

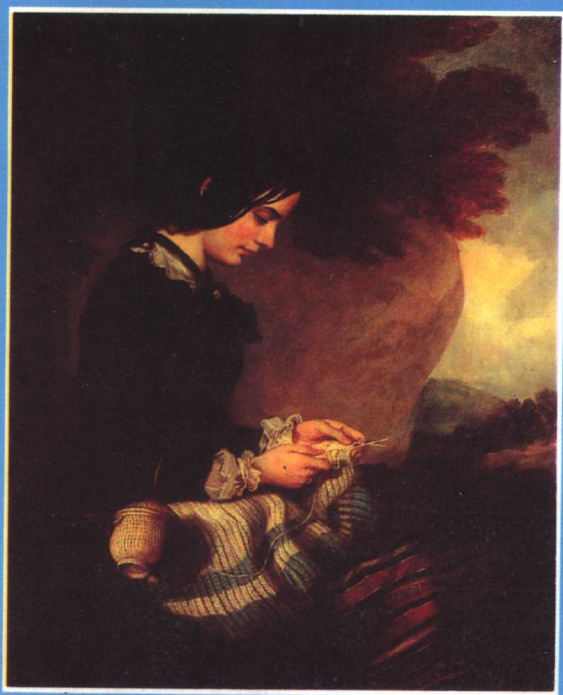
学生英语文库



CHARLOTTE BRONTË

JANE EYRE

简·爱



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THE WORLD'S CLASSICS

CHARLOTTE BRONTË

Jane Eyre

Edited with an Introduction by

MARGARET SMITH

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简·爱

JIAN AI

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中国人学英语的进程,可以说大致有三个境界。第一个境界是要依靠本族语(对大多数人来说是汉语)明的或暗的帮助来学习英语,如依靠汉语讲解、注释,口头、笔头、心头的翻译,英汉词典以及其他用中文编写的参考书等等来领会英语。第二个境界是能够通过英语学习英语,如读英文注释,听英语讲解,使用英英词典,阅读英文原著参考书等等,亦即能借助浅近的英语学习艰深的英语,并进而直接从英文书刊、英语讲话中吸收英语知识,掌握英语规律。第三个境界是能在英汉两种语言系统之间建立联系(不是个别孤立词语的对号),最后达到能在两种语言中间自如地来回转换的境地。

以上三种境界,虽然可能有交叉或平行,但是大体上可以代表由低到高的三个阶段。代表第一个境界的阶段,可以尽量缩短,有人甚至主张跳过或绕开。第三个境界严格说已经属于翻译专业修养的范围。唯有第二个境界是英语学习的中心。尽早达到这一境界,是学习成功的要诀。英语学习者在入门阶段结束之后,就应当逐步学会读原文著作,听原声讲话,使用英英词典,阅读原著参考书,敢看爱看原版书刊。一句话,要日夕涵泳于英语之中,养成通过英语学英语的能力、爱好、信心和习惯。

经验证明,阅读译本看似省力,实际常有雾里看花之憾;钻研原著,起初不免吃力,但是唯有如此,才能识得庐山真面目。文学作品是这样,一般语文参考书也是这样。从研究外国文化的目标着想,必须立志精通外语;从学习外语的方法着眼,应当早读多读原文著

作。

因此,多读精选的英语原著,是精通英语的一个最重要的途径。**学生英语文库**的出版,就是为了给中级以上的学习者提供一部分这样的基本书籍。

收入**学生英语文库**的都是英语国家著名出版社所出的有价值著作,在世界上享有盛誉。其中有关于语言的,也有关于文学的;有教程和读物,也有参考书和工具书。每一种都是针对我国学习者的需要精选,并根据最新版本影印的。

学生英语文库中的书籍,除一两种教程酌加中文注释和参考译文外,其余都是英语原著的翻版。这些著作,绝大多数都是屡经修订再版,或年复一年地重印,成了各国英语学习者和使用者案头、架上常备之物。所收文学作品,都是名著杰作;在英语国家是家弦户诵,在其他国家是一切英语和文学爱好者所不可不读的。熟读这些作品,既有助于掌握英语的精髓,又可深入了解英语国家的社会历史文化背景。

