled mane" of hair like an animal's; earlier Jane had seen her as resembling "the foul German spectre—the Vampyr." In all this she is the antithesis of Jane, as Mr. Rochester points out:

"That is *my wife*," said he. "Such is the sole conjugal embrace I am ever to know—such are the endearments which are to solace my leisure hours! And this is what I wished to have" (laying his hand on my shoulder) "this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon" . . .

In his long account of the circumstances of his marriage to Bertha—a marriage arranged for financial reasons by his father, but which he undertook for Bertha's dark sensual beauty—Rochester makes no pretense that he was not acting out of lust. Yet he repeatedly asserts *her* coarseness, "at once intemperate and unchaste," as the central fact of his loathing for her. Once she is pronounced mad, he has her locked up, and goes forth on a life of sexual adventures, one result of which has been the child Adèle, daughter of his French mistress. Rochester's story is part Byronic romance, but it is based on a social and psychological reality: the nineteenth-century loose woman might have sexual feelings, but the nineteenth-century *wife* did not and must not; Rochester's loathing of Bertha is described repeatedly in terms of her physical strength and her violent will—both unacceptable qualities in the nineteenth-century female, raised to the nth degree and embodied in a monster.

VII

Mr. Rochester is often seen as the romantic Man of Fate, Byronic, brooding, sexual. But his role in the book is more interesting: he is certainly that which culture sees as Jane's fate, but he is not the fate she has been seeking. When she leaves Lowood for Thornfield, when she stands on the roof of Thornfield or walks across its fields longing for a wider, more expansive life, she is not longing for a man. We do not know what she longs for, she herself does not know; she uses terms like liberty, a new servitude, action. Yet the man appears, romantically and mysteriously, in the dusk, riding his horse—and slips and falls on

the ice, so that Jane's first contact with him is with someone in need of help; he has to lean on her to regain his seat on horseback. Again at the novel's end it is she who must lead him, blinded by fire. There is something more working here than the introduction of a stock romantic hero.

Mr. Rochester offers Jane wider horizons than any she has known; travel, riches, brilliant society. Throughout the courtship there is a tension between her growing passion for him and her dislike of and uneasiness with the *style* of his love-making. It is not Rochester's sensuality that brings her up short, but his tendency to make her his object, his creature, to want to dress her up, lavish jewels on her, remake her in another image. She strenuously resists being romanticized as a beauty or a houri; she will, she tells him, be no part of his harem.

In his determination to possess Jane, Rochester is arrogant enough to lie to her three times. During the house party at which Jane, as governess, has to suffer the condescension and contempt of the ladies of the neighborhood, Rochester, disguised as an old Gypsy woman, comes to the door to read fortunes, and he attempts to trick Jane into revealing her feelings for him. It is clear, in this scene, that Rochester is well aware of the strength of Jane's character and is uneasy as to the outcome of his courtship and the kind of marriage he is going to propose to her. In making as if to read Jane's fate in her features, he tells her:

“ . . . that brow professes to say—‘I can live alone, if self-respect and circumstances require me to do so. I need not sell my soul to buy bliss. I have an inward treasure born with me, which can keep me alive if all the extraneous delights should be withheld, or offered only at a price I cannot afford to give.’ ”

Abruptly, at the end of this scene, he reveals himself. But he continues to carry on a flirtation with the heiress Miss Ingram, in order to arouse Jane's jealousy; he pretends to the last possible moment that he intends to marry Miss Ingram, till Jane, in turmoil at the prospect, confesses her grief at having to leave him. Her grief—but also, her anger at the position in which she has been placed:

“I tell you I must go!” I retorted, roused to something like passion. “Do you think I can stay to become nothing to you? Do you think I am automaton?—a machine without feelings? . . . Do you think because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you—and full as much heart! . . . I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: it

is my spirit that addresses your spirit: just as if both had passed through the grave and we stood at God's feet, equal—as we are!"

(Always a governess and always in love? Had Virginia Woolf really read this novel?)

VIII

Jane's parting interview with Mr. Rochester is agonizing; he plays on every chord of her love, her pity and sympathy, her vulnerability. On going to bed, she has a dream. Carried back to the Red Room, the scene of her first temptation, her first ordeal, in the dream, Jane is reminded of the "syncope," or swoon, she underwent there, which became a turning point for her; she is then visited by the moon, symbol of the matriarchal spirit and the "Great Mother of the night sky."⁴

I watched her come—watched with the strangest anticipation; as though some word of doom were to be written on her disc. She broke forth as moon never yet burst from cloud; a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It spoke to my spirit; immeasurably distant was the tone, yet so near, it whispered in my heart—

"My daughter, flee temptation."

"Mother, I will."

Her dream is profoundly, imperiously, archetypal. She is in danger, as she was in the Red Room; but her own spiritual consciousness is stronger in womanhood than it was in childhood; she is in touch with the matriarchal aspect of her psyche which now warns and protects her against that which threatens her integrity. Bessie, Miss Temple, Helen Burns, even at moments the gentle housekeeper Mrs. Fairfax, have acted as mediators for her along the way she has come thus far; even, it may be said, the terrible figure of Bertha has come between Jane and a marriage which was not yet ripe, which would have made her simply the dependent adjunct of Mr. Rochester instead of his equal. Individual women have helped Jane Eyre to the point of her severest trial; at that point she is in relation to the Great Mother herself. On waking from this dream, she leaves Thornfield, with a few pieces of clothing and twenty shillings in her purse, to set forth on foot to an unknown destination.

Jane's rebellion against Rochester's arrogance—for in pleading with her to stay with him against the laws of her own integrity, he is still

⁴. Erich Neumann, *The Great Mother* (Princeton, NJ: Princeton University Press, 1972), pp. 55–59.

arrogant—forces her to act on her own behalf even if it causes him intense suffering, even though she still loves him. Like many women in similar circumstances, she feels that such an act of self-preservation requires her to pay dearly. She goes out into the world without a future, without money, without plans—a “poor, obscure, plain, and little” figure of a woman, risking exposure to the elements, ostracism, starvation. By an act which one can read as a final unconscious sacrificial gesture, she forgets her purse with its few shillings in the stagecoach, and thus is absolutely destitute, forced to beg for the leftovers a farmer’s wife is about to feed to her pig. In this whole portion of the novel, in which Jane moves through the landscape utterly alone, there is a strong counterpull between female self-immolation—the temptation of passive suicide—and the will and courage which are her survival tools.

She is literally saved from death by two sisters, Diana and Mary, living in a parsonage with their brother, the clergyman St. John Rivers. Diana and Mary bear the names of the pagan and Christian aspects of the Great Goddess—Diana or Artemis, the Virgin huntress, and Mary the Virgin Mother. These women are unmarried bluestockings; they delight in learning; in their remote parsonage they study German and read poetry aloud. They live as intellectual equals with their brother; yet with Jane in her illness and convalescence, they are maternally tender and sensitive. As time passes and Jane recovers and begins to teach in the village school, Diana and Mary become her friends; for the first time since the death of Helen Burns she has an intellectually sympathetic companionship with young women of her own age.

Once again, a man offers her marriage. St. John has been observing her for his own purposes, and finding her “docile, diligent, disinterested, faithful, constant, and courageous; very gentle, and very heroic” he invites her to accompany him as his fellow-missionary to India, where he intends to live and die in the service of his God. He needs a helpmate to work among Indian women; he offers her marriage without love, a marriage of duty and service to a cause. The cause is of course defined by him; it is the cause of patriarchal religion; self-denying, stern, prideful and ascetic. In a sense he offers her the destiny of Milton’s Eve: “He for God only, she for God in him.” What St. John offers Jane is perhaps the deepest lure for a spiritual woman, that of adopting a man’s cause or career and making it her own. For more than one woman, still today, the felt energy of her own existence is still diffuse, the possibilities of her life vague; the man who pressures to define it for her may be her most confusing temptation. He will give shape to her search for meaning, her desire for service, her feminine urge toward self-abnegation: in short—as Jane becomes soon aware—he will *use* her.

But St. John is offering Jane this “meaning” under the rubric of

marriage—and from this “use” of herself she draws back in healthy repulsion.

Can I receive from him the bridal ring, endure all the forms of love (which I doubt not he would scrupulously observe) and know that the spirit was quite absent? Can I bear the consciousness that every endearment he bestows is a sacrifice made on principle? No: such martyrdom would be monstrous.

As his curate, his comrade, all would be right: I would cross oceans with him in that capacity; toil under Eastern suns, in Asian deserts with him . . . admire and emulate his courage and devotion . . . smile undisturbed at his ineradicable ambition; discriminate the Christian from the man; profoundly esteem the one, and freely forgive the other. . . . But as his wife—at his side always, and always restrained, and always checked—forced to keep the fire of my nature continually low . . . this would be unendurable.

“If I were to marry you, you would kill me. You are killing me now.” [she tells him]

His lips and cheeks turned white—quite white.

“I *should kill you—I am killing you?* Your words are such as ought not to be used—they are violent, unfeminine [*sic!*] and untrue. . . .”

So she refuses his cause; and so he meets her refusal. In the meantime she has inherited an income; she has become independent; and at this point an extrasensory experience calls her back to Thornfield.

IX

“Reader, I married him.” These words open the final chapter of *Jane Eyre*. The question is, how and why is this a happy ending? Jane returns to Thornfield to find it “a blackened ruin”; she discovers Rochester, his left hand amputated and his eyes blinded by the fire in which he vainly attempted to save the life of his mad wife. Rochester has paid his dues; a Freudian critic would say he has been symbolically castrated. Discarding this phallic-patriarchal notion of his ordeal, we can then ask, what kind of marriage is possible for a woman like Jane Eyre?

Certainly not marriage with a castrate, psychic or physical. (St. John repels Jane in part because he is *emotionally* castrated.) The wind that blows through this novel is the wind of sexual equality—spiritual and practical. The passion that Jane feels as a girl of twenty or as a wife of thirty is the same passion—that of a strong spirit demanding its counterpart in another. Mr. Rochester needs Jane now—

“. . . to bear with my infirmities . . . to overlook my deficiencies.”
“Which are none, sir, to me.”

She feels, after ten years of marriage, that "I am my husband's life as fully as he is mine." This feeling is not that of romantic love or romantic marriage.

To be together is for us to be at once as free as in solitude, as gay as in company. We talk—I believe, all day long; to talk to each other is but a more animated and an audible thinking.

Coming to her husband in economic independence and by her free choice, Jane can become a wife without sacrificing a grain of her *Jane Eyre*-ity. Charlotte Brontë sets up the possibility of this relationship in the early passages of the Thornfield episode, the verbal sparring of this couple who so robustly refuse to act out the paradigms of romantic, Gothic fiction. We believe in the erotic and intellectual sympathy of this marriage because it has been prepared by the woman's refusal to accept it under circumstances which were mythic, romantic, or sexually oppressive. The last paragraphs of the novel concern St. John Rivers: whose ambition is that of "the high master-spirit, which aims to a place in the first rank of those who are redeemed from the earth—who stand without fault before the throne of God, who share the last victories of the Lamb, who are called, and chosen, and faithful." We can translate St. John's purism into any of a number of kinds of patriarchal arrogance of our own day, whether political, intellectual, aesthetic, or religious. It is clear that Charlotte Brontë believes that human relations require something quite different: a transaction between people which is "without painful shame or damping humiliation" and in which nobody is made into an object for the use of anybody else.

In telling the tale of *Jane Eyre*, Charlotte Brontë was quite conscious, as she informed her publisher, that she was not telling a moral tale. Jane is not bound by orthodoxy, though superficially she is a creature of her time and place. As a child, she rejects the sacredness of adult authority; as a woman, she insists on regulating her conduct by the pulse of her own integrity. She will not live with Rochester as his dependent mistress because she knows that relationship would become destructive to her; she would live unmarried with St. John as an independent co-worker; it is he who insists this would be immoral. The beauty and depth of the novel lie in part in its depiction of alternatives—to convention and traditional piety, yes, but also to social and cultural reflexes internalized within the female psyche. In *Jane Eyre*, moreover, we find an alternative to the stereotypical rivalry of women; we see women in real and supportive relationship to each other, not simply as points on a triangle or as temporary substitutes for men. Marriage is the completion of the life of *Jane Eyre*, as it is for Miss Temple and Diana and Mary Rivers; but for Jane at least it is marriage radically understood for its period, in no sense merely a solution or a

goal. It is not patriarchal marriage in the sense of a marriage that stunts and diminishes the woman; but a continuation of this woman's creation of herself.

SANDRA M. GILBERT

A Dialogue of Self and Soul: Plain Jane's Progress†

* * * We tend today to think of *Jane Eyre* as moral gothic, "myth domesticated," *Pamela's* daughter and *Rebecca's* aunt, the archetypal scenario for all those mildly thrilling romantic encounters between a scowling Byronic hero (who owns a gloomy mansion) and a trembling heroine (who can't quite figure out the mansion's floor plan). Or, if we're more sophisticated, we give Charlotte Brontë her due, concede her strategic as well as her mythic abilities, study the patterns of her imagery, and count the number of times she addresses the reader. But still we overlook the "alarming revolution" * * * which "followed the invasion of *Jane Eyre*." "Well, obviously *Jane Eyre* is a feminist tract, an argument for the social betterment of governesses and equal rights for women," Richard Chase somewhat grudgingly admitted in 1948. But like most other modern critics, he believed that the novel's power arose from its mythologizing of Jane's confrontation with masculine sexuality.

Yet, curiously enough, it seems not to have been primarily the coarseness and sexuality of *Jane Eyre* which shocked the Victorian reviewers (though they disliked those elements in the book), but * * * its "anti-Christian" refusal to accept the forms, customs, and standards of society—in short, its rebellious feminism. They were disturbed not so much by the proud Byronic sexual energy of Rochester as by the Byronic pride and passion of Jane herself, not so much by the asocial sexual vibrations between hero and heroine as by the heroine's refusal to submit to her social destiny: "She has inherited in fullest measure the worst sin of our fallen nature—the sin of pride," declared Miss Rigby. * * *

[But Jane's] story, providing a pattern for countless others, is * * * a story of enclosure and escape, a distinctively female *Bildungsroman* in which the problems encountered by the protagonist as she struggles from the imprisonment of her childhood toward an almost unthinkable goal of mature freedom are symptomatic of difficulties Everywoman in a patriarchal society must meet and overcome: oppression (at Gateshead), starvation (at Lowood), madness (at Thornfield), and coldness

† Reprinted by permission of author and publisher from Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic* (New Haven, Conn.: Yale University Press, 1979).

(at Marsh End). Most important, her confrontation, not with Rochester but with Rochester's mad wife Bertha, is the book's central confrontation, an encounter * * * not with her own sexuality but with her own imprisoned "hunger, rebellion, and rage," a secret dialogue of self and soul on whose outcome * * * the novel's plot, Rochester's fate, and Jane's coming-of-age all depend. * * *

The third story is the most obviously emblematic quarter of Thornfield. Here, amid the furniture of the past, down a narrow passage with "two rows of small black doors, all shut, like a corridor in some Bluebeard's castle" (chap. 11), Jane first hears the "distinct formal mirthless laugh" of mad Bertha, Rochester's secret wife and in a sense her own secret self. And just above this sinister corridor, leaning against the picturesque battlements and looking out over the world like Bluebeard's bride's sister Anne, Jane is to long again for freedom, for "all of incident, life, fire, feeling that I . . . had not in my actual existence" (chap. 12). These upper regions, in other words, symbolically miniaturize one crucial aspect of the world in which she finds herself. Heavily enigmatic, ancestral relics wall her in; inexplicable locked rooms guard a secret which may have something to do with *her*; distant vistas promise an inaccessible but enviable life.

