

四季经典书屋



Jane Eyre

简·爱

插图注释全本

[英] 夏洛特·勃朗特 著

Charlotte Brontë

世界图书出版公司

JANE EYRE

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四季经典书屋

by Charlotte Brontë

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前 言

经典的英文名著因其历百世而不衰以及难以超越的特性，一直以来被一代又一代的读者传阅着。可是在这浩瀚无边的经典中徜徉，即便是如饥似渴地阅读，也很难将所有经典通读吸收。因此“四季经典书屋”系列通过调查研究，帮助读者从众多经典名著中精选出十二部经典中的经典。时光如白驹过隙，珍惜时光，把生命中宝贵的阅读时间用来阅读最值得品味、学习的作品，您的生命也将变得更加有价值！

与其说“四季经典书屋”系列将最经典的十二部原著贴上了“春夏秋冬”的标签，不如说文学本身是有灵魂的，就像四季——个性分明，没有好与坏，只是如“酸甜苦辣”般滋味万千，等待读者去体味，随着四季去畅想。

春，代表着清新的气息与温柔的力量，经历了一冬的压抑，终于将积聚的力量在春天绽放成各种美丽，仿佛一切都可以从头开始。爱情就好比是春天。无论是《简·爱》里那历经“严寒”的爱情，抑或是《傲慢与偏见》和《理智与情感》里那田园般的贵族爱情，都是让人无比期待与向往的，历经曲折与磨难也在所不惜。夏，代表着热情怒放，敢爱敢恨，轰轰烈烈。在这里有爱恨情仇、五味杂陈的《呼啸山庄》，有战火纷飞中的爱情故事《飘》，还有《双城记》——大革命中的为爱献身。秋，代表着恬静、喜悦与丰收。烈日骄阳渐渐减弱了自身的气势，万物又都重归平和。让我们跟随梭罗一起在《瓦尔登湖》湖畔体味湖光山色的美好，思索人生的真谛；从《欧·亨利短篇小说选集》中阅尽小人物的生活，在平凡中发人深省；在《鲁滨逊漂流记》那“世外桃源”般的荒岛隐居，远离尘嚣，静观潮起潮落。冬，代表着凄凉，在凄凉中也蕴含着某种无法击倒的坚强

和坚韧不拔的毅力。像《老人与海》中的老人在恶劣环境下苦苦坚持，最后用实际行动证明了“人可以被毁灭，但不可以被打败。”；《了不起的盖茨比》中描绘的梦想从璀璨走向幻灭；《1984》刻画的人类在集权主义下的生存状态，为后世拉响了永世的警钟。

故事有读完的时候，但是感悟会随着四季更迭而愈加成熟，愈加深刻。本系列丛书不会随时光流转而褪色，可以成为您品味一生的经典。我们除了为您呈现上最原汁原味的内容，书内还附有精美的插图以及可能会辅助您阅读的注释，力求将名著打造到极致，伴随您的成长。

四季更迭不停息，经典名著不厌品！



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There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery¹ an hour in the morning; but since dinner² (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre³, and a rain so penetrating⁴, that further out-door 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 mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying)

¹ shrubbery <n.> 灌木丛

² dinner <n.> 正餐。英国人一般在午间用正餐。然而在 18、19 世纪，人们以推迟正餐时间为时尚以标榜社会地位。所以里德太太在有客人时用正餐的时间晚，没客人时用餐时间早。

³ sombre <adj.> 昏暗阴沉的

⁴ penetrating <adj.> 贯穿的

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 cavilers¹ 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 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 drapery² 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’s³ *History of British Birds*: the letterpress thereof I cared little for, generally speaking; and yet there were

¹ caviler 〈n.〉 吹毛求疵的人

² drapery 〈n.〉 帷幔

³ Bewick 〈n.〉 托马斯·比维克 (1753 - 1828), 英国画家、木刻家, 以书籍插图而闻名。他的《英国禽鸟史》于 1797 年出版。

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 Lindenness¹, 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 Hebrides².”