学生英语文库第一辑和第二辑约 20 种,定于近期陆续和读者见面。以后还将逐步扩充选目。我们希望这个小小文库能成为我国广大英语学习者的良师益友。

本书内容介绍

本书是英国 19 世纪女作家夏洛蒂·勃朗特 (Charlotte Brontë 1816—1855) 成名之作。小说的女主人公简·爱自幼父母双亡, 寄养在舅父家。舅父死后, 舅母的苛虐对待, 激起简的反抗, 一场激烈冲突之后, 简被送进孤儿院, 在那里度过六年艰难的岁月。十八岁时, 简登报谋职, 应聘到桑菲尔德庄园当家庭教师。简虽然出身低微, 又无姿色, 但她机敏的谈吐, 独立的态度, 果敢的举止使主人罗彻斯特对她产生了敬重和爱慕之情。简也因罗彻斯特平等相待, 彼此思想性格相近, 对他渐生感情, 终于应允了他的求婚。

正当他们在教堂举行婚礼的时候, 一个自称梅孙的人带着律师到场, 当众宣布罗彻斯特已有妻子, 婚姻因而受阻。罗彻斯特向简叙说了实情。他的妻子伯莎就是梅孙的姐姐, 是个疯子, 多年来他不得不把妻子幽禁在邸府顶楼。她曾多次乘隙偷跑出来。一次她放火把酣睡中的罗彻斯特险些烧死; 她还曾把梅孙咬成重伤。

简在感情上受到沉重打击, 不顾罗彻斯特的苦留, 坚决离去。一路上她举目无亲, 饥寒交迫, 几乎死在荒原上。幸经圣约翰·里维尔斯和他的两个妹妹热情收留, 才得到安顿。不久发现, 他们和简是表兄妹、表姐妹关系。后来, 简意外地得到海外的叔父留给她的一笔可观的遗产。她慨然决定和圣约翰三兄妹平分。

圣约翰立志献身宗教, 他要简和他结婚, 一同远赴印度传道。但是简仍旧时刻思念罗彻斯特, 只是几度问询, 杳无回音。在圣约翰殷切而坚定的要求下, 简几乎勉强应允。突然, 她仿佛听见罗彻斯特的呼唤, 断然

离去，重返桑菲尔德。不料桑菲尔德已成一片废墟。原来伯莎放火烧了邸宅，自己坠楼丧生。罗彻斯特因为企图从大火中救出伯莎，疏导人员撤出楼房而身负重伤。他被截去一边臂膀，双目失明，成为残废。然而简的爱情坚定不移，在忧患中和罗彻斯特结了婚。

作者小传

夏洛蒂·勃朗特(Charlotte Brontë 1816—1855)

是英国文学史上著名的姐妹作家中的大姐。她的小说《简·爱》于1847年出版至今,一直受到广大读者的欢迎。妹妹爱米丽是一位诗人,但她的小说《呼啸山庄》比她的诗更有影响。小妹安妮写过小说《艾格尼丝·格雷》,也为评者所称赞。

勃朗特姐妹的父亲是一位偏僻乡村的穷牧师,加之幼年丧母,生活十分凄苦,因此不得不在教规严厉、生活条件恶劣的慈善学校度过童年;后来又离家外出当家庭教师。当时的英国社会,家庭教师的地位是和仆人相差无几的。屈辱的生活、菲薄的待遇、姐妹分离的痛苦使她们难以忍受,于是她们曾打算合办一所寄宿学校,但没有成功。在此期间,她们从未停止过写作。1847年,夏洛蒂的《简·爱》、爱米丽的《呼啸山庄》和安妮的《艾格尼丝·格雷》相继出版。次年,两个妹妹先后去世,只剩下夏洛蒂一人继续写作。1855年,夏洛蒂也于婚后数月病逝,时年还不满40岁。

《简·爱》是夏洛蒂的代表作。它的女主人公和传统的不同,是一个出身贫寒的家庭教师。她心地纯正,善于思考,始终捍卫独立人格,反抗压迫、屈辱和卑鄙邪恶,敢于表达强烈的爱情。作者坦率而热情地塑造了一个同自己天生欲望和社会地位发生冲突的女性形象。主人公的际遇和作者的孤寂悲惨生活非常相似。这是一部现实主义的小说。