Even more importantly, Thornfield's attic soon becomes a complex focal point where Jane's own rationality (what she has learned from Miss Temple) and her irrationality (her "hunger, rebellion, and rage") intersect. She never, for instance, articulates her rational desire for liberty so well as when she stands on the battlements of Thornfield, looking out over the world. However offensive these thoughts may have been to Miss Rigby—and both Jane and her creator obviously suspected they would be—the sequence of ideas expressed in the famous passage beginning "Anybody may blame me who likes" is as logical as anything in an essay by Wollstonecraft or Mill. What is somewhat irrational, though, is the restlessness and passion which, as it were, italicize her little meditation on freedom. "I could not help it," she explains,

the restlessness was in my nature, it agitated me to pain sometimes. Then my sole relief was to walk along the corridor of the third story, backwards and forwards, safe in the silence and solitude of the spot, and allow my mind's eye to dwell on whatever bright visions rose before it.

And even more irrational is the experience which accompanies Jane's pacing:

When thus alone, I not unfrequently heard Grace Poole's laugh: the same peal, the same low, slow ha! ha! which, when first heard, had thrilled me: I heard, too, her eccentric murmurs: stranger than her laugh.

Eccentric murmurs that uncannily echo the murmurs of Jane's imagination, and a low, slow ha! ha! which forms a bitter refrain to the tale Jane's imagination creates. Despite Miss Temple's training, the "bad animal" who was first locked up in the red-room is, we sense, still lurking somewhere, behind a dark door, waiting for a chance to get free. That early consciousness of "something near me" has not yet been exorcised. Rather, it has intensified. * * *

Grace Poole, the most enigmatic of the women Jane meets at Thornfield—"that mystery of mysteries, as I considered her"—is obviously associated with Bertha, almost as if, with her pint of porter, her "staid and taciturn" demeanor, she were the madwoman's public representative. "Only one hour in the twenty four did she pass with her fellow servants below," Jane notes, attempting to fathom the dark "pool" of the woman's behavior; "all the rest of her time was spent in some low-ceiled, oaken chamber of the third story; there she sat and sewed . . . as companionless as a prisoner in her dungeon" (chap. 17). And that Grace is as companionless as Bertha or Jane herself is undeniably true. Women in Jane's world, acting as agents for men, may be the keepers of other women. But both keepers and prisoners are bound by the same chains. In a sense, then, the mystery of mysteries which Grace Poole suggests to Jane is the mystery of her own life, so that to question Grace's position at Thornfield is to question her own.

Interestingly, in trying to puzzle out the secret of Grace Poole, Jane at one point speculates that Mr. Rochester may once have entertained "tender feelings" for the woman, and when thoughts of Grace's "uncomeliness" seem to refute this possibility, she cements her bond with Bertha's keeper by reminding herself that, after all "You are not beautiful either, and perhaps Mr. Rochester approves you" (chap. 16). Can appearances be trusted? Who is the slave, the master or the servant, the prince or Cinderella? What in other words, are the real relationships between the master of Thornfield and all these women whose lives revolve around his? None of these questions can, of course, be answered without reference to the central character of the Thornfield episode, Edward Fairfax Rochester.

* * * Why, Jane herself wonders, does Rochester have to trick people, especially women? What secrets are concealed behind the charades he enacts? One answer is surely that he himself senses his trickery is a source of power, and therefore, in Jane's case at least, an evasion of that equality in which he claims to believe. Beyond this, however, it is clear that the secrets Rochester is concealing or disguising throughout much of the book are themselves in Jane's—and Charlotte Brontë's—view secrets of inequality.

The first of these is suggested both by his name, apparently an allusion to the dissolute Earl of Rochester, and by Jane's own reference to the Bluebeard's corridor of the third story: it is the secret of masculine

potency, the secret of male sexual guilt. For, like those pre-Byron heroes the real Restoration Rochester and the mythic Bluebeard (indeed, in relation to Jane, like any experienced adult male), Rochester has specific and "guilty" sexual knowledge which makes him in some sense her "superior." * * * Rochester's apparently improper recounting of his sexual adventures is a kind of acknowledgement of Jane's equality with him. His possession of the hidden details of sexuality, however—his knowledge, that is, of the *secret* of sex, symbolized both by his doll-like daughter Adèle and by the locked doors of the third story behind which mad Bertha crouches like an animal—qualifies and undermines that equality. And though his puzzling transvestism, his attempt to impersonate a *female* gypsy, may be seen as a semi-conscious effort to reduce this sexual advantage his masculinity gives him (by putting on a woman's clothes he puts on a woman's weakness), both he and Jane obviously recognize the hollowness of such a ruse. The prince is inevitably Cinderella's superior, Charlotte Brontë saw, not because his rank is higher than hers, but because it is *he* who will initiate *her* into the mysteries of the flesh.

That both Jane and Rochester are in some part of themselves conscious of the barrier which Rochester's sexual knowledge poses to their equality is further indicated by the tensions that develop in their relationship after their betrothal. Rochester, having secured Jane's love, almost reflexively begins to treat her as an inferior, a plaything, a virginal possession—for she has now become his initiate, his "mustard-seed," his "little sunny-faced . . . girl-bride." "It is your time now, little tyrant," he declares, "but it will be mine presently: and when once I have fairly seized you, to have and to hold, I'll just—figuratively speaking—attach you to a chain like this" (chap. 24). She, sensing his new sense of power, resolves to keep him "in reasonable check": "I never can bear being dressed like a doll by Mr. Rochester," she remarks, and, more significantly "I'll not stand you an inch in the stead of a seraglio. . . . I'll [prepare myself] to go out as a missionary to preach liberty to them that are enslaved" (chap. 24). While such assertions have seemed to some critics merely the consequences of Jane's (and Charlotte Brontë's) sexual panic, it should be clear from their context that, as is usual with Jane, they are political rather than sexual statements, attempts at finding emotional strength rather than expressions of weakness.

Finally, Rochester's ultimate secret, the secret that is revealed together with the existence of Bertha, the literal impediment to his marriage with Jane, is another and perhaps most surprising secret of inequality: but this time the hidden facts suggest the master's inferiority rather than his superiority. Rochester, Jane learns, after the aborted wedding ceremony, had married Bertha Mason for status, for sex, for money, for everything but love and equality. "Oh, I have no

respect for myself when I think of that act!" he confesses. "An agony of inward contempt masters me. I never loved, I never esteemed, I did not even know her" (chap. 27). And his statement reminds us of Jane's earlier assertion of her own superiority: "I would scorn such a union [as the loveless one he hints he will enter into with Blanche]: therefore I am better than you" (chap. 23). In a sense, then, the most serious crime Rochester has to expiate is not even the crime of exploiting others but the sin of self-exploitation, the sin of Céline and Blanche, to which he, at least, had seemed completely immune.

That Rochester's character and life pose in themselves such substantial impediments to his marriage with Jane does not mean, however, that Jane herself generates none. For one thing, "akin" as she is to Rochester, she suspects him of harboring all the secrets we know he does harbor, and raises defenses against them, manipulating her "master" so as to keep him "in reasonable check." In a larger way, moreover, all the charades and masquerades—the secret messages—of patriarchy have had their effect upon her. Though she loves Rochester the man, Jane has doubts about Rochester the husband even before she learns about Bertha. In her world, she senses, even the equality of love between true minds leads to the inequalities and minor despotisms of marriage. "For a little while," she says cynically to Rochester, "you will perhaps be as you are now, [but] . . . I suppose your love will effervesce in six months, or less. I have observed in books written by men, that period assigned as the farthest to which a husband's ardor extends" (chap. 24). He, of course, vigorously repudiates this prediction, but his argument—"Jane: you please me, and you master me [because] you seem to submit"—implies a kind of Lawrentian sexual tension and only makes things worse. For when he asks "Why do you smile [at this], Jane? What does that inexplicable . . . turn of countenance mean?" her peculiar, ironic smile, reminiscent of Bertha's mirthless laugh, signals an "involuntary" and subtly hostile thought "of Hercules and Samson with their charmers." And that hostility becomes overt at the silk warehouse, where Jane notes that "the more he bought me, the more my check burned with a sense of annoyance and degradation. . . . I thought his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched" (chap. 24).

Jane's whole life-pilgrimage, has, of course, prepared her to be angry in this way at Rochester's, and society's, concept of marriage. Rochester's loving tyranny recalls John Reed's unloving despotism, and the erratic nature of Rochester's favors ("in my secret soul I knew that his great kindness to me was balanced by unjust severity to many others" [chap. 15]) recalls Brocklehurst's hypocrisy. * * *

[At this same time, throughout all this] Bertha * * * is Jane's truest and darkest double: she is the angry aspect of the orphan child, the

ferocious secret self Jane has been trying to repress ever since her days at Gateshead. * * * Specifically, every one of Bertha's appearances—or, more accurately, her manifestations—has been associated with an experience (or repression) of anger on Jane's part. Jane's feeling of “hunger, rebellion, and rage” on the battlements, for instance, were accompanied by Bertha's “low, slow ha! ha!” and “eccentric murmurs.” Jane's apparently secure response to Rochester's apparently egalitarian sexual confidences was followed by Bertha's attempt to incinerate the master in his bed. Jane's unexpressed resentment at Rochester's manipulative gypsy-masquerade found expression in Bertha's terrible shriek and her even more terrible attack on Richard Mason. Jane's anxieties about her marriage, and in particular her fears of her own alien “robed and veiled” bridal image, were objectified by the image of Bertha in a “white and straight” dress, “whether gown, sheet, or should I cannot tell.” Jane's profound desire to destroy Thornfield, the symbol of Rochester's mastery and of her own servitude, will be acted out by Bertha, who burns down the house and destroys *herself* in the process as if she were an agent of Jane's desire as well as her own. And finally, Jane's disguised hostility to Rochester, summarized in her terrifying prediction to herself that “you shall, yourself, pluck out your right eye; yourself cut off your right hand” (chap. 27) comes strangely true through the intervention of Bertha, whose melodramatic death causes Rochester to lose both eye and hand.

These parallels between Jane and Bertha may at first seem somewhat strained. Jane, after all, is poor, plain, little, pale, neat, and quiet, while Bertha is rich, large, florid, sensual, and extravagant; indeed, she was once even beautiful, somewhat, Rochester notes, “in the style of Blanche Ingram.” Is she not, then, as many critics have suggested, a monitory image rather than a double for Jane? . . . “Just as [Jane's] instinct for self-preservation saves her from earlier temptations,” Adrienne Rich remarks, “so it must save her from becoming this woman by curbing her imagination at the limits of what is bearable for a powerless woman in the England of the 1840s.” Even Rochester himself provides a similar critical appraisal of the relationship between the two. “That is *my wife*,” he says, pointing to mad Bertha,

“And *this* is what I wished to have . . . this young girl who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon. I wanted her just as a change after that fierce ragout. . . . Compare these clear eyes with the red balls yonder—this face with that mask—this form with that bulk. . . .” (chap. 26)

And of course, in one sense, the relationship between Jane and Bertha is a monitory one: while acting out Jane's secret fantasies, Bertha does (to say the least) provide the governess with an example of how not to

act, teaching her a lesson more salutary than any Miss Temple ever taught.

Nevertheless, it is disturbingly clear from recurrent images in the novel that Bertha not only acts *for* Jane, she also acts *like* Jane. The imprisoned Bertha, running "backwards and forwards" on all fours in the attic, for instance, recalls not only Jane the governess, whose only relief from mental pain was to pace "backwards and forwards" in the third story, but also that "bad animal" who was ten-year-old Jane, imprisoned in the red-room, howling and mad. Bertha's "goblin appearance"—"half dream, half reality," says Rochester—recalls the lover's epithets for Jane: "malicious elf," "sprite," "changeling," as well as his playful accusation that she had magically downed his horse at their first meeting. Rochester's description of Bertha as a "monster" ("a fearful voyage I had with such a monster in the vessel" [chap. 27]) ironically echoes Jane's own fear of being a monster ("Am I a monster? * * * is it impossible that Mr. Rochester should have a sincere affection for me?" [chap. 24]). * * * And most dramatic of all, Bertha's incendiary tendencies recall Jane's early flaming rages, at Lowood and at Gateshead, as well as that "ridge of lighted health" which she herself saw as emblematic of her mind in its rebellion against society. It is only fitting, therefore, that, as if to balance the child Jane's terrifying vision of herself as an alien figure in the "visionary hollow" of the red-room looking glass, the adult Jane first clearly perceives her terrible double when Bertha puts on the wedding veil intended for the second Mrs. Rochester, and turns to the mirror. At that moment, Jane sees "the reflection of the visage and features quite distinctly in the dark oblong glass," sees them as if they were her own (chap. 25). * * *

Jane's return to Thornfield, her discovery of Bertha's death and of the ruin her dream had predicted, her reunion at Ferndean with the maimed and blinded Rochester, and their subsequent marriage form an essential epilogue to that pilgrimage toward selfhood which had in other ways concluded at Marsh End, with Jane's realization that she could not marry St. John. At that moment, "the wondrous shock of feeling had come like the earthquake which shook the foundations of Paul and Silas' prison; it had opened the doors of the soul's cell, and loosed its bands—it had wakened it out of its sleep" (chap. 36). For at that moment she had been irrevocably freed from the burden of her past, freed both from the raging specter of Bertha (which had already fallen in fact from the ruined wall of Thornfield) and from the self-pitying specter of the orphan child (which had symbolically, as in her dream, rolled from her knee), and at that moment, again as in her dream, she had *wakened* to her own self, her own needs. Similarly, Rochester, "caged eagle" that he seems (chap. 37), has been freed from what was for him the burden of Thornfield, though at the same time he

appears to have been fettered by the injuries he received in attempting to rescue Jane's mad double from the flames devouring his house. That his "fetters" pose no impediment to a new marriage, that he and Jane are now, in reality, equals, is the thesis of the *Ferndean* section. * * *

Does Brontë's rebellious feminism—that "irreligious" dissatisfaction with the social order noted by Miss Rigby and *Jane Eyre*'s other Victorian critics—compromise itself in this withdrawal? Has Jane exorcised the rage of her orphanhood only to retreat from the responsibilities her own principles implied? Tentative answers to these questions can be derived more easily from *The Professor*, *Shirley*, and *Villette* than from *Jane Eyre*, for the qualified and even (as in *Villette*) indecisive endings of Brontë's other novels suggest that she herself was unable clearly to envision viable solutions to the problem of patriarchal oppression. In all her books, writing * * * in a sort of trance, she was able to act out that passionate drive toward freedom which offended agents of the status quo, but in none was she able consciously to define the full meaning of achieved freedom—perhaps because no one of her contemporaries, not even a Wollstonecraft or a Mill, could adequately describe a society so drastically altered that the matured Jane and Rochester could really live in it.

What Brontë could not logically define, however, she could embody in tenuous but suggestive imagery, and in her last, perhaps most significant redefinitions of Bunyan. Nature in the largest sense seems now to be on the side of Jane and Rochester. *Ferndean*, as its name implies, is without artifice—"no flowers, no garden-beds"—but it is green as Jane tells Rochester he will be, green and ferny and fertilized by soft rains. Here isolated from society but flourishing in a natural order of their own making, Jane and Rochester will become physically "bone of [each other's] bone, flesh of [each other's] flesh" (chap. 38), and here the healing powers of nature will eventually restore the sight of one of Rochester's eyes. Here, in other words, nature, unleashed from social restrictions, will do "no miracle—but her best" (chap. 35). For not the Celestial City but a natural paradise, the country of Beulah "upon the borders of heaven," where "the contact between bride and bridegroom [is] renewed," has all along been, we now realize, the goal of Jane's pilgrimage.