Nor could I pass unnoticed the suggestion of the bleak shores of Lapland³, Siberia, Spitzbergen, Nova Zembla⁴, 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 Alpine⁵ 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

¹ Lindenness <n.> 林讷斯内斯角, 又名纳斯 (Naze), 挪威南部一个海角。

² Hebrides <n.> 赫布里底群岛, 位于英国大不列颠岛西北的大西洋上。

³ Lapland <n.> 拉普兰。芬兰北极圈以北的地方称 Lapland, 号称“圣诞老人的故乡”。

⁴ Nova Zembla <n.> 新地岛, 又名 Novaya Zemlga, 在巴伦支海和喀拉海之间。

⁵ Alpine <adj.> 阿尔卑斯山的

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 torpid¹ sea, I believed to be marine phantoms².

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 gallows³.

Each picture told a story; mysterious often to my undeveloped 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 nightcap borders, fed our eager attention with passages of love and adventure taken from old fairy tales and other ballads; or (as at a later period I discovered) from the pages of Pamela⁴, and Henry, Earl of Moreland⁵.

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! Madam 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) Joan is not here: tell mama she is run out into the rain – bad animal!"

¹ torpid <adj.> 不活泼的

² phantom <n.> 妖怪

³ gallows <n.> 绞刑架

⁴ Pamela <n.> 《帕梅拉》，英国作家塞缪尔·理查森 (Samuel Richardson, 1689 - 1761) 于 1704 年出版的书信体家庭伦理小说。

⁵ Henry, Earl of Moreland 《莫兰伯爵亨利》，出版于 1781 年。

“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 seating 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 unwholesome¹ skin; thick lineaments² in a spacious visage, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious³, and gave him a dim and bleared eye and flabby cheeks. He ought now to have been at school; but his mama 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 sallowness⁴ was owing to over-application and, perhaps, to pining after home.

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 in my bones shrank when he came near. There were

¹ unwholesome <adj.> 病态的

² lineament <n.> 轮廓

³ bilious <adj.> 易怒的

⁴ sallowness <n.> 肤色灰黄

moments when I was bewildered¹ 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 on regaining my equilibrium² retired back a step or two from his chair.

“That is for your impudence in answering mama awhile since,” said he, “and for your sneaking³ 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, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen’s children like us, and eat the same meals

¹ bewilder (v.) 使手足无措

² equilibrium (n.) 平衡

³ sneaking (adj.) 偷偷摸摸的

we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage¹ my bookshelves: 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 poise² 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 Goldsmith³'s History of Rome, and had formed my opinion of Nero⁴, Caligula⁵, & 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 mama? 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 bellowed⁶ out aloud. Aid was near him: Eliza and Georgiana had run for Mrs. Reed, who was

¹ rummage (v.) 翻箱倒柜

² poise (v.) 作(投标枪的)姿势

³ Goldsmith (n.) 奥利弗·哥尔斯密(1728/1730 - 1774), 英国著名作家、诗人。

⁴ Nero (n.) 尼禄(37 - 68), 古罗马第五任皇帝, 史上著名的暴君。

⁵ Caligula (n.) 卡利古拉(12 - 41), 古罗马第三任皇帝, 罗马帝国早期的典型暴君。

⁶ bellow (v.) 怒吼

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.



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 pair 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 ligature¹. 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 subsiding², she loosened her hold of me; then she and Miss Abbot stood with folded arms, looking darkly and doubtfully on my face, as incredulous³ of my sanity.

“She never did so before,” at last said Bessie, turning to the Abigail⁴.

“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 ere⁵ 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 intelligible⁶. 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.”

¹ ligature <n.> 绷带

² subside <v.> 平静下来

³ incredulous <adj.> 怀疑的

⁴ Abigail <n.> 艾比盖尔，英国戏剧《傲慢的贵妇人》中的一个贵族使女。

⁵ ere <prep.> (古语) 在……之前

⁶ intelligible <adj.> 易于了解的