作者其他的作品还有:《雪莉》(1849)、《维莱特》(1853)及《艾玛》的部分手稿。

INTRODUCTION

Jane Eyre was published in October 1847: '... such a strange book! imagine a novel with a little swarthy governess for heroine, and a middle-aged ruffian for hero.'¹ Its success with the general reading public was immediate, and critics seized upon its 'reality',² 'sound and original' thoughts,³ and 'freshness' of style.⁴ Thackeray was 'exceedingly moved & pleased' by it: 'It interested me so much that I have lost (or won if you like) a whole day in reading it at the busiest period, with the printers I know waiting for copy.'⁵ True, there were one or two 'carping' criticisms. The *Christian Remembrancer* for April 1848,⁶ while admitting that *Jane Eyre* showed signs of genius, found its morality 'questionable'; and in December of the same year the *Quarterly Review* roundly condemned it for 'coarseness of language and laxity of tone', finding that it combined 'genuine power with ... horrid taste' and that the author had committed the highest moral offence of 'making an unworthy character interesting'. But the general opinion was summed up by the favourable critic in the *Dublin Review* for March 1850; evidently made somewhat cautious by moral objections of the *Quarterly* type, he writes of *Jane Eyre* and *Shirley* 'Undoubtedly we would give neither of these books to very young people'; but he nevertheless claims that Currer Bell has 'originated a new style of novel writing' and that his novels contained 'as much of thought and imagination as ... at least half-a-dozen average works of far greater pretension.'

The history of the composition and publication of *Jane Eyre*

¹ Sharpe's *London Magazine*, June 1855, pp. 339-40.

² G. H. Lewes in *Fraser's Magazine*, Dec. 1847, p. 691.

³ *The Examiner*, 27 November 1847.

⁴ G. H. Lewes in *Westminster Review*, Jan. 1848, p. 581.

⁵ *The Letters and Private Papers of W. M. Thackeray*, ed. G. N. Ray (1945), ii 318-9.

⁶ C. Brontë commented on this review in a letter dated 3 March 1848 (*LL*. ii. 195). Either the number came out early or the letter is wrongly dated. (For abbreviations in these notes see below, p. 465.)

can be briefly summarized. Charlotte Brontë offered her first novel, *The Professor*, to a series of publishers for over a year—from April 1846¹ to July 1847—but without success. In August 1846 she had taken her father to Manchester for an operation for cataract; on the day he was to have his operation, *The Professor* was returned to her with a 'curt note' of rejection. Within the next few weeks she began to write *Jane Eyre*; and once back at Haworth she wrote—sometimes with intensity, as with the *Thornfield* chapters, completed in three weeks; sometimes, as Mrs. Gaskell reported, 'weeks or even months elapsed before she felt she had anything to add to that portion of her story which was already written.'²

Early in August 1847 *The Professor* received its seventh rejection, this time from Smith, Elder, but in a courteously expressed letter which 'added, that a work in three volumes would meet with careful attention.'³ Charlotte completed her fair copy of *Jane Eyre* on 19 August, and sent it to Smith, Elder on the 24th. Received with enthusiasm by the firm's reader, W. Smith Williams, and by the head of the firm, George Smith, it was printed and published by 19 October, as 'An Autobiography. Edited by Currer Bell'. A second edition, containing some corrections by Charlotte and a preface dedicating it to Thackeray, appeared in January 1848. She made further slight revisions for the third edition (April 1848), and explained in a brief note that 'Currer Bell' was the author of *Jane Eyre* only. (T. C. Newby had published *Wuthering Heights* by 'Ellis Bell' (Emily Brontë) and *Agnes Grey* by 'Acton Bell' (Anne Brontë) in December 1847, and there was very general confusion, fostered by Newby's misleading advertisements, concerning the identity, separate or otherwise, of the Bells.) In 1850 Charlotte Brontë somewhat reluctantly consented to the publication of a cheap edition of *Jane Eyre*, but there is no evidence that she herself provided any corrections for it. That her publishers were right to proceed with its production is clear from the continuing sales recorded in their ledgers. A 'fifth edition' of 3000 copies was printed after Charlotte's death in 1855, and in 1857 a 'new edition' of no less than 25,000 was printed and sold within half a year, following the

¹ See her letter to Aylott and Jones, 6 April 1846 (Bonnell Collection, Haworth).

² *Life*, ii. 8.