As for the Celestial City itself, Charlotte Brontë implies here (though she will later have second thoughts) that such a goal is the dream of those who accept inequities on earth, one of the many tools used by patriarchal society to keep, say, governesses in their "place." Because she believes this so deeply, she quite consciously concludes *Jane Eyre* with an allusion to *Pilgrim's Progress* and with a half-ironic apostrophe to that apostle of celestial transcendence, that shadow of "the warrior Greatheart," St. John Rivers. "His," she tells us, "is the exaction of the apostle, who speaks but for Christ when he says—

'Whosoever will come after me, let him deny himself and take up his cross and follow me' " (chap. 38). For it was, finally, to repudiate such a crucifying denial of the self that Brontë's "hunger, rebellion, and rage" led her to write *Jane Eyre* in the first place and to make it an "irreligious" redefinition, almost a parody, of John Bunyan's vision. And the astounding progress toward equality of plain Jane Eyre, whom Miss Rigby correctly saw as "the personification of an unregenerate and undisciplined spirit," answers by its outcome the bitter question Emily Dickinson was to ask fifteen years later: " 'My husband'—women say—/ Stroking the Melody—/ 'Is this—the way?' " No, Jane declares in her flight from Thornfield, *that* is not the way. *This*, she says—this marriage of true minds at Ferndean—this is the way. Qualified and isolated as her way may be, it is at least an emblem of hope. Certainly Charlotte Brontë was never again to indulge in quite such an optimistic imagining.

JEROME BEATY

St. John's Way and the Wayward Reader†

Charlotte Brontë's narrative strategy, which leads the reader as well as young Jane to be surprised by sin and only gradually to recognize the providential nature of the world, lets many of us get too closely involved with young Jane, too uncritically accepting of her worldview, enabling—virtually determining—the reading of *Jane Eyre* as a novel of rebellion and the legitimate assertion of the sovereignty of the self. The reader is immediately captivated by the spunky hero who refuses to suffer mistreatment passively and defiantly insists upon her own rights, the rights of the individual, even the small, plain, poor, and female individual—an ontological position congenial to modern norms. This "loyalty" to young Jane and her values persists, despite innumerable and explicit textual qualifications and the gradually revealed narrative structure and denouement of the novel. Such tenacity of readers' "first impressions"—the principle of "primacy"—was demonstrated in an interesting experiment. One group of readers was given two joined blocks of character descriptions of identical length but opposite meanings, another group the same two blocks but joined in reverse order. In both cases "the leading block established a perceptual set serving as a frame of reference to which the subsequent information was subordinated as much as possible." Even more surprising

† Although based on parts of chapter 8 of *Misreading Jane Eyre: A Postformalist Paradigm* (Columbus: Ohio State University Press, 1996), this essay was prepared specifically for this Norton Critical Edition by Jerome Beaty.

than the power of the first impression to "explain away" the contradictory evidence that followed was the evidence that "the overwhelming majority of subjects did not even notice the glaring incompatibility of the information contained in the two successive segments."¹ We are well into the third and final volume and almost three-quarters of the way to the end of *Jane Eyre* before St. John Rivers appears. It is not long before we see him as Jane's suitor, Rochester's rival. Not only is he a latecomer to the fictional world, the reader having been enthralled by the powerful Rochester who seems so well suited to the rebellious Jane, but he threatens what seems to this point to be the ontology or value system of that world. He is situated most dramatically on the borderline of existing systems—roughly definable perhaps as the humanist and the religious. His position on that borderline is encapsulated in the brief description of his character by his loving sister Diana—who is so favorably presented that her words may be considered virtually "authorized":

'He will sacrifice all to his long-framed resolves,' she said: 'natural affection and feelings more potent still. St. John looks quiet, Jane; but he hides a fever in his vitals. You would think him gentle, yet in some things he is inexorable as death; and the worst of it is, my conscience will hardly permit me to dissuade him from his severe decision: certainly, I cannot for a moment blame him for it. It is right, noble, Christian: yet it breaks my heart.' (chapter XXX)

Secular, romantic, or post-Freudian readers, whose vision of the world of *Jane Eyre*, moreover, has been reinforced by the power of primacy, can scarcely be expected to approve the sacrifice of "natural affection"—much less the thinly veiled "feelings more potent still"—to ambition, no matter how holy. A devout reader can hardly blame a decision that, no matter how severe, is "right, noble, Christian."

Jane expresses the immediate conflict of humanistic and religious values as the conflict of the domestic and the heroic:

The humanities and amenities of life had no attraction for him. . . . I saw he was of the material from which nature hews her heroes—Christian and Pagan—her lawgivers, her statesmen, her conquerors. . . .

"This parlour is not his sphere," I reflected; 'the Himalayan ridge or Caffre bush, even the plague-cursed Guinea Coast swamp, would suit him better. Well may he eschew the calm of domestic life; it is not his element.' (chapter XXXIV)

Strange as it may sound, Jane's values, her very nature, as here defined, are "domestic."

1. Meir Sternberg, *Expositional Modes and Temporal Order in Fiction* (Baltimore: The Johns Hopkins University Press, 1978) 94.

Having been unable to get any news about Rochester, even whether he is alive, and daily subjected to St. John's powerful presence, Jane is beginning to think that the austere life of self-denial he offers is a dreaded though glorious martyrdom: "I daily wished more to please him: but to do so, I felt daily more and more that I must disown half my nature . . . force myself to the adoption of pursuits for which I had no natural vocation" (chapter XXXIV). For most twentieth-century readers, such a sacrifice would be unacceptable, perverse. But if half her nature is, in terms of a major but conflicted nineteenth-century norm, on the wrong side of the conflict between love of God and love of his creatures, the choice is not so easy.

St. John finds her worthy of being a missionary's wife, expressing his approval precisely in terms of such a norm: she is "very heroic" and with "a soul that revelled in the flame and excitement of sacrifice." Though she feels clasped in an "iron shroud" by his vision of her proper role, she is nearly persuaded that this is indeed her work and her way. It might be well to go with him to India—but, she insists, only as his sister, not his wife. This, he says, would be impractical; she must marry him, not for his pleasure, "but for my Sovereign's service." She refuses "the bridal ring," but he gives her two weeks to think it over, defining her refusal as a rejection of a life of labor not earthly love; rejection of love of God for a life of "selfish ease and barren obscurity" (chapter XXXIV).

The novel now approaches that which Jane will call her crisis and the point at which the narrative and ontological crux is defined. Jane must chose once and for all to accept or reject St. John's proposal that she marry him and accompany him to India. If she accepts, she knows it will probably mean her early death, and so will the sacrifice of choosing this life for the eternal, divine love over human love. As we read this scene, however, we must be aware of the subtlety of Brontë's handling of the first-person narration. Some passages are clearly from the perspective of the elder Jane who exists beyond the end of the immediate action and is telling the story of her earlier life. Others are from the perspective of the younger Jane, Jane-at-the-moment-of-action, passages that are sometimes signaled by quotation marks, question marks, or the present tense. Still others are "double-voiced," in which the voices of the two Janes seem merged or inseparable. This subtlety permits, even invites "misunderstanding"—that is, views that at the textual moment seem to legitimately fill gaps or project configurations of the novel and its world but turn out to be "wrong," not affirmed by later events. Moreover, the voices of the two Janes are not the only voices here: though St. John speaks in quotation marks and out of a worldview that is neither Jane's younger nor older view, his voice and values are not ultimately or categorically denied in the novel.

On the evening Jane refused him and he had refused her refusal, St.

John reads from the twenty-first chapter of Revelation, and Jane thrills as he reads what is apparently directed at her:

'He that overcometh shall inherit all things; and I will be his God, and he shall be my son. But,' was slowly, distinctly read, 'the fearful, the unbelieving, &c., shall have their part in the lake which burneth with fire and brimstone, which is the second death.'

Henceforward I knew what fate St. John feared for me. (chapter XXXV)

Read from a worldview emphasizing the autonomous (and sensual) self, St. John is threatening Jane with damnation in order to force his will and himself upon her. Jane—both Janes—does/do not read him so. He is, after all, quoting Scripture, and she recognizes that he has a voice and a belief system of his own and has her best interest, as he understands it, at heart. He truly believes that he is saved and she, unless she accompanies him to India as his wife, is damned. Jane understands this at the moment and later, even as she narrates her story, for she gives his words in quotation marks, neither authorizing them nor denying their validity. He prays "for those whom the temptations of the world and the flesh were luring from the narrow path." We are likely to emphasize "the flesh," but "the world" and the rich man's loss of "his good things in life" emphasize the earthly and not just the earthy. Nor does either of the two Janes even hint at the possibility that he was rationalizing his physical desires. Jane with both her voices acknowledges with awe how sincerely "he felt the greatness and goodness of his purpose." His look "was not, indeed, that of a lover beholding his mistress; but it was that of a pastor recalling his wandering sheep." Just as she, on her principles, has renounced Rochester, so he, on his, has renounced Rosamond: "like him, I had now put love out of the question, and thought only of duty" (chapter XXXV).

The crisis is as much that of Jane's judgment and will as it is that of St. John's importunity. All sincere "men of talent," she says, "have their sublime moments: when they subdue and rule." At this moment "veneration" for St. John tempts her "to rush down the torrent of his will into the gulf of his existence, and there to lose my own." Does "own" refer to "existence" or "will"? If the former, it refers only to Jane's certainty that she will die if she goes to India with St. John, but if the latter, it may legitimately reinforce the cause of the rebellious, self-reliant experiencing-Jane and isolate the issue as proud preservation of the self versus submergence to the "official" voice—to the patriarchy and its patriarchal God. Indeed, at this moment, St. John, for better or worse, does seem to represent the voice of religion, virtually of God: "Religion called—Angels beckoned—God commanded— . . . death's gates opening, showed eternity beyond: it seemed, that for safety and bliss there, all here might be sacrificed in a second" (chapter

XXXV). That life may be sacrificed for eternal bliss goes without saying for those who believe and believe that sacrifice is called for; yet it is perverse, destructive, downright evil for those for whom life ends at death. Jane is about to make the sacrifice. How close she comes, and how suspenseful the decision for the reader, can only be realized by imaginatively entertaining at least the possibility that St. John's cause is just.

Here the subtle interplay or double-voicedness may strongly influence response and interpretation. At the crucial moment *the narrating Jane* refers to Rochester and evokes an earlier scene and its moral register.

I was almost as hard beset by him now as I had been once before, in a different way, by another. *I was a fool both times.* To have yielded then would have been an error of principle; to have yielded now would have been an error of judgment. So *I think at this hour, when I look back to the crisis through the quiet medium of time: I was unconscious of folly at the instant.* (chapter XXXV, emphasis added)

Jane at the moment is not recalling Rochester, and her choice is not determined, or, so far as we can tell, even influenced by her love for him. It is the narrator from the text's future ("at this hour, when I look back to the crisis") who evokes the text's past ("as I had been once before").

As the scene approaches its climax, when there is physical contact between St. John and Jane, Rochester is evoked, but in a passage of delicate and precise ambiguity: "he surrounded me with his arm, *almost* as if he loved me (I say *almost*—I knew the difference—for I had felt what it was to be loved; but, like him, I had now put love out of the question, and thought only of duty)" (chapter XXXV). How much consciousness is implied in "I knew" and in "had now put love out of the question"? Some, perhaps, but the narrator's voice seems to preempt the scene by calling attention to the fact that the very words and the punctuation of the text are the narrator's own—"almost . . . (I say *almost* . . .)." To grasp the text's full force and effectiveness here the reader must recognize that at the time of St. John's renewed and powerful proposal Jane did *not* consider her temptation foolish or impossible because of her love for Rochester. (Indeed, she says, "The Impossible—*i.e.*, my marriage with St. John—was fast becoming the possible.") If it is necessary for the scene's effectiveness that the reader consider St. John acceptable and his offer perhaps even desirable, why should the narrator interject the name of Rochester and juxtapose the two proposals spatially? Would not this diminish the possibility that Jane would marry St. John? For whom?

Here it might be well to recall Bakhtin's insistence on the particu-

larity of the utterance in time and place and the productive role of the auditor/reader. Perhaps Brontë is addressing *imagined* readers who would be only too likely to forget or to prefer to forget the morally flawed Rochester for the soldier of Christ. The narrative strategy seems aimed at the kind of reader who would be shocked if Jane rejected St. John. St. John, at least, is so sure he is fulfilling a divine plan that when Jane says, "I could decide if I were but certain, . . . were I but convinced that it is God's will I should marry you, I could vow to marry you here and now," he assumes she has acquiesced: he exclaims that his "prayers are heard" (chapter XXXV).

The conditionality of Jane's statement is intentional, but not because of memories of Rochester. However much her own will has been overwhelmed by St. John's, she is still not sure of God's will, and it is that she wishes to ascertain and, having ascertained, to follow. She does not depart from the religious, certainly not the providentialist, tenets, and the novel does not force her to choose between religion and life or love. It brings to the surface more clearly than ever its (and Jane's now developed) religious grounding. She appeals directly to Providence for intercession and guidance: "I sincerely, deeply, fervently longed to do what was right; and only that. 'Show me, show me the path!' I entreated of Heaven. I was excited more than I had ever been; and whether what followed was the effect of excitement, the reader shall judge" (chapter XXXV).

What follows is the merging and modification of the religious and love themes through the famous or infamous incident of Jane's hearing at this moment Rochester's voice calling "Jane, Jane, Jane!" though he is a thirty-six hour coach ride away. She believes that her prayer has been answered and she believes at this moment that her love for Rochester is now authorized by extraordinary but natural forces.

Jane has given the reader the right to interpret the nature of the call, but judgment at this point must be tentative or suspended; the reader "*shall judge*" may seem to suggest that the judgment may be immediate, but it may also hint that the reader can judge appropriately only when Jane has told the rest of her story. That the voice is only the product of her excitement is almost immediately denied. The experiencing Jane—note the quotation marks—almost immediately attributes the call to "nature":

'Down superstition!' I commented, as that spectre rose up black by the black yew at the gate. 'This is not thy deception, nor thy witchcraft: it is the work of nature. She was roused, and did—no miracle—but her best.' (chapter XXXV)

Nor is the case yet closed. Though the work of nature—She—the miracle of the call is also, it seems, the work or at least has the authori-

zation of God—He—for no sooner does Jane reach her room than she falls on her knees:

[I] prayed. . . I seemed to penetrate very near a Mighty Spirit; and my soul rushed out in gratitude at His feet. I rose from the thanksgiving—took a resolve—and lay down, unscared, enlightened—eager but for daylight. (chapter XXXV)

The next morning, she entertains once more the possibility of “excitement,” “a delusion,” but prefers to think of it as “inspiration”:

it seemed in *me*—not in the external world. I asked, was it a mere nervous impression—a delusion? I could not conceive or believe: it was more like an inspiration. The wondrous shock of feeling had come like the earthquake which shook the foundation of Paul and Silas’s prison: it had opened the doors of the soul’s cell, and loosed its bands—it had wakened it out of its sleep, whence it sprang trembling, listening, aghast; then vibrated thrice a cry on my startled ear; and in my quaking heart, and through my spirit; which neither feared nor shook, but exulted as if in joy over the success of one effort it had been privileged to make, independent of the cumbrous body. (chapter XXXV)

“Inspiration,” out of context, might seem to authorize the psychological and secular reading of the experience that most twentieth-century readers would doubtless prefer. But this is clearly described by Jane as an experience of the soul influenced from without: the doors of the soul’s cell are opened, but the soul listens, it does not generate. Both passages contain the cautionary “seemed,” and the second contains an “as if” and a question. We have not yet heard the last of the explanations or an authorized explanation.

Jane’s trip back to Thornfield is full of excitement and suspense. She finds Thornfield Hall in ruins, destroyed months before by fire. She hastens to the nearby inn and suffers with the reader through the innkeeper’s lengthy recapitulation of what Jane and the reader already know, the story of the mad wife and the governess.

Jane and the reader learn at last that Mrs. Rochester is dead and that Rochester, having lost a hand and an eye and having been blinded in the other in attempting to rescue his wife, is living at Ferndean. The lost hand and eye point to the passage in Matthew 5.27–32 that deals with adultery, advising those who are tempted to sin to pluck out their right eye and cut off their right hand rather than succumb. The Matthew passage has been alluded to earlier in *Jane Eyre*, more than once, most recently in an emphatic position at the very beginning of chapter XXVII, when Jane’s inner voice tells her to flee Thornfield after the revelation of Bertha’s existence.

As soon as she learns his whereabouts, Jane is off to seek Rochester, and the chapter ends. The scene that many readers have long been waiting for, the reunion of Rochester and Jane, now quickly follows. Jane is at her sauciest, and most tender, teasing him with suspense and jealousy. At this point once more the love and religion themes interact and are at last harmonized. Rochester tells her of his own conversion: "Jane! you think me, I daresay, an irreligious dog: but my heart swells with gratitude to the beneficent God of this earth just now" (chapter XXXVII). He admits the justice of her having been snatched away from him and even of the lowering of his pride in his strength. "Of late, Jane—only—only of late—I began to see and acknowledge the hand of God in my doom. I began to experience remorse, repentance; the wish for reconciliation to my Maker. I began sometimes to pray" (chapter XXXVII). His path has been in its way similar to that which Jane has trod, from rebellion to humility, from self-reliance to acknowledgment of Providence. Jane has gone through only metaphoric flood, Rochester through real and metaphoric fire. He then tells her that four nights ago, on Monday, near midnight, having long felt that Jane must be dead, he prayed that if it were God's will, he might die.

'I asked of God, at once in anguish and humility, if I had not been long enough desolate, afflicted, tormented; and might not soon taste bliss and peace once more. That I merited all I endured, I acknowledged—that I could scarcely endure more I pleaded; and the Alpha and Omega of my heart's wishes broke involuntarily from my lips, in the words—"Jane! Jane! Jane!" '(chapter XXXVII)

She cross-examines him—did he speak aloud? the very words? Monday night near midnight? Yes. Yes. Yes. And he says he heard her reply, which he repeats. "Reader, it was Monday night—near midnight—that I too had received the mysterious summons: those were the very words by which I had replied to it." Jane is overwhelmed by the implication, for what this means is that the telepathy was not the work of nature, not intuition, if that implies only a secular inner voice, but it was the work of Providence, of Divine Will:

The coincidence struck me as too awful and inexplicable to be communicated or discussed. If I told anything, my tale would be such as must necessarily make a profound impression on the mind of my hearer: and that mind, yet from its sufferings too prone to gloom, needed not the deeper shade of the supernatural. I kept these things, then, and pondered them in my heart. (chapter XXXVII)

This is the final confirmation of the ontological world of *Jane Eyre*, a world governed by Providence. Not Fate if Fate implies predestination,

but the intercession of God in warning and guiding the sinner, giving him or her every chance to follow the straight and narrow path, but giving choice, free will, whether to follow or not. Those recognizing and accepting this providential reading, now trace the theme backward, through Jane's plea to God when besieged by St. John to "shew me the path," to her plea on the moors for Providence to "aid—direct me," to the chestnut tree that first twists and is then shattered on the night of Rochester's secretly illicit proposal, and between and beyond on the way back to the very beginning. For such readers, *Jane Eyre* has finally taken its full shape.

Rochester now knows that it was not a mere vision and utters a prayer of thanksgiving for Jane's return and an entreaty that he be given "the strength to lead henceforth a purer life." It is only now, when human love and divine are harmonized that Jane and Rochester can enter the wood and wend their way "homeward"—the last crucial word of the body of the autobiographical narrative that began with the protagonist exiled from family and hearth. Only then that we can turn to the "Conclusion," which brings the narrative up to the reading present and begins with those plain but memorable words, "Reader, I married him" (chapter XXXVIII).

The conclusion is in many ways typical of Victorian final chapters that bring the events of the narrative up to the time of the narration, if not to the first-readers' present. There is a brief description of the wedding day and an account of how Jane spread the news to those we know, including but not ending with St. John Rivers. Then there is a summary of the ten years since—their happiness, Rochester's recovery of his sight, their firstborn (a boy, of course)—and then a surprising return to Rivers.

The last three paragraphs of the novel are devoted to St. John Rivers. He knows his death is imminent, he writes from the East. "My Master . . . has forewarned me. Daily he announces more distinctly,—'Surely I come quickly!' and hourly I more eagerly respond,—'Amen; even so come, Lord Jesus!'" (chapter XXXVIII). These are the last words of the novel, somewhat reminiscent of the call of Jane's "Master" and her response, but much more directly an echo of the penultimate line of the final book of the New Testament, the Revelation of St. John the Divine.

Why, in the autobiography of Jane Eyre, should St. John have the emphatic, sanctioned, if not sanctified, closing words that seem to echo, even encapsulate, her own narrative closure?

That Providence leads Jane, when she asks for guidance, back to Rochester, away from St. John, does not mean that St. John's way is wrong or anti-life, as many modern readers would have it, but only that his way is not Jane's way. His path to salvation lies through self-denial, self-sacrifice, martyrdom. His is the life of *agape*. Jane's way to salva-

tion—as the leadings and her experience and Rochester's indicate—lies through everyday, domestic life, the life of *eros* (*Eyre-os?*). St. John's way is wrong—for Jane; Jane's way, which for him would mean marriage to Rosamond Oliver, would be wrong for him.

To fully understand the religious ontology of *Jane Eyre*, it is necessary to see the two as different ways for different kinds of individuals, but each way as equally viable for the appropriate pilgrim. It is difficult, however, in a first-person novel to make the Other equal. The mode is almost by definition ego centered. But the function of the fictional autobiography in the mid-nineteenth century, in the move between Romantic egoism and Victorian "duty" or socialization, is to exorcise that Romantic ego or transcend—not escape or ignore—egoism. Just as Jane must see that she is not in total control of her life (and Rochester that he is not in control of his) but that the control of all is God's, so she as narrator, or Charlotte Brontë, must insist that there has to be more than just Jane's personal salvation at stake: there must be room for the Other. In a first-person narrative it is impossible to give St. John equal time or space, but he is given pride of place, the final words of the novel, a voice that powerfully echoes both Jane's at the climactic moment of her life and the language of scriptural closure, thus validating his "way," though it is Other. Though she is not "wrong," neither is Jane's way the only right way. Her way and her life story, her narrating "I," are decentered, not just to make room for St. John but to reveal the real center, which, in the world of Brontë's novel, is always and everywhere God.

What I have attempted here is a reading of *Jane Eyre* as a member of what Peter J. Rabinowitz calls "the authorial audience," readers who initially ask "of a literary text . . . What is the author saying?" He cautions that

In arguing, however, for the importance of reading as authorial audience, I am not suggesting that it is either the final reading or the most important.

Were I teaching . . . Brontë, I would be disappointed in a student who could produce an authorial reading but who could not . . . move beyond that reading to look at the work critically from some perspective other than the one called for by the author. But while the authorial reading without further critique is often incomplete, so is a critical reading without an understanding of the authorial audience as its base.²

I have read *Jane Eyre* as a member of the authorial audience, then, because such a reading is a necessary first step in coming to terms with its text, because what seems to me a satisfactory authorial audience reading is not readily available, and because most recent critical dis-

2. *Before Reading* (Ithaca: Cornell University Press, 1987) 30–32.

cussion of *Jane Eyre* has “gone beyond the text,” interpreting before acknowledging or recognizing the “literal meaning.”

The “critical reading” of *Jane Eyre*, as I suggested at the beginning of this essay, largely derives from the power of primacy and the powerfully attractive presentation of tough-minded, rebellious, independent young Jane. What makes her values to readers of today—our “community of interpretation”—more compelling is that they are closer to our norms and values. These factors have too often allowed us to ignore the literal, Providential meaning of the text, its strategies, and details.

But how can such a reading, based on values that are modified or denied by the final shape of the text, be justified by merely saying that a critical reading or interpretation requires some perspective other than the one called for by the author? The attractiveness of young Jane’s values and their congeniality for modern readers—and the fact that in Brontë’s own time there were conflicting norms, roughly between humanist and religious values, in Charlotte Brontë’s own culture—may explain why so many readers go beyond the text before reading it attentively as a member of the authorial audience. But that does not mean that their interpretations are “wrong,” subjectively imposed readings supporting and supported by prior values, and that the likely more literal meaning of an authorial reading is “right,” because it is more “objective” or disinterested.

How can we read *Jane Eyre* as a member of the authorial audience and *justify* a reading that goes beyond? One way may be to pay closer attention to the autobiographical form of the novel. The mature Jane, a happily married mother restored, or even elevated into gentility, is writing the story of her life as it now seems to have unfolded and revealed its meaning. It seems legitimate to find her interpretation unconvincing—a self-justifying, after-the-fact version—and to entertain the possibility of her life story’s having a different meaning. Such a reading does not imply that she is falsifying the events, but only recollecting them from her new vantage point—selecting the events that fit her new vision, reimagining her earlier thoughts and feelings, and shaping them to the outcome. Memory, as we now know, is not the calling up of an accurate computer-like file of the past, but a re-creation. We can read and experience the novel from the beginning as a story of that young Jane who would resist hell by not dying, would not turn the other cheek and let the unjust rule. We can read it, then, fully acknowledging the literal meaning imposed upon her life story but in a dialogue with the values of young Jane, values that had they been retained would tell the life story and its meaning rather differently.

The concept and analysis of novels as open-ended dialogues between the narrator (first- or third-person) and the characters is identified with

the work of the Russian philosopher and critic Mikhail Bakhtin. Central to the concept is the understanding that the narrator or narrator/author is not "right" and the characters "wrong," but that each speaks from a different worldview and that the differences are not compromised or reconciled. The work is not thereby fragmented, because unity arises from its representation of what Bakhtin calls an "event," a cultural moment with its conflicting norms, issues, and values. The dialogue and values do not synthesize; there can be no totally convincing ontological closure. If the views of characters that challenge the narrator are merely represented as "wrong" and the narrator as "right," the novel is "monologic"—limited to the narrator's or author's view of its literal meaning—not "dialogic."

But isn't it precisely the case in *Jane Eyre* that young Jane is wrong and the mature narrator right? If so, the novel is monologic and has to be read for its literal meaning alone. Bakhtin admits that even in Dostoevsky—his paragon of dialogism—there is pressure for closure, resolution:

In Dostoevsky's novels a unique conflict exists between the internal open-endedness of the characters and dialogue, and the *external* (in most cases compositional and thematic) *completedness* of every individual novel. . . . [A]lmost all of Dostoevsky's novels have a *conventional literary, conventional monologic* ending (especially characteristic in this respect is *Crime and Punishment*).³

The surface, subject matter, and texture of *Crime and Punishment* and *Jane Eyre* would seem to have little in common. But Dostoevsky's novel, like Brontë's, ultimately reveals its providential world—though revelation lies chiefly in its epilogue—thus Bakhtin's suspicion of endings. If the culture and the moment in which Dostoevsky's novel is embedded are not identical to those of *Jane Eyre*, there is a general Western late-nineteenth-century culture, and there are many British novels of the period that struggle with the problem of closure in a culture of conflicting and shifting social, ontological, epistemological, and aesthetic norms. The two endings of *Great Expectations* is a sign of such struggle, and it is more directly stated in the footnote Hardy inserted in a later edition of *Return of the Native*, inviting readers who wanted the ending to be otherwise to reject the conventional ending in favor of one more open-ended and more rigorously aesthetic.

To see *Jane Eyre* externally—as a dialogue between the conflicting, open-ended worldviews of the younger and older Jane, representing a moment in the culture—seems an appropriate extrapolation of the

3. *Problems of Dostoevsky's Poetics* (Minneapolis: University of Minnesota Press, 1984) 39–40.

internal reading of the literal text as an unresolved dialogue between the values of both Janes and those of St. John's way.

LISA STERNLIEB

Jane Eyre: "Hazarding Confidences"†

The first overt suggestion in *Jane Eyre* that the relationships between Jane and Rochester and between Jane and her reader are built on a series of parallel confidence games occurs in the first extended conversation between Jane and her future husband. Rochester says:

"Know, that in the course of your future life you will often find yourself elected the involuntary confidant of your acquaintances' secrets: people will instinctively find out, as I have done, that it is not your forte to talk of yourself, but to listen while others talk to themselves; they will feel, too, that you listen with no malevolent scorn of their indiscretion, but with a kind of innate sympathy; not the less comforting and encouraging because it is very unobtrusive in its manifestations."

"How do you know?—how can you guess all this, sir?"

"I know it well; therefore I proceed almost as freely as if I were writing my thoughts in a diary." (chapter XIV)

Rochester takes Jane into his confidence in order to lie to her; Jane masquerades as a confidante in order to obtain stories that she will later write about; and the gentle reader is made to overlook Rochester's miscalculation of Jane's unobtrusively innate sympathy while recognizing his misreading of her talents. For Rochester has, of course, misread Jane: he sees no novelist in his shy, unassuming governess. It is no mere accident that Rochester overlooks Jane's forte for telling of herself; it is the calculation of the character Jane and the basis of narrative design of the narrator Jane. Jane's novel develops out of the interplay between her voluntary role as confidante to Rochester and her part as confessant to her gentle reader. From Rochester she obtains information while masking her literary aspirations; to the reader she reveals her literary aspirations while imparting what may be unreliable information.

Toying with us as she has been toyed with, the narrator convinces us that she is flattered by Rochester's attention:

† Reprinted from *Nineteenth Century Literature* 53 (1999): 452–79, by permission of The Regents of the University of California.

"Strange that I should choose you for the confidant of all this . . . [that I should] tell stories of [my] opera-mistresses to a quaint, inexperienced girl like you! But . . . you . . . were made to be the recipient of secrets."

The confidence he had thought fit to repose in me seemed a tribute to my discretion; I regarded and accepted it as such. (chapter XV)

Soon after this speech, Rochester is glad that it is Jane who finds him in his burning bed, for as he says to her: "you are no talking fool; say nothing about it" (chapter XV). After their engagement Jane admits that she "would much rather have all [his] confidence" than his fortune, and Rochester responds: "you are welcome to all my confidence that is worth having" (chapter XXIV). The night before their wedding Rochester urges Jane: "give me your confidence . . . relieve your mind of any weight that oppresses it, by imparting it to me" (chapter XXV). Yet he deliberately misinterprets the stories she will tell him about Bertha. The following night Jane realizes that "never more could [she] turn to him; for faith was blighted—confidence destroyed!" (chapter XXVI). Disguised as the gypsy, Rochester has admitted that it is in fact Grace Poole, not Jane, who is "close and quiet: any one may repose confidence in her" (chapter XIII). In his final extended confession the night after their aborted wedding, Rochester corroborates this position. In his view, Jane and the surgeon, Carter, "are the only two" that he has "ever admitted to [his] confidence" (chapter XXVII). Conveniently forgetting how he has won Jane's love, Rochester apologizes for his long string of deceptions by claiming: "I wanted to have you safe before hazarding confidences" (chapter XXVII).