³ C. Brontë, *Biographical Notice of Ellis and Acton Bell*.

publication of Mrs. Gaskell's *Life of Charlotte Brontë*, with a further 10,000 in 1858.¹

Mrs. Gaskell's work had given readers some understanding of Charlotte's life, and of its strange union of narrow outward circumstances with an intense private world of imagination and feeling. In such a world two elements assumed unusual importance: the companionship of her own family, and the experience of literature. Miss Fannie Ratchford, in *The Brontës' Web of Childhood* (1941), showed how the Brontë children developed their childish play with wooden soldiers into the sagas of Angria and Gondal. Their reading of current newspapers and periodicals, such as *Blackwood's Magazine*, was partly responsible for the journalistic form of their early writings; their father's keen interest in contemporary politics, and enthusiasm for the Duke of Wellington, influenced the content. The characters in their stories were adventurers, colonists, statesmen, and in private life, heroes of passionate intrigues; their earlier escapades, magically assisted by genii in the manner of the Arabian Nights, gave place to romantic tales of love and war, inspired by the children's reading of Byron and Scott.

Charlotte's contributions early show an adaptation of both form and content to lively studies of personality: one thinks of her satirical portrait of her brother Branwell, and her attempts to portray complex characters whose public lives conflict with their private affections—as in *Northangerland* and *Zamorna*. *Zamorna*, moody, passionate, exulting, and desponding by turns, adored by his wife, regarded with slavish devotion by his mistress Mina Laury, is Charlotte's Byronic hero; and Miss Ratchford has shown how *Jane Eyre's* master, Rochester, is in the direct line of succession from him,² though Charlotte is at pains to prove that Rochester's Byronism is external and reformable. The heroines of Charlotte's juvenilia—Mary Percy, Zenobia Ellington, Mina Laury, and the rest—have a more complex derivation. They may take external attributes from the writings of Scott or Byron; their beauty is often of the statuesque or pictorial type admired by Charlotte in the various illustrated 'Keepsakes' or 'Friendship's

¹ Printing figures before 1853 are not available.

² Miss Ratchford probably over-estimates the significance of the Angrian sources for *Jane Eyre* as a whole, but her analysis of Rochester's lineage is convincing.

Offerings' of the day:¹ but their emotional life, in the writings of her later adolescence, is portrayed with what seems already a personal intensity. She writes of the Duchess of Zamorna as if she were real: 'I hope she's alive still, partly because I can't abide to think how hopelessly and cheerlessly she must have died, . . .'² It is this ability to identify with her heroines which forms a link between the juvenilia and the mature novels; but, as her 'Farewell to Angria'³ shows, Charlotte deliberately turned away from their amoral world, where emotion was supreme. Her later work is in varying degrees an exploration of the relation between passion and morality.

Both the nature of Charlotte's reading, and the use made of it in the mature novels, reflect this central concern. The frequency of her references to the *Bible*, *The Pilgrim's Progress*, and the poetry of Milton, shows her to be thoroughly familiar with them. Some of her Biblical quotations are very freely adapted, sometimes with satirical intention; but they can give resonance and poignancy, as in the expression of Jane's despair at the end of Volume II: 'in truth, "the waters came into my soul; . . . the floods overflowed me"'; or they can hallow what might otherwise seem merely a strange coincidence: 'I kept these things, then, and pondered them in my heart.'⁴ Similarly, the figure of Samson gives a kind of archetypal enlargement to our conception of Rochester. Here Charlotte almost certainly had Milton's drama in mind as well as the Bible story: Rochester speaks of his 'sun at noon' darkened in eclipse,⁵ recalling some of Samson's most moving lines.⁶

Charlotte also knew Shakespeare's plays well; those which most readily came to mind when she wrote *Jane Eyre* were *Macbeth* and *Othello*. The former seems especially significant. There are several direct quotations from it, for example the ominous

¹ On the influence of the 'Annuals', see Winifred Gérin, *Charlotte Brontë* (1967), ch. 4.

² Roe Head Journal (1836, Bonnell Collection, Haworth).

³ Undated prose fragment beginning 'I have now written a great many books' Bonnell Collection, Haworth and *B.S.T.* (1924, pp. 229-30).

⁴ p. 453.

⁵ p. 220.