Jane confides as comfortably in her reader as Rochester has confided in her. Brontë has written what is arguably the first important female *bildungsroman* in English literature, and it is crucial to her novel of education that the heroine learn to lie. Paradoxically, in order to argue that Jane is lying to us we must accept much of what she tells us as the truth. We must accept her version of Rochester's words so that we can see how her narrative style echoes his. We must notice that he has learned from his own family and from Bertha's family how to win and keep a spouse through lies. We must accept that Rochester is a liar in order to see how Jane beats him at his own game—how she is a better liar, for her narrative is able to expose all of his lies without revealing her own. The extraordinary power of Brontë's novel is that we are being seduced—as is Jane the character—by lies. Aware that she is being lied to, Jane is no less seduced by Rochester; and we are still less resistant to seduction. Jane flees after learning the truth; and so we read on. In this essay I will show how Jane's narrative strategy belies the lessons

learned by the character Jane, the moral messages with which the novel sums itself up. Generations of readers have been charmed by the prospect of a marriage of mutuality that the *narration* of the novel makes clear cannot be Jane and Rochester's.

In the opening chapters of *Jane Eyre* Jane must repeatedly defend herself against charges of duplicity and falsehood. But in the pivotal scene at Lowood she gains the confidence of Miss Temple and Helen Burns by learning to "[infuse] into the narrative [of her life at Gateshead] far less of gall and wormwood than ordinary." That is, she learns not to tell. * * * I find this scene crucial in that just as Jane finally gains the confidence of others, she stops talking. Within the story of her life we do not see her developing as a storyteller; instead, we watch a young girl who vents her anger verbally in the opening pages and retreats further and further into silence as the novel progresses. Jane's reluctance to communicate with other characters is not readily apparent to us, for the direct addresses to the reader occur more frequently in the latter half of the novel. Jane is most likely to share intimacies with her reader, however, when she is most loath to tell her story to anyone else in her narrative.

Although Jane has had no confidants, she refers to herself as a storyteller: "I told [Miss Temple] all the story of my sad childhood. Exhausted by emotion, my language was more subdued than it generally was when it developed that sad theme" (chapter VIII). Yet within several pages she has lost her gift. Her friend Mary Ann Wilson "had a turn for narrative, [Jane] for analysis; she liked to inform, [Jane] to question" (chapter VIII). She has gained Miss Temple's confidence—and she will go on to gain Rochester's, Adèle's, Mrs. Fairfax's, and her cousins'—by not telling. To make the transition from her Lowood to Thornfield chapters Jane writes; "I now pass a space of eight years almost in silence" (chapter X). The bizarre syntax of this sentence suggests both that Jane omits eight years from her narrative and that the years themselves were spent almost in silence. In one of the only scenes that Jane gives us from this period she describes her annoyance with a roommate's "prolonged effusion of small talk" (chapter X), which keeps her from uninterrupted thought. After the death of Helen Burns, Jane is paired with chattering females such as Adèle and Georgiana Reed, with whom she is the silent listener. At Gateshead, Jane had remained silent until her anger toward Mrs. Reed could no longer be contained, and because of her outburst she is banished to an inhospitable place where her bad reputation has preceded her. Jane's narrative does not trace the development of her voice but rather the movement from her sulking, unproductive silences at Gateshead to her cultivated silences at Lowood and beyond.

While still at Gateshead, Jane's taste for vengeance is acute and

overt. Questioned by Brocklehurst about her favorite books from the Bible, she names Daniel, Genesis, Samuel, Exodus, Kings and Chronicles, Job, and Jonah. She finds precedence for her hatred of John Reed in the stories of Cain and Abel and Joseph and his brothers, and she finds hope in the tales from Exodus that the guilty will be punished and the oppressed will be rewarded. Young Jane likes only one book from the New Testament: Revelation, the first book that she mentions to Brocklehurst, and presumably her favorite, figures prominently in the novel.¹ Just before she leaves St. John he reads to her from its twenty-first chapter: “‘He that overcometh shall inherit all things; and I will be his God, and he shall be my son. But,’ was slowly, distinctly read, ‘the fearful, the unbelieving, &c., shall have their part in the lake which burneth with fire and brimstone, which is the second death.’ Henceforward, I knew what fate St. John feared for me” (chapter XXXV).² The crucial words that “&c.” replaces are “all liars.” Like Brocklehurst, St. John appears in Jane’s narrative to warn her against the dangers of deceit. But by refusing his hand and his diagnosis, by closing her story with a quotation from Revelation 22:20 and her own response to it, Jane celebrates her own achievement and triumphantly rejects any fear of being judged. As critics have noted, Jane figures her life story as a pilgrim’s progress.³ She ends her religious journey by placing herself in the site of Christ’s last biblical appearance, in the position of judgment.

Revelation ends as the beast is defeated and the beast’s city, Babylon, “the great whore,” is destroyed. God judges the world; a new heaven and earth replace the old; the holy city, Jerusalem, the bride, comes down from God, and all of earth’s splendor is gathered into it. *Jane Eyre* ends with the destruction of Thornfield and its would-be mistress, the “unchaste” (chapter XXVII) Bertha—“what it was, whether beast or human being, one could not, at first sight, tell: it grovelled, seemingly, on all fours” (chapter XII). Rochester is punished for his sins. His bride returns to him, and together they build what Jane describes as an idyllic life in their new home.

* * *

1. I am grateful to David Czunchlewski for sparking my interest in Jane’s relation to Revelation.
2. Most biblical scholars agree that the John who wrote the Gospel is not the same John who wrote the Book of Revelation. While St. John Rivers may be named after the writer of the Gospel, Jane clearly associates her cousin with the author of Revelation. If Helen Burns teaches Jane to love the Christ of the Gospels, St. John labors to make her fear the Christ of Revelation.
3. See, for example, Carolyn Williams, “Closing the Book: The Intertextual End of *Jane Eyre*,” in *Victorian Connections*, ed. Jerome J. McGann (Charlottesville: Univ. Press of Virginia, 1989), pp. 60–87. Williams notes that Brontë uses John Bunyan’s *The Pilgrim’s Progress* (1678) as both a model for Jane’s progress and “a negative model, finally positioned within [*Jane Eyre*] in order to be contradicted” (p. 81).

Like John's epistle, Jane's epistle to her reader purports throughout to be the truth, the exact rendering of the experience of her eyes and ears. But as Elaine Showalter writes: "Brontë . . . expresses her heroine's consciousness through an extraordinary range of narrative devices. Psychological development and the dramas of the inner life are represented in dreams, hallucinations, visions, surrealistic paintings, and masquerades. . . . Jane's growth is further structured through a pattern of literary, biblical, and mythological allusion."⁴ I am concerned, however, not with Brontë's but with *Jane's* decision to model the end of the novel on and to take its final lines from the Book of Revelation. * * *

In a compelling argument Janet Gezari has shown that the name "Eyre" may be pronounced "ire" or "eyer" rather than "air."⁵ Both the fact of Jane's ire and of her position as "eyer" are crucial to [her last] encounter with Mrs. Reed. Jane feels "ire" after succumbing to the icy stare of Mrs. Reed's "stony eye—opaque to tenderness, indissoluble to tears." Mrs. Reed explains that her hatred for her niece stems from Jane's "continual, unnatural watchings of one's movements!" (chapter XXI). Although Mrs. Reed is not blind, she has difficulty recognizing her niece, and just before her aunt's death Jane "gaze[s] awhile on her who could not now gaze on me" (chapter XXXI). Mrs. Reed plies her with the same question—"Is this Jane Eyre? . . . are you Jane Eyre?"—to which Jane replies, "I am Jane Eyre" (chapter XXI). Mrs. Reed seems unable to accept that Jane is alive: "The fever broke out [at Lowood], and many of the pupils died. She, however, did not die: but I said she did—I wish she had died!" (chapter XXI).

The parallels between these scenes and Jane's final reconciliation with the blinded Rochester are striking. As with Mrs. Reed, the moment of Rochester's recognition of Jane is delayed and must be reaffirmed repeatedly: "Who is it? What is it? . . . Is it Jane? . . . My living Jane?" She replies, "I am Jane Eyre" (chapter XXXVII). Just before Mrs. Reed confesses her sin against Jane she orders her to "bring me some water" (chapter XXII). Jane is reunited with Rochester as she brings him the water he has demanded of a servant. Early in the novel Jane "long[s] for a power of vision which might overpass" the limits of Thornfield's estate (chapter XII), and by the end of the novel her pain-

4. *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (Princeton: Princeton Univ. Press, 1977), pp. 112–13.

5. See *Charlotte Brontë and Defensive Conduct: The Author and the Body at Risk* (Philadelphia: Univ. of Pennsylvania Press, 1992). Gezari notes that "the only clue in the text to the pronunciation of the name is ambiguous, for Adèle asks Jane's name and, being given it, declares it unpronounceable: 'Aire? Bah! I cannot say it.' . . . The umlaut appears in the Clarendon edition and has its authority from Brontë's manuscript, but the first three editions of the novel (and all later versions before the Clarendon edition) omitted it, thereby helping to establish the literary tradition that has determined the usual pronunciation" (pp. 61–62). Gezari does a fascinating job of noting the recurring eye imagery in the novel.

fully nearsighted creator grants her wish. It is no accident that Rochester and Mrs. Reed meet with similar fates, for Jane's ability to see long after Mrs. Reed's "eye of flint was covered with its cold lid" (chapter XXII), or Rochester's once brilliant eyes are blinded, cannot be divorced from her desire for revenge against both of them. Jane takes her revenge through the written word, and Brontë herself was all too familiar with the necessity of strong eyesight for a writer. Two years before beginning *Jane Eyre* she wrote: "once upon a time I used to spend whole days, weeks, complete months in writing . . . but at present my sight is too weak for writing—if I wrote a lot I would become blind."⁶

* * *

Because Jane's eye implicates her in her own crime, the narrator needs a blinded Rochester to carry out her project. Seeing without being seen is crucial to Jane writing her narrative about Rochester, and it is also a narrative technique whose importance, like that of winning a confessor's confidence and telling a tale in retrospect, Jane first learns from Rochester.

* * *

* * * Jane's narrative is able to expose all of Rochester's lies while disallowing such exposure of her own. She covers herself beautifully, far better than Rochester ever could. When the plot doubles back upon itself, we accept Jane's version simply because the competitor's is so flawed. For example, at the end of the novel the innkeeper tells Jane the story of her life at Thornfield while explaining how Bertha has died. The innkeeper's overt condemnation of Jane involves a simultaneous elevation of Rochester: "a more spirited, bolder, keener gentleman than he was before that midge of a governess crossed him, you never saw, ma'am. . . . for my part I have often wished that Miss Eyre had been sunk in the sea before she came to Thornfield Hall" (chapter XXXVI). Jane's former fiancé becomes a gallant figure risking his own life to save Bertha and the servants. Such a hero is difficult to reconcile with the Rochester whom Jane has described, the same man who needs her help when he falls from his horse and is burned in his bed, who comes to her for assistance when Mason is bitten. His gallantry is also at odds with his cruelly false courtship of Blanche and Jane, his aversion to accepting Adèle as his own, and his attempt to entrap Jane in adultery or bigamy. The power of the written word is made manifest in this encounter with the innkeeper. Although the oral tradition of the town

6. Charlotte Brontë, letter to Constantin Heger, July 24, 1844, in *The Letters of Charlotte Brontë, with a Selection of Letters by Family and Friends*, Vol. 1: 1829–1847, ed. and trans. Margaret Smith (Oxford, UK: Clarendon Press, 1995), p. 358.

will remember Jane as the one who bewitches, distracts, and emasculates the spirited, keen, bold gentleman, and Bertha as the one who blinds and cripples him, Jane's written account will redeem herself and implicate Rochester in Bertha's crime.

* * *

By reading Bertha as the instrument of Jane's suppressed anger, feminist critics have tended to neglect readings of the novel that allow for the actual expression of that anger. By consistently referring to Bertha as a figure for Jane's subconscious or repressed desires, they erase Jane's narrative agency, her part in the creation and construction of Bertha. But I read Jane as actively and consciously using Bertha to draw attention away from her own act of revenge. Instead of looking at how Jane's unexpressed anger prefigures Bertha's violence, then, I want to consider how Bertha's demonic malignity is consistently followed by Jane's exaggerated benignity.

Jane purposefully sets herself up in contrast to Bertha. Her description of the night of the "sharp," "shrilly" attack on Mason, for example, is replete with references to her own noiselessness—" [I] moved with little noise across the carpet," she assures us. Rochester is grateful that she is "shod with velvet," and when he orders her to "make no noise" she obeys, walking across "the matted floor as softly as a cat." The silent cat spends the night there, first hearing "a snarling, snatching sound, almost like a dog quarrelling" and later detecting "a momentary renewal of the snarling, canine noise." A docile carrier pigeon, Jane "flew thither and back" from Mason's to Rochester's room while she likens "Grace" to "a carrion-seeking bird of prey." Rochester himself calls Jane his "pet lamb" whom he has left "near a wolf's den" (chapter XIX).

* * *

Thus Jane uses Bertha's attacks as opportunities to advertise her own utter harmlessness. Jane's victory over her harsh upbringing never gives her reader cause to question her strength. Yet when Bertha tears her wedding veil, Jane faints with terror, providing Rochester with the opportunity to treat her like the hothouse flower that passed for the upper-class female of his day: "I must be careful of you, my treasure: nerves like yours were not made for rough handling" (chapter XXV).

Moreover, while Jane uses the biting scene to describe her silence and patience, she uses Bertha's first attack on Rochester to illustrate her own resourcefulness and efficiency, as she speedily douses the flames engulfing her master's bed. She again creates an explicit contrast with Bertha, whose beastliness is shown to be incompetent. Ber-

tha is no Frankenstein's monster, for Shelley's creation, whether seen as a figure of Romantic excess or as a fantasy of female empowerment, is successfully, mortally dangerous. Bertha, however, bungles all of her attempts to kill and succeeds only at self-destruction. (Why have critics never questioned Bertha's ineptitude? She manages to set fire to Rochester's bed, but she cannot find a way to escape from Thornfield. She tears Jane's veil and mysteriously ends up in her prison cell again.) Bertha's pretensions to vampirism are beyond her own scope. In the only words she is reported to speak, she swears that, through sucking Mason's blood, she will "drain [his] heart" (chapter XIX). Through Bertha, Jane demonstrates a kind of revenge that does not work. Her own revenge is successful because it is everything that Bertha's is not—controlled, sustained, articulate, and above all, disguised. Striking out, biting, and burning are no match for obedience silence, and unquestioning contentment.

* * *

Clearly, Jane's innocuousness is a mask. At the end of Mason's visit, Rochester and Jane engage in a typical confidence game. He tells her the story of his life while omitting all pertinent details, confesses that he has made a serious error without ever naming it, and ends by extracting a promise from her that she will sit with him the night before his marriage to Blanche. Yet it is Jane who has drawn both of them into this game with the admission that "if you have no more to fear from Mr. Mason than you have from me, sir, you are very safe" (chapter XIX). Rochester immediately responds to this avowed benignity by inviting her to share a seat with him. Jane's calculated harmlessness thus works as both a weapon of self-defense and a sexual invitation.

Perhaps the most puzzling aspect of the criticism of *Jane Eyre* over the last fifty years is its reliance on psychoanalytic readings that find evidence of sexual disturbance and malfunction in the novel.⁷ Does not Jane's rejection of St. John's sterile proposal indicate as healthy a sexual appetite as Bertha's? If Rochester is symbolically castrated, as many critics argue, then why is he able to father children? And where is the evidence that what Jane lacks in her marriage is sexual fulfillment? In the most passionate of her thirty-five references to the reader, Jane reveals the rich fantasy life that sustains her through her difficult days at Morton:

... reader, to tell you all, in the midst of this calm, this useful existence—after a day passed in honourable exertion amongst my

7. Gilbert finds "an element of truth" in Richard Chase's oft-cited reading of the sexual punishment of Rochester (see *The Madwoman in the Attic*, p. 368). See also, for example, Dianne F. Sadoff, *Monsters of Affection: Dickens, Eliot and Brontë on Fatherhood* (Baltimore; Johns Hopkins Univ. Press, 1982); and Martin S. Day, "Central Concepts of *Jane Eyre*," *Personalist*, 41 (1960), 495–505.

scholars, an evening spent in drawing or reading contentedly alone—I used to rush into strange dreams at night; dreams many-coloured, agitated, full of the ideal, the stirring, the stormy—dreams where, amidst unusual scenes, charged with adventure, with agitating risk and romantic chance, I still again and again met Mr. Rochester, always at some exciting crisis; and then the sense of being in his arms, hearing his voice, meeting his eye, touching his hand and cheek, loving him, being loved by him—the hope of passing a lifetime at his side, would be renewed, with all its first force and fire. Then I awoke. Then I recalled where I was, and how situated. Then I rose up on my curtainless bed, trembling and quivering; and then the still, dark night witnessed the convulsion of despair, and heard the burst of passion. By nine o'clock the next morning, I was punctually opening the school; tranquil, settled, prepared for the steady duties of the day. (chapter XXXII)

The passage seems to have been lifted directly from Brontë's "Roe Head Journal." But in her journal entry that begins "all this day I have been in a dream," Brontë's passion is not for a flesh-and-blood man but for writing and a life of the imagination:

Then came on me, rushing impetuously, all the mighty phantasm that this had conjured from nothing to a system strange as some religious creed. I felt as if I could have written gloriously. I longed to write. The spirit of all Verdopolis, of all the mountainous North, of all the woodland West, of all the river-watered East came crowding into my mind. If I had had time to indulge it, I felt that the vague sensations of that moment would have settled down into some narrative better at least than anything I ever produced before. But just then a dolt came up with a lesson. I thought I should have vomited.

Christine Alexander has written that the Angria of the "Roe Head Journal" had become "an 'infernal world,' a 'world below,' to be expiated only in confession. But Brontë could not betray her secret. The nearest she came to revealing the truth to the unsuspecting Ellen Nussey was on May 10, 1836, when she wrote: 'If you knew my thoughts; the dreams that absorb me; and the fiery imagination that at times eats me up and makes me feel Society as it is, wretchedly insipid, you would pity and I dare say despise me.'"⁸

Are the secrets that Brontë found too terrible to share with her dearest friend the same secrets that Jane cannot articulate to her gentle reader? Quite possibly Brontë is using an obsession with writing to sublimate her sexual desires. Yet Jane appears to be doing exactly the opposite—freely describing her sexual frustration in order to sublimate

8. See "Charlotte Brontë at Roe Head" (p. 398) [Editor].

still more unacceptable thoughts. While Jane's sexual feeling is a constant theme of the novel, her desire to write, and the circumstances under which this novel was written, are secrets that are as closely held from the reader as Jane's romantic past is from the community at Morton.

As readers of the novel, however, we have an insight into Jane that Rochester is never allowed. While Jane never writes in front of us, her moments of greatest closeness with the reader are always when she is most invested in concealing her position as narrator from Rochester. For instance, as she hides in a window seat during Mr. Rochester's party she directly addresses the reader and moves immediately into the present tense: "You are not to suppose, reader, that Adèle has all this time been sitting motionless on the stool at my feet" (chapter XVII). It is one of the reader's most "intimate" moments with Jane, yet Rochester has no inkling of his governess's literary pretensions, for as he enters the room the book in her hands magically transforms itself into a set of netting-needles. * * * Without ever revealing her passion for writing or letting us read her surreptitious scribbling, Jane makes the reader aware of her position as author while simultaneously masking this effect to Rochester. Never does she write in Rochester's presence until, in the novel's final paragraphs, he gains partial vision (but not enough to "read or write much") as Jane is "writing a letter to his dictation." * * * Jane becomes the first great female narrator of the Victorian novel by masquerading as an amanuensis.

It is impossible to know to what extent we do not "know" Jane, but it is possible to recognize the strategies by which she convinces us that we do. When she writes, "I had not intended to love him: the reader knows I had wrought hard to extirpate from my soul the germs of love there detected" (chapter XVII), we remind ourselves of Jane's ugly crayon self-portrait and her ivory miniature of Blanche. If we begin to think her fickle, she chides us for our own disloyalty: "Perhaps you think I had forgotten Mr. Rochester, reader, amidst these changes of place and fortune. Not for a moment" (chapter XXXIV). She saves her fiercest challenge to the reader for the end of her novel: "And, reader, do you think I feared him in his blind ferocity?—if you do, you little know me" (chapter XXXVII). For one hundred and fifty years romantic readers have reviewed the case that Jane has made for herself as the soul of fidelity and devotion. The young girl who clings passionately to the neck of her dying friend, the discreet young woman sitting silently by the side of a bleeding man, the newly made heiress who shares her fortune with her cousins, could never turn away in disgust from the man she has loved. We have passed all of Jane's tests, and in these last chapters we are assured that we do know her, that the girl who has never tried to rise above her own physical and social inferiority has finally met her equal in the transformed Rochester.

The reader is repeatedly pitted against Rochester for Jane's affections. The narrator frequently moves into the present tense when addressing the reader, giving her the illusion of being on an equal footing with Jane's master: "Stay till he comes, reader; and, when I disclose my secret to him, you shall share the confidence" (chapter XXV). In the novel's last pages, after telling most of the tale of her life with the Riverses, Jane immediately adopts the mask of the silent confidante. Rochester describes hearing her voice in the middle of the night: "Reader, it was on Monday night—near midnight—that I too had received the mysterious summons. . . . I listened to Mr. Rochester's narrative; but made no disclosure in return" (chapter XXXVII). Her description of these events is couched between addresses to the reader: " 'Shew me—shew me the path!' I entreated of Heaven. I was excited more than I had ever been; and whether what followed was the effect of excitement, the reader shall judge" (Chapter XXXV). So, in fact, her telepathic communication with Rochester is never communicated to him, but only to the reader: "that mind, yet from its sufferings too prone to gloom, needed not the deeper shade of the supernatural. I kept these things, then, and pondered them in my heart" (chapter XXXVII). This is Jane's most explicit confession that Rochester never has and never will read the novel to which the reader is afforded such intimate access.

Yet as we are taken in by Jane's confidences, we must recognize that she woos her reader as Rochester has wooed her. He tries to shock her with stories of his mistresses; she titillates her reader with a tale of averted bigamy. He tests her loyalty each time that Bertha menaces him; she proves her fidelity to him by questioning her reader's to her. Even the pace and frequency of Rochester's avowals of intimacy are echoed in Jane's direct addresses to the reader. While Rochester begins by playing the distant master in Hay Lane and at the party, he ends by demanding Jane's constant company. Jane, too, cautiously makes her reader's acquaintance, addressing her only twice in the novel's first one hundred pages, thirteen times in the last one hundred.

Most readers have abandoned themselves to the narrator's seduction, but there is certainly evidence that we should follow Jane's example and chasten ourselves against such temptation. In the final chapter of her novel she begins with her penultimate address to us: "Reader, I married him." This chapter, like those that conclude nearly every nineteenth-century novel to precede or follow *Jane Eyre*, describes marital bliss. * * *

* * * Jane [claims that she and Rochester] have achieved "perfect concord" because, she writes, "all my confidence is bestowed on him; all his confidence is devoted to me" (chapter XXXVII). Since Jane's first engagement she has expressed the desire to have Rochester's confidence rather than his fortune. And yet it is in these last chapters that

we learn most explicitly that whatever confidence Rochester has bestowed on her has not been reciprocated:

I began the narrative of my experience for the last year. I softened considerably what related to the three days of wandering and starvation, because to have told him all would have been to inflict unnecessary pain: the little I did say lacerated his faithful heart deeper than I wished.

I should not have left him thus, he said, without any means of making my way: I should have told him my intention. I should have confided in him; he would never have forced me to be his mistress. (chapter XXXVII)

Like a good Victorian housewife, Jane keeps her book out of her husband's hands, ostensibly not to hurt but to protect him. Yet in this episode—the reverse of their early conversation about confidantes—Rochester, believing that Jane is fully confiding in him now, wishes that she had done the same earlier. Like Jane in the earlier scene, Rochester cannot distinguish the truth from its edited version. Like Rochester under the guise of protecting his lover, Jane demonstrates her own fierce need for self-protection. Were this an unedited version of her story, it would nevertheless reveal her strong resistance to confiding in her husband, for to confide is to relinquish an advantaged position. Instead of seeking comfort from Rochester, Jane seeks to comfort. Instead of pouring out her heart, she tests the waters. As Rochester assumed the more empowered position during their courtship, Jane will assume it during their marriage. By lacerating his heart *deeper than she wished*, is Jane indicating that she fully intended to lacerate his heart, at least a little? She does not tame her man; she tortures him.

In writing the last pages of *Jane Eyre* Brontë proved to herself that she could successfully complete a novel without her blind father's knowledge. Only after receiving favorable reviews did she reveal her secret to Patrick Brontë. Her motivation does not seem to have been to punish her father but to protect him, as well as herself. She knew, by then, that Jane could complete her novel without Rochester's knowledge; moreover, she knew that it could not exist *with* his knowledge. After Bertha blinds Rochester, Jane can perpetrate a more damaging and permanent form of revenge. She does not submit to anything, least of all mutual limitation; nor does she easily equate domestic bliss with the sharing of confidences. What Jane makes clear in these last pages is that there is little that is mutual or shared in this marriage. She has won the confidence game. Beginning her days at Thornfield as the silent listener to a great storyteller, she begins her marriage by "putting into words the effect of field, tree, town, river, cloud, sunbeam—of the landscape before us; of the weather round us—and impressing by

sound on his ear what light could no longer stamp on his eye" (chapter XXXVIII). Rochester is in a position of helpless dependence. His perception of their marriage cannot be hers; it is derived from what she deigns to tell him.

* * *

JEFFREY SCONCE

[The Cinematic Reconstitution of *Jane Eyre*]†

* * * "Prestige" films such as [David O. Selznick's 1944] *Jane Eyre* were of value to a studio in that they presented pre-sold commodities, proven stories with high audience interest and an aura of "quality" ripe for exploitation. To successfully realize the cultural capital of a novel as a prestige film, however, required integrating the story within conventional cinematic narrative practice in such a manner that it signified its quality as "literature." In other words, while *Jane Eyre*, as a title in the public domain, cost virtually nothing to acquire, the narrative, as circulated in the public domain, presented a substantial challenge to a standardized system of narrative production obligated to acknowledge and accommodate the work's cultural stature.

* * * Hollywood literary adaptations represented an attempt to differentiate studio product through an "elite" quality of story material that, for both studio profit and audience comprehensibility, had to be reconciled with the dominant standardizing procedures of cinematic narrative production. A literary adaptation thus involved assigning the economic capital of the studio to convert the cultural capital of the novel back into the economic capital of a successful motion picture. This process of adaptation required more than a simple transcription of the material into a new medium, and involved a complex reconciliation of the interrelated demands between fidelity to the material, practices of the medium and expectations of the audience.

The development of the *Jane Eyre* project between 1940 and 1944 demonstrates the complex negotiation of these economic and cultural concerns. As a motion picture, *Jane Eyre* was to present a "unique" story through a conventionalized, popular medium, integrating the story's contemporary identity within the medium's contemporary structures of narrativity. The final product of this negotiation represented a specific version of the literary work, a text that encapsulated the novel as articulated both by a contemporary audience and by that audience's most familiar mode of cinematic narrative. The process of

† Reprinted from Jeffrey Sconce, "Narrative Authority and Social Narrativity: The Cinematic Reconstruction of Brontë's *Jane Eyre*," *Wide Angle* 10 (1988): 46–61. Reprinted by permission of The John Hopkins University Press.

cinematic adaptation, then, can be described as an intersection of audience expectation, conventional cinematic narrative practice, critically interpretative approaches to the source material, and economic considerations of the production company. The trajectory of development in the *Jane Eyre* project is, therefore, more interesting as an articulation of a particular form of narrative practice than as a "faithful" rearticulation of a specific, literary narrative.

The merit of literary adaptation has long been a topic of discussion in film theory and criticism, and often, this debate has privileged the imagined sovereignty of the literary work over the characteristic demands of cinematic practice. Dudley Andrew has termed this the "tiresome" discussion of fidelity to the source material. According to this perspective, film versions of novels are of value in as much as they are "true" to the novel, as if some ideal state existed where the semiotic gulf between word and image could be bridged in an isomorphic replication of the source material. As Andrew comments, "fidelity of adaptation is conventionally treated in relation to the 'letter' and the 'spirit' of the text, as though adaptation were the rendering of an interpretation of a legal precedent."¹ Cinematic adaptations must always fail in this regard due to the fundamental irreconcilability of the film and the novel as semiotic systems.

* * *

With studio adaptations of literary material, the rearticulations of the "work" as a new "text," one consonant with the medium's dominant signifying practices, produced an adaption that rejected the work's authoritative meaning and replaced it instead with an authoritative mode of narrativity. A transcendental meaning for the work yielded to a conventionalized form of representation in a compromise between fidelity to the material and fidelity to the medium. Cinematic narrative practice, through conventions of story construction mutually developed by the industry's history of production and the audience's history of textual consumption, thus subjected the diffuse identity of a literary work to a shared form of narrativity, harnessing the broad and socially negotiated "meaning" of the work to fuel a narrative event enjoyable to a contemporary audience.

In the case of *Jane Eyre*, all of this was stated, quite succinctly, by David O. Selznick himself. * * * "There is no patent on a fondness for the works of the Brontës, and neither an affection for their work, nor a study of it, in themselves entitle anyone to claim association with their translation into any medium."²

By 1940, the meaning, popularity and significance of Brontë's almost century old novel could not be traced back and isolated in a single

1. Dudley Andrew, *Concepts in Film Theory* (New York: Oxford Univ. Press, 1984), p. 100.

2. Draft of a letter from Selznick to Helen Jerome, 19 April 1941.

authoritative text or approach, having already been diffused through a variety of identities and uses. Bringing *Jane Eyre* before the cameras in the early Forties required a reading that captured the novel's importance and identity for a contemporary audience through a narrative form familiar to them, a task perhaps better executed by a Hollywood producer than by a devoted Brontëophile.

* * *

In initiating the project * * * Selznick quickly discovered that the studio had more to contend with in crafting their adaptation than the mere plot mechanics of Brontë's novel. By the summer of 1940, Selznick's research department had located no less than twenty-seven separate adaptations of *Jane Eyre* for the stage and screen. As *Variety* reported in November of 1940, "*Jane Eyre* looks to be the screen's most popular gal. Right now eight producers are standing in line to woo her."³ In supervising a screenplay for the project, Selznick was naturally quite concerned with fitting his own version within this preexistent sea of Jane Eries, and worried also as to the possible legal ramifications if the Selznick version should seem to overlap with a previous production. * * * Selznick was well aware that translating the book from the page to the screen might require certain logical choices in narrative construction specific to a visual medium, and was eager to avoid accusations of plagiarism as well as a potential copyright infringement suit.