⁶ R. B. Martin comments illuminatingly on the evocative suggestion of the Samson story, and relates it to the religious pattern of the novel. See his *Atticus of Persuasion* (1966), pp. 90-100.

recollection of its opening scenes as Jane and Rochester go to the church. Even more specific is Rochester's allusion to his 'destiny' as he 'glares' at the battlements of Thornfield: 'She stood there, by that beech-trunk—a hag like one of those who appeared to Macbeth on the heath of Forres.'¹ Later, Jane's nightmarish dreams of Thornfield as a dreary ruin, and of a clinging child which almost strangles her, lead up to the scene in which the madwoman, dressed in a long white garment and bearing a candle, enters Jane's room in the 'dark and gusty' night. One of the recurring images indicating the flaw in Rochester's attitude to Jane during his courtship is that of garments which make the wearer ill at ease: 'I would as soon see you, Mr. Rochester, tricked out in stage-trappings, as myself clad in a court-lady's robe';² the image is of course a dominant one in *Macbeth*.

Like her sisters, Charlotte was familiar with and responsive to the poetry of the Romantics. Their characteristic enthusiasm, their concern with the human heart and with what Charlotte called the 'stormy sisterhood' of the passions, are qualities she appreciated in novels as well as poems.³ 'Byron excited her; Scott she loved', Charlotte wrote of Frances Henri in *The Professor*; but Frances is made to study most closely the 'deep, serene, and sober mind' of Wordsworth,⁴ and it is with Wordsworth that Charlotte has the closest affinity—in their insistence that feeling 'gives importance to the action and situation, and not the action and situation to the feeling';⁵ in their preference for the 'language of truth' to the 'jargon of Conventionality'; in their condemnation of the empty display of society; and in their appreciation of 'resolution and independence' as the sustaining qualities of the individual. Charlotte's response to nature is expressed in the terms of romantic poetry: the 'strange ground-sunshine' of the primrose plants at Lowood is seen in 'sweet days of liberty';⁶ and of the 'wilderness of heath' round Moor-House she writes, 'I felt the consecration of its loneliness'.⁷

¹ p. 143.

² p. 262.

³ She criticized Jane Austen's work because she considered it lacked these qualities. See her letter to W. S. Williams, 12 April 1850 (*LL*, iii. 99).

⁴ *The Professor* ch. 25.

⁵ Preface to *Lyrical Ballads*.

⁶ pp. 76, 78.

⁷ p. 354.

Charlotte was emphatic in her rejection of previous novels as models for her own work: 'Were I obliged to copy any former novelist, even the greatest, even Scott, in anything, I would not write.'¹ Certainly, where unconscious borrowing can be demonstrated, the originality of her adaptation is more significant than the actual debt. Her conscious reaction to Richardson's novels is equivocal: 'Avoid Richardsonian multiplication' in the matter of friends, she notes in her scheme for a magazine tale;² and though the echoes of *Sir Charles Grandison* in *The Professor* and of *Pamela* in *Jane Eyre* are unquestionable,³ it is the differences which are more revealing. Jane, unlike Pamela, convinces us that she has a mind as well as a heart, and that the disparity in rank between herself and Rochester is ultimately irrelevant to their real relationship. Charlotte dismissed most French novels as 'clever wicked sophistical and immoral',⁴ but we know that she admired some of George Sand's work—in particular *Consuelo*.⁵ Charlotte would appreciate the heroine's integrity, independence, and devotion to her irascible, brilliant master, and it may be that the presentation of such a relationship in literary form helped Charlotte to objectify her own experiences and translate them into her novels. But there is no hint in *Consuelo* of the fusion of master and lover, with the complications of feeling produced by this.

The novels which most profoundly affected Charlotte Brontë were undoubtedly those of her own sisters. Of *Wuthering Heights* she wrote, 'It is moorish, and wild, and knotty as a root of heath', and she described her first reaction to it: 'If the auditor of her [Emily's] work, when read in manuscript, shuddered under the grinding influence of natures so relentless and implacable, of spirits so lost and fallen; if it was complained that the mere hearing of certain vivid and fearful scenes banished sleep by night, and disturbed mental peace by day, Ellis Bell would wonder what was meant, and suspect the complainant of affectation.'⁶ The experience, however disturbing, may well have been a liberating

¹ Letter to W. S. Williams, Sept. 1848 (LL, ii. 255).

² MS in Bonnell Collection, Haworth.

³ See Janet Spens, 'Charlotte Brontë' in *Essays and Studies* (1929), xiv. 56-7.

⁴ Letter to Ellen Nussey, 20 August 1840 (LL, i. 215).

⁵ Letter to G. H. Lewes, 12 Jan. 1848 (LL, ii. 180).