In addition to these explicit versions of *Jane Eyre*, the Selznick organization also had to contend with a number of novels and films significantly informed by the *Jane Eyre* story. Daphne du Maurier's *Rebecca* (1940), a subtle reworking of *Jane Eyre* set in a contemporary context, was perhaps the most famous of these. Selznick and Alfred Hitchcock had brought du Maurier's novel to the screen just prior to the *Jane Eyre* project, placing Selznick in the somewhat ironic position of having to differentiate a new *Jane Eyre* from his own previous adaptation of another adaptation of *Jane Eyre*.

* * *

As with all novels, *Jane Eyre* contained a number of potential narratives that could be mined through subtle inflections on the material. Not surprisingly, the Selznick studio chose to emphasize the story as a romance, streamlining their treatments and scripts around the story's central love story.

* * *

[John] Houseman and [Robert] Stevenson began the first draft of their adaptation with an evaluation of the narrative strengths and

3. *Variety* 140:10 (13 November 1940), p. 5.

weaknesses of Brontë's novel. * * * They decided, for example, that Helen Burns, Jane's childhood friend who dies tragically, was "irrelevant, out of proportion and misleading." They even offered their own biographical explanation for this "flaw" in the novel, claiming that Helen would never have been included if "Miss Brontë had not been swayed by personal grief. She was too good a craftsman not to have stuck to the straightline story." Similarly, they described the St. John Rivers section of the novel as "a dull, shoddy and boring piece of writing." They acknowledged his structural importance in the novel, but announced nonetheless their intention of altering his characterization to make him more interesting and narratively useful in the film.

* * *

During the actual production of the film, the screenwriters employed, at the last minute, a device to save both narrative time and studio money without sacrificing the necessary exposition or character development. Thus, in the final version of *Jane Eyre*, the first image is a book on a table. The book is *Jane Eyre*. An anonymous hand opens the cover and we see (and hear to us in Jane's voice) the following printed page:

Chapter One

My name is Jane Eyre. I was born in 1820, a harsh time of change in England. Money and position seemed all that mattered. Charity was a cold and disagreeable word. Religion too often wore a mask of bigotry and cruelty. There was no proper place for the poor or unfortunate. I had no father or mother, brother or sister. I lived with my Aunt, a Mrs. Reed of Gateshead Hall. I don't remember her ever speaking one kind word to me.

From this printed page, the image dissolves to a hallway where two servants stand outside a door. They open the door and let Jane out of a closet. She is then dragged downstairs to her meeting with Mr. Brocklehurst, after which she leaves for Lowood.

Beginning the cinematic adaptation of a novel with a shot of the book was not an uncommon practice in Hollywood. What is remarkable about this particular opening, however, is that the words shown on the screen are a complete invention. The reference to a hallucinatory page of text from *Jane Eyre* was a narrational tool conjured to accomplish a number of narrative, artistic, and economic missions. First, this opening invoked the cultural capital of *Jane Eyre* as novel and legitimated the interpretative authority of the film's adaptation. The viewers were invited to partake of Brontë's story as if they were actually going to read the book. The film had the book "in hand," so to speak, and promised to serve as an authoritative guide to Brontë's work. Second, the printed page provided a convenient means of con-

densing a large amount of narrative exposition, and this saved both screen time and studio resources. The elaborate plotting of the red room sequence and its narrative importance as a signifier of Jane's suffering could thus be condensed into the words "I don't remember her ever speaking one kind word to me," followed by an image of Jane locked in a small closet. A red room set did not have to be constructed, nor did time have to be spent within the narrative to follow the trajectory of the entire red room sequence. Third, the "textual" introduction positioned the viewer on how to read later chapters in the film, as well as the "themes" of the story. This *Jane Eyre* was introduced as a story of place and position, isolation and charity, bigotry and cruelty, which guided subsequent introductions to Brocklehurst, Helen and Rivers. Other invented passages appeared later in the film to perform similar functions. Each time the printed word appeared on the screen, the viewer simultaneously received a reminder that the story was "literature," a compact bundle of narrative information, and a strategy for "reading" the film. The fabricated text invoked Brontë's "real" work as disguised through the material and narrative economy of the film's construction.

* * * Selznick continued to investigate the story's popularity with the public. His concern over the story's currency was so great that he even had an assistant on the East Coast monitor the circulation figures of Brontë's novel at the New York Public Library. Throughout his career, Selznick had prided himself on fashioning adaptations that captured an audience's sense of the work, even if the adaptation itself required readjustments of the source material. He often boasted of his success in this regard with *David Copperfield* (1935), *The Adventures of Tom Sawyer* (1938) and *Gone With the Wind* (1939). With *Jane Eyre*, Selznick was most concerned with the story's identity in the reading and viewing public. Who would still be interested in seeing this story, and why?

With the script still early in development, Selznick made the logical decision of asking the audience directly what it wanted out of *Jane Eyre*. On 15 March 1942, Selznick reached an agreement with the Audience Research Institute (ARI) to test the waters for a film of *Jane Eyre*. Selznick wanted to identify who had read the novel, their impressions of it, and their likelihood of viewing it if it were made into a motion picture.

* * *

Incredibly, the single most remembered scene in Brontë's novel, according to the ARI survey, was an event that is only indirectly represented in the novel. The burning of Thornfield Hall was by far the most vividly remembered scene in the book, despite the fact that Jane, who serves as the novel's first person narrator, is not present to witness the blaze. In the novel, a minor character provides disclosure of the

fire through a retrospective description to Jane after she discovers the Hall in ruins. Some recollections of the novel were even more hallucinatory. As David Ogilvy, Selznick's chief contact at ARI, noted, memory played a queer trick on some respondents, telescoping their impressions. A few voted for the scene "where Rochester rescues Jane from the fire."⁴

This brings up an interesting question in terms of commercial adaptation. If the majority of the book's readers remember a scene that does not happen, or remember in a significantly different manner than it appears in the book, does the adaptor privilege the aberrant reading or follow the dramatic structure of the novel? Which best articulates the "true" identity of the work for a contemporary audience? * * * While in the novel, Jane leaves Rochester for a year and then returns to find the devastation of the fire, in Winter's script the fire occurs just minutes after Jane leaves Thornfield. In this draft of the script, the fire scene is the only moment the viewer is away from Jane as the narrational center of the film, and it is also the only time the viewer receives narrative information that she does not.

As with the invention of the fabricated text in the Gateshead section, however, Houseman and Stevenson engineered an ingenious compromise by the time the film went into production that reconciled the demands of Brontë's story with the demands of Brontë's audience. In the film, when Jane returns and sees the devastation at Thornfield, Mrs. Fairfax, the Hall's housekeeper, is there standing in the ruins to recount the blaze. The image dissolves to a flashback as Fairfax speaks, and we see Rochester among the flames, fighting the fire and attempting to save the mad wife. The viewer thus receives both the surprise of Thornfield destroyed, as in the novel, and a vivid depiction of the fire in the flashback of Mrs. Fairfax. The adaptation served both its masters by retaining Brontë's structure for disclosure of this dramatic information, and yet portraying the disclosure in a manner consonant with the dramatic expectations of the film's targeted audience.

In addition to the creative memories of the audience, Selznick and his writers also had to confront a generally hostile preview reaction from the film's potential viewers. Ogilvy reported that the concept of *Jane Eyre* tested lower than any film he could remember, and did his best to discourage Selznick from the project.

* * *

Not all studio adaptations were able to rely on ARI surveys, * * * but Selznick's use of the ARI materials provides a concrete example of an issue on the mind of any film producer working with a literary property—how to turn a historically-bound story into a compelling narra-

4. Letter from Ogilvy to Selznick, 30 March 1942.

tive for a contemporary audience. Obviously, a literary work can enjoy a number of identities in a number of contexts. The process of adaptation involved prioritizing and balancing these identities to generate a text that was at once a composite and a compromise.

* * *

Empowering a protagonist as the psychological mover of the narrative working toward a clearly defined narrative goal was a characteristic feature of many Hollywood films of the Thirties and Forties. As David Bordwell comments, "psychological causality presented through defined characters acting to achieve announced goals, gives the classical film its characteristic progression."⁵ * * * [T]he three sections of *Jane Eyre* had no apparent relation to one another in terms of such psychological causality, and * * * there was no "thread" leading toward a defined narrative goal. There was only a "prologue," the romantic center and an "epilogue." What was needed was "a tying together" in terms of psychological causality, a unification around Jane's consciousness so that a "disjointed" story could become "the struggle of her soul."

Stevenson believed this unification could be achieved through the character of St. John Rivers, and indeed, the most significant alterations of Brontë's novel involved the Rivers character, his relationship to Jane, and his radical displacement in the narrative. These changes, while they may seem random and arbitrary liberties taken with Brontë's material, actually represented a calculated effort to conform the *Jane Eyre* story to the characteristic demands of Hollywood narrative practice. The continual reworking of the Rivers character through these drafts was an attempt to unify a chain of narrative cause and effect organized around Jane as the psychological center of the story.

* * *

Originally perceived as an extraneous distraction, Rivers was eventually expanded as a character, given additional scenes and bestowed with the unifying function in the narrative. As with the invented pages of text and the creative burning of Thornfield, the liberal manipulation of Rivers's character and the elaboration of his narrative function represented a compromise between the authority of Brontë's novel, the narrative demands of a well-crafted Hollywood film, and the economic considerations of cinematic production.

* * *

These liberties, each devised to rehabilitate Brontë's narrative, argue that cinematic adaptation is perhaps best understood as a collaborative

5. David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia Univ. Press, 1985), p. 17.

and overdetermined process of collective authorship, one that includes the original author, the work as a history of texts and commentaries lodged in successive social formations, a contemporary audience and its attendant narrative expectations, and a culture industry working to interpret and balance these often divergent yet mutually determining forces. The Hollywood adaptation of a literary property during the Thirties and Forties operated as an interpretative transformation that represented both a reading of the work and a reading of the audience, a weighing of two sets of narrative demands. The process of adaptation was thus a move toward an elusive, ideal state where these conflicts between budget and ambition, audience and work, and word and image could be reconciled into a commercially and critically successful motion picture.

Hollywood adaptations of canonical novels such as *Jane Eyre*, therefore, were not inferior imitations of individual, literary masterworks, but elite inflections on an audience's shared mode of contemporary cinematic narrativity. As with a Cary Grant or a Joan Crawford, the cultural stature of *Jane Eyre* provided an added incentive for an audience to once again engage themselves with Hollywood's familiar narrative machinery, and as with any other star invested with a social identity, *Jane Eyre* was expected to follow an implicit set of conventions during the film's unfolding. The primary work of adaptation, then, was not so much matching material to medium and medium to material, but involved adapting an audience to the material through the socially negotiated signifying conventions of the medium. Each decision made on the *Jane Eyre* project attempted to improve the experience of the eventual motion picture, a process of rearticulation that dissolved the authority of Brontë's narrative into the consensual narrativity of the film's audience. For those responsible for the film's development, such an adaptation was "successful" if, in addition to capturing a sense of the novel for its readers, it satisfied the demand for a well-crafted motion picture for a much larger audience of viewers. While such an adaptation might inspire a few people to return to the novel, the chief concern was that it enticed them to return to the moviehouse.

DONNA MARIE NUDD

The Pleasure of Intertextuality: Reading *Jane Eyre* Television and Film Adaptations†

In watching a *Jane Eyre* television or film adaptation, viewers familiar with the novel inevitably make a comparison to the original. Virtually

† This essay was prepared specifically for this Norton Critical Edition.

every informed audience member or reviewer will discuss whether the adaptation he or she is reviewing is "faithful." But the inevitable question arises: "Faithful to what?" Is Brontë's three-volume Victorian novel a romance? a melodrama? a gothic mystery? a Christian morality tale? a feminist classic? a fictionalized autobiography? From the onset, it seems quite unreasonable to expect a film or television adaptation to capture all those qualities within its two-to four-hour time frame.

But for filmmakers, the issue of the original text becomes even more complicated than just choosing which generic interpretation to emphasize. Because for filmmakers, the notion of original text is further destabilized as the text moves from one medium to another. For filmmakers, the original text is perhaps not Charlotte Brontë's novel but rather the most famous *Jane Eyre* film made *before* the one the filmmakers are working on. Or perhaps it is all the *Jane Erys* (stage plays, films, books, television adaptations, cassette recordings, one-person shows, reviews, critical essays) with which the filmmakers have made themselves familiar. The original text might also be the compromised, idiosyncratic, historically situated interpretation of Brontë's novel as it emerges through the collaborative vision of a particular director, producer, and screenwriter, and their performers, musicians, set and costume designers, and editors. Or the original text might just be the novel the filmmakers or their producers perceive the audience as having read, yesterday or thirty years ago—the *Jane Eyre* as imagined in the collective audience mind.

Undeniably, the concept of the original text is a slippery one, for both Brontë aficionados and filmmakers. Yet critics reviewing any one of the six silent film versions or thirteen television or film adaptations of *Jane Eyre* typically use "faithfulness to the original" as their primary, if not sole, evaluative criterion.¹ Critics will testify that this screenplay "captures the spirit of the novel" or this film is "a gross betrayal of Brontë" or they will contend that "Orson Welles is Rochester."

Filmmakers may be drawn to *Jane Eyre* as a source, but they also have a love for and a responsibility to their medium. And that medium may have rules or expectations or qualities that are inherently at odds with Brontë's novel. Let us first consider length, then dramatic structure. When adapters condense a three-volume Victorian novel into an hour- or even two-hour adaptation, many scenes and characters are omitted in the screenplay itself or by editing after filming. It is this necessary abridgment that makes viewers who are familiar with the novel often feel as if the film versions do little more than cover the bare bones of the story. Somewhat predictably, Brontë aficionados tend

1. My appendix lists film and television adaptations that are easily available on the Internet or at your local video store for purchase or rent. For a more comprehensive bibliography, see Donna Marie Nudd, "Bibliography of Film, Television and Stage Adaptations of *Jane Eyre*," *Brontë Society Newsletter* 20.3 (1991): 169–71.

to prefer the four-hour BBC version of *Jane Eyre* with its rather low production values over any of the two-hour film or television adaptations, because in the BBC's lengthy serial televised version more characters and scenes of the novel are dramatized.²

Another rather self-evident distinction between the novel and a typical two-hour film adaptation is that the latter is also often expected to adhere to the cinematic norm of dramatic structure. If filmmakers take dramatic structure as a given of their medium, then two problems immediately surface—what constitutes the climax and what constitutes the denouement? Most would agree that the climax of Brontë's *Jane Eyre* is the melodramatic moment when the wedding is interrupted and the wedding party is forced to visit the mad wife's chambers. But if that is viewed as the major climax, the one that traditionally happens four fifths of the way through a dramatic film, then what do the filmmakers do with what is commonly perceived as an exceedingly long denouement, i.e., the entire Rivers section of the novel, or what do they do with the series of mini climaxes that come after the major one? Interestingly enough, in Franco Zeffirelli's highly stylized 116-minute film, a series of climaxes occur one immediately after the other. Within an 8-minute time frame the following happens: the wedding is interrupted; Rochester commandeers the wedding party and uninvited guests into Bertha's quarters; Bertha is thwarted as she lunges at Jane with a burning stick; Jane leaves Thornfield; Rochester mounts his steed and pursues Jane; Bertha goes into Jane's room and sets Jane's wedding dress on fire; Thornfield burns; Rochester on horseback is forced into a choice of pursuing his beloved Jane or returning to help save Bertha; returning to Thornfield, Rochester heroically moves through the flames to rescue Grace and Bertha; Bertha pushes Grace off the balcony to her death; crazed and horrified at having committed murder, Bertha commits suicide by leaping off the balcony; the burning staircase Rochester is on collapses. Brontë purists may agree with one reviewer on the Internet who sardonically notes, "It's Cliffs Notes filmmaking."³ But from an intertextual perspective, Zeffirelli's 8-minute sequence could be commended as the director's conscious or unconscious artistic choice to adhere to dramatic structure, or it could be viewed, more cynically, as a product of questionable editing decisions.

But beyond those intertextual interpretations, a viewer might also begin to deconstruct other moments, such as momentarily contemplating why these artists (Zeffirelli, the adapters, the performers)

2. See, for example, the customer comments on Amazon.com: www.amazon.com/exec/obidos/ASIN/6300248550/ref=sim_video/002-5990242-0963816, 14 September 1999.

3. Scott Renshaw, rev. of *Jane Eyre*, dir. Franco Zeffirelli, Miramax, 1996: www.inconnect.com/~tlrenshaw/janeeyre.html, 15 September 1999.

added Bertha murdering her caregiver. Was it done in order to add one additional climatic moment to an already mounting climax? Was it done to underscore Bertha's villainy or madness? Or was it done to add a dimension to Rochester's character—a man so admirable, he'd even risk his own life to save an insane wife who tried to kill Jane Eyre and brutally murdered Grace Poole.

Structural norms change for commercial television, where the director, adapter, and editors also have to contemplate exactly where the corporate sponsors' ads will appear. Westinghouse Studio One: Summer Theater produced *Jane Eyre* in 1952. This production appears to be primarily one or two cameras capturing a live theater production, a production with very limited sets. During intermissions, an actress comes out and informs us of the glories of Westinghouse's self-defrosting refrigerator and later of the technical wonder of the "electronic clarifier" that stops the flutters on its all-new twenty-one-inch, television. The structure of this adaptation is definitely informed by the need to stop the action at the appropriate moment for Westinghouse commercials.

Another strong, nonliterary influence on this particular Westinghouse adaptation was undeniably the budget. Early in this production, for example, Jane is situated in one of the five or so standard, theatrical stage sets—a garden. The audience and Jane *hear* the neighing of a horse and then a crash. Then, with fake blood on his chin, Rochester limps into the garden and tells the new governess stationed there that his confounded horse has thrown him and run off.

Clearly, it is important for viewers to be knowledgeable about the television and film conventions and restricted budgets that inform adaptation choices. And because film and television conventions change over time, some visual and aural techniques that illuminate Brontë's novel may work in one decade but not in another. For example, Charlotte Brontë's heavy-handed symbolism, the lightning striking the chestnut tree, was easier to pull off in Stevenson's 1944 film than today, for film in the last half of the twentieth century has become increasingly tied to realistic conventions. Thus, Delbert Mann, in 1970, never considered having lightning strike the chestnut tree because "today's audience would laugh at that, and would not accept it for a strong, emotional statement, although it's right out of the book."⁴

Reviewers and Brontë scholars often demand that filmmakers be faithful to the first-person point of view of the novel; something, they insist, the medium, television or film, is quite capable of doing. But often filmmakers violate *Jane Eyre*'s first-person point of view. Either they do not consider the first-person point of view sacrosanct or, per-

4. James W. Palmer, "Fiction into Film: Delbert Mann's *Jane Eyre* [An Edited Interview]," *Studies in the Humanities* 5, no. 2 (1976), 6.

haps, they may agree with Brian McFarlane's observations, as articulated in *Novel to Film*, that films really are never truly told from a first person perspective.

In a sense, all films are omniscient: even when they employ a voice-over technique as a means of simulating the first-person novelistic approach, the viewer is aware . . . of a level of objectivity in what is shown, which may include what the protagonist sees but cannot help including a great deal else as well.⁵

Rather than immediately chastising filmmakers for violating Brontë's first-person point of view, critics might try to discover for what purpose the point of view was violated. Sometimes it may be to develop the characterization of another major or minor character in the novel.

For example, feminist critics, I among them, have routinely criticized Stevenson's 1944 and Mann's 1970 films for their androcentric bias, for turning Jane Eyre's story into Rochester's.⁶ Indeed, when cinematic choices are made in both films that underscore the depth of Rochester's character at the expense of Jane's, the feminist critique seems quite valid. But still, viewing the swashbuckling, histrionic Rochester through Stevenson's (and Orson Welles's) eyes or the tired, sympathetic, aging Rochester through Mann's (and George C. Scott's) eyes is rewarding in other ways. I cannot help, for example, but admire and be amused by the ways the 1944 and 1970 versions transpose the gypsy scene in the novel—so that the fortune told is not Jane's but rather a foreshadowing of Rochester's. In the 1944 version, there is a brief moment that shows Jane and Rochester in a carriage traveling through the city during their engagement. A gypsy comes forth to the carriage, and the impudent Rochester tells her: "Go away, Mother, she's going to marry me. We shall make our futures ourselves." In the 1970 version, Rochester is surrounded by his aristocratic guests, flipping over cards, telling his own fortune.

[General laughter]

Rochester. The queen of hearts.

Aristocratic Man. There's no mystery there, sir, we all know what that means.

[*ARISTOCRATIC MAN takes BLANCHE's hand. ROCHESTER flips over another card.*]

Rochester. What 'a joker.' A fool sir, me sir?

Aristocratic Man. No sir, not you sir. [Laughter].

5. Brian McFarlane, *Novel to Film: An Introduction to the Theory of Adaptation* (Oxford: Clarendon Press, 1996), 18.

6. See Kate Ellis and E. Ann Kaplan, "Feminism in Brontë's Novel and Its Film Versions," in *The English Novel and the Movies*, ed. Michael Klein and Gillian Parker (New York: Frederick Ungar Pub. Co., 1981), 83–94; Sumiko Higashi, "Jane Eyre: Charlotte Brontë vs. the Hollywood Myth of Romance," *Journal of Popular Film* 6, no. 1 (1977), 13–31; and Donna Marie Nudd, "Jane Eyre and What Adaptors Have Done to Her" (dissertation, University of Texas, 1989), 87–99; 119–30.

Rochester. And on the other hand that could mean a journey.

Aristocratic Woman. A honeymoon? [Laughter again. *ROCHESTER* flips over another card.]

Rochester. The ten of diamonds; now that's fire. Fire everywhere. Now that worries me.

Blanche. There's fire in your heart, Edward. [Laughter again, until *JANE* interrupts the scene.]

Jane. There's someone to see you. In the drawing room.

Rochester. It is . . . ?

Jane. He says it's important, sir. He's come a long way. From the West Indies.

Blanche. Well, the joker was a journey. [*ROCHESTER* flips over another card.] The ace of spades, what does that mean.

Any viewer familiar with screen writing has to admire the way the deck of cards is expertly used to define relationships among characters, provide necessary exposition, efficiently bridge sections of the work, establish suspense, and foreshadow events. One could easily argue that the gypsy scene has been effectively and dramatically transposed. And it has, but one can simultaneously acknowledge that these transpositions of the gypsy scene in both films still work to make the story more Rochester's than Jane's. Thus, the feminist critique that the gender of the directors, adapters, and major male lead most likely influenced that androcentric adaptation choice remains valid too.

On a larger scale, a critic might note that although the gypsy scene is transposed in a dramatic and androcentric way in Mann's and Stevenson's films, in four other adaptations Brontë's gypsy scene is cut entirely. A critic might also speculate as to what type of censorship made Brontë's scene with Rochester in drag so seemingly incompatible or incomprehensible in this medium.⁷ Given the long history of men in female roles in the theater, this omission in film is even more strikingly noticeable. How can we account for it? Self-censorship by the adapter? A simple editing choice to keep the film under two hours? A male lead's discomfort with dressing up as a woman? An adapter or director or male actor's intuition that it would make Rochester appear too feminine or too playful? A conviction that drag works only in comedies?

Purists that demand that a *Jane Eyre* film must be faithful to the novel's point of view should step back and ponder why point of view should be privileged over other qualities inherent in the novel. For example, let us briefly explore the relationship between point of view and suspense. Brontë has many first-person narrative strategies for establishing suspense—fearful thoughts, potent symbols, purposeful digressions, melodramatic screams, phrenologically accurate descrip-

7. The only adaptation that has Rochester dress up as a gypsy and tell the aristocracy's and Jane's fortune is the four-hour, 1983 BBC version.

tions of characters. . . . Filmmakers can honor Brontë's first-person narrative strategies or they can supplement or replace them with ones unique to the medium in which they are working—musical score, camera angles, juxtapositions of shots, lighting, sound track, etc. So in telling the tale of Bertha's nightly visit to Jane's room, for example, many filmmakers do not duplicate Charlotte Brontë's narrative strategies for suspense. In the novel, as Jane waits for Rochester to come home so she can tell him of the strange events of the night before—she goes out on a windy evening, talks to the charred chestnut tree in the orchard, gathers apples, readies Rochester's library, then, more restless than ever, runs down to the gate, frets over what could have delayed him, and then through the rain and wind, she sets off down the road in anticipation of meeting him. And when in the novel Jane finally does tell Rochester what happened, there are frustrating delays in the telling. In contrast, in television and film, the challenge for the adapter and director is to creatively utilize devices unique to the medium to establish suspense in the wedding veil scene. These devices range from the sublime—a close up of the image of Bertha's bare feet rhythmically, hauntingly dancing as she traverses Jane's room in Hellor's 1997 version—to the clichéd—the standard B movie convention of shooting the action from the point of view of "the killer" in Mann's 1970 version.

Perhaps the ultimate challenge *Jane Eyre* television and film adaptations pose to the viewer is to figure out why something in the original novel was omitted or changed or condensed and/or to speculate why something was added.⁸ Upon reviewing all seven accessible film and television adaptations, I had many questions. Why for the most part are Helen Burns's and St. John Rivers's Christian dialogue and extensive reading habits downplayed or omitted in many of the adaptations? Why is the typhus epidemic, the one that killed most of the Lowood inmates in the novel and two of Charlotte's sisters at Cowan Bridge in real life, often omitted? Why is the fire in Rochester's bedroom almost invariably put out by Rochester alone? Why has there only been one film or television adaptation with a heroine most people would consider "plain"?⁹ Why in the last scene is the blind Rochester seldom shown as physically disfigured? Why do scholars who write on the adaptation of novels, including myself, rarely if ever analyze the films' music; editing; or costume, set, and lighting design? Why hasn't there been a female director? Why in the world did the filmmakers of

8. In analyzing adaptations, one might also consider Christopher Orr's observation regarding intertextuality: "Within this critical context, the issue is not whether the adapted film is faithful to its source, but rather how the choice of a specific source and how the approach to that source serve the film's ideology." "The Discourse of Adaptation," *Wide Angle* 6, no. 2 (1984), 72.

9. *Jane Eyre*. Dir. by Julian Aymes, 1983.

the 1934 version make Rochester effeminate, good-natured, avuncular, and smitten?¹

Given the daunting task of creating a successful adaptation, one wonders what has driven so many filmmakers, especially accomplished ones like Stevenson and Zeffirelli, to adapt *Jane Eyre*. Perhaps beyond the economic considerations, screenwriters and directors long to create an adaptation of a famous novel that itself becomes a classic, or if not a classic then at least an admirable artistic achievement. From my perspective, none of the adapters and directors of *Jane Eyre* have succeeded in creating a "classic" film, but their attempts are always fascinating. For critics and scholars, the delight in viewing *Jane Eyre* adaptations inevitably lies not in judging their degree of faithfulness to Charlotte Brontë's novel but in discovering the adaptations' plurality of meanings and endless intertexuality.

Relatively Accessible Film and Television Adaptations in Chronological Order

Jane Eyre. Dir. Christy Cabanne. Adap. Adele Comandini. With Virginia Bruce and Colin Clive. B/W. Monogram Pictures, 1934.

Jane Eyre. Dir. Robert Stevenson. Adap. Robert Stevenson, Aldous Huxley, and John Houseman. With Orson Welles and Joan Fontaine. B/W. Twentieth Century Fox, 1944.

Jane Eyre. Dir. Paul Nickell. Adap. James P. Cavanaugh. With Katherine Bard and Kevin McCarthy. Westinghouse Studio One. B/W. CBS. 4 August 1952.

Jane Eyre. Dir. Delbert Mann. Adap. Jack Pulman. With George C. Scott and Susannah York. 16 mm, Color. Released in England and on the Continent as a feature film by British Lion, 1970. Shortened version shown on NBC, 24 March 1971.

Jane Eyre, Dir. Julian Aymes. Adap. Alexander Baron. With Zelah Clarke and Timothy Dalton. Color. BBC Video Presentation, 1983. CBS Fox Video, 1985.

Jane Eyre. Dir. Franco Zeffirelli. Adap. Hugh Whittemore and Franco Zeffirelli. With Charlotte Gainsbourg and William Hurt. Color. Miramax, 1996.

Jane Eyre. Dir. Robert Young. Adap. Kay Mellor. With Samantha Morton and Ciaran Hinds. Color. Arts and Entertainment, 1997.

1. Rochester in this film is so giving and oblivious to class etiquette that he asks the governess to dance when the aristocracy is gathered. And when Rochester is away briefly on a trip to London, he returns with a small gift for Jane, a book of Shakespearean sonnets. Rochester is so moral in this version that he is portrayed as a loving uncle to Adèle. He also seriously seeks an annulment before proceeding with his intention to marry Jane.

Charlotte Brontë: A Chronology

- 1816 Charlotte born, April 21. She was the third of Patrick and Maria Branwell Brontë's six children (Maria, 1814; Elizabeth, 1815; Charlotte, 1816; Branwell, 1817; Emily, 1818; Anne, 1820).
- 1821 Charlotte's mother dies.
- 1824 The four oldest Brontë girls enroll at the School for Clergy-men's Daughters, Cowan Bridge.
- 1825 Maria and Elizabeth sicken and return home to die; Charlotte and Emily return home.
- 1829 The four surviving Brontë children begin their childhood writings about the kingdoms of Angria (Charlotte and Branwell) and Gondal (Anne and Emily).
- 1831–32 Charlotte studies at Roe Head, Miss Wooler's school.
- 1835–38 Charlotte teaches at Roe Head.
- 1839 Charlotte works two and a half months as governess at Stonegappe House.
- 1841 Charlotte works ten months as governess at Upperwood House.
- 1842–44 Charlotte (accompanied initially by Emily) studies and teaches at Pensionnat Heger, Brussels.
- 1846 *Poems by Currer, Ellis and Acton Bell* published; two copies sold.
- 1847 *Jane Eyre* published in October by Smith, Elder after they had rejected her much-circulated manuscript of *The Professor*; Emily's *Wuthering Heights* and Anne's *Agnes Grey* published together in three volumes by Thomas Newby; second edition of *Jane Eyre* published in December, with Author's Preface dedicating the novel to William Makepeace Thackeray.
- 1848 Third edition of *Jane Eyre* published in April, including note disclaiming Currer Bell's (Charlotte's) authorship of any other works of fiction; Anne's *The Tenant of Wildfell Hall* published in June; death of Branwell Brontë in Sep-

- tember; death of Emily Brontë in December.
- 1849 Death of Anne Brontë in May; Charlotte's *Shirley* published in October.
- 1850 Charlotte edits *Wuthering Heights, Agnes Grey, together with a selection of Poems by Ellis and Acton Bell*, prefixed with a Biographical Memoir of the authors by Currer Bell, and including Currer Bell's Preface to *Wuthering Heights*.
- 1853 Charlotte's *Villette* published.
- 1854 Charlotte marries the Reverend Arthur Bell Nicholls.
- 1855 Charlotte dies, March 31.
- 1857 Elizabeth Gaskell publishes her *Life of Charlotte Brontë*; Charlotte's *The Professor* first published.

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