⁶ Charlotte's *Preface* to the Smith, Elder edition of *Wuthering Heights* (1850).

one for Charlotte as a writer, and may help to account for the difference between *The Professor*—careful, civilized, subdued—and *Jane Eyre*, so much less conventional in its woman's declaration of love, in its dark, 'sardonic' hero (though Rochester is 'grim', rather than 'savage' like Heathcliff) and in its freer use of nature as symbol and as a significant part of the characters' experience.¹

Thus Charlotte's response to literature, and her own experiments in narrative art, interacting and influencing each other, are vital parts of the development which culminated in the publication of *Jane Eyre* in 1847. To understand why it was produced at that particular time one must recall certain events in her outward life. The vicarious excitement of her secret world of Angria had given place to a real involvement of emotion and sensibility in her relationship to her 'master', M. Heger. The complex frustrations and tensions of the two years following her return from Brussels, during which she was forced to realize that she could not compel a response to the highly charged feeling of her letters to M. Heger; that she could not release her pent-up urge to action by starting a school at the parsonage, nor leave her father to take up a post elsewhere; that she could no longer share her poems and stories with Branwell, now disgraced and ill: these varied pressures impelled her to fuse together her real emotion and her private world of imagination. Helped by the discovery of Emily's poems, they forced expression into the open, first in the *Poems* of 1846, then in *The Professor*, where Charlotte took over a very early theme (that of the two brothers) from the juvenilia, and grafted on to it an adaptation of her experiences in Brussels—modified, of course, and avoiding a direct portrait of M. Heger. It is significant that the master-figure in *The Professor* is the autobiographical 'I'—an uneasy yoking together of Charlotte's own personality with both real and desired characteristics of M. Heger.

The Professor was intended to be a 'plain tale' of a man who had to 'work his way through life': it was set partly in a grimy manufacturing town, partly in various Belgian schools; its heroine was a poor schoolteacher. As Charlotte told G. H. Lewes in a letter of 6 November 1847, publishers had found it deficient in 'startling incident' and 'thrilling excitement'. She determined

¹ For a fuller discussion of Charlotte's debt to her sisters' novels, see Kathleen Tillotson, *Novels of the 1840s*, (1954), pp. 288–90.

therefore to give her second novel a more vivid interest. *Jane Eyre* certainly has no lack of 'startling incident', but Charlotte's maturity as a writer is evident in her placing of such episodes within an entirely credible and fully-realized autobiographical framework. The Jane who rescues the hero from his burning bed, who is immured with a madwoman's victim in the 'Mysterious Chamber', and whose wedding is so dramatically interrupted is no passive, unreal beautiful and colourlessly virtuous Radcliffean Julia or Emilia. From the beginning Jane is established as a complex, vividly reacting participant in the events she describes. The Red Room episode evokes our sympathy for the harshly treated child, yet emotion is tempered by the sober assessment of the adult narrator—'I was a discord in Gateshead-Hall';¹ and how well, too, the chill of reaction is described when Jane has won her victory over Aunt Reed. Again, the more melodramatic, 'Gothic' incidents of the novel are prepared for, in a sense, by the whisperings of the servants at Gateshead, and by the faculty of enlarging imagination in the sensitive child. The 'death-white realms' of Bewick, the fiend, the wreck in cold and ghastly moonlight, the 'quite solitary churchyard', all form part of Jane's consciousness; and because they impinge in an understandable way on the mind of a child we accept them as tokens of a possibly sinister range of experience shadowing the reality of Jane's world.

The pattern of interacting reality and imagination is developed throughout the novel. In the earlier Angrian tales, character and events are dominated by fantasy; in later ones such as *The Ashworths* fantasy characters are incongruously translated into an English setting. *The Professor* seeks to explore that 'cooler region' of reality 'where the dawn breaks grey and sober'; and though imagination is used as a touchstone of character, and is thematically contrasted with 'reality', it is present sporadically rather than in the total structure of the novel. But imagination in *Jane Eyre* is neither self-indulgent, nor, ultimately, repressed: it is a part of Jane's nature and her response to experience. Because of it she suffers so intensely in the Red Room; through the bond of imaginative sympathy with Helen Burns the child Jane begins to comprehend doctrines of endurance and religious faith previously alien to her. Rochester recognizes the quality of Jane's imagination, contrasting it with the sordid and petty nature of his mistresses.

¹ p. 15