

ANNOTATED EDITION

Annotated by
Erica Abbett

JANE
EYRE

CHARLOTTE BRONTË

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BY

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FOREWORD AND ANNOTATIONS BY

ERICA ABBETT

VOCABBETT CLASSICS

JANE EYRE: ANNOTATED EDITION

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READ THIS. Yes, You!

ERICA HERE. Before you dive into the annotated edition of *Jane Eyre*, there are a few quick things you should know.

- 1) **I, Erica Abbett, wrote the annotations** — I'm a full-time author and former teacher. Despite my informal tone, you can rest easy knowing an experienced captain is sailing the ship.
- 2) **You don't need to read all the annotations** — The annotations exist to clear up confusion. If you're not confused, keep going!
- 3) **Annotation placement** — If an annotation comes after a word, it usually defines the word. If it comes after a punctuation mark, it usually explains the preceding phrase or sentence.
- 4) **Quotation marks in the annotations** - These occur for two reasons:
 - 1) I'm rephrasing something, usually dialogue, to make it easier to understand. For instance, when a character says: "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 "translated" it in the footnotes as, "What do you know? You've never even been to a party." At a certain point, this format is simply more efficient than constantly repeating introductions like, "In this line, he is expressing..."
 - 2) The quote is a translation from another language, usually French. The distinction is obvious because the words before the footnote won't be in English (as you've probably already deduced).
- 5) **There is a glossary at the back** — If you encounter a tricky word and the definition isn't in the footnotes, check the glossary!

- 6) **Allow me to repeat that** — Check the glossary for definitions. Do *not* Google them. If you do, you are more likely to get distracted and fry your brain with short-form content.
- 7) **Speaking of short-form content** — *Jane Eyre* is the opposite of that. It's drawn-out and deliberate, and it will only be enjoyable if you force yourself to slow down with it. Read this book with a pen in hand.
- 8) **You don't need to read the preface** — The preface to *Jane Eyre* is basically Brontë's thank-you to everyone who encouraged her, and an even bigger thank-you to the haters who motivated her. She then transitions into this big lesson about how sanctimonious people are doubly awful since they are objectively bad people, and they falsely act in God's name. It's interesting, but it might be more impactful *after* you've read the book itself. My foreword is also optional!
- 9) **The illustrations are by F. H. Townsend** — They were included in the second edition of *Jane Eyre*, and many others thereafter.

FOREWORD BY ERICA ABBETT

THE FIRST TIME I read *Jane Eyre*, I hated it. What was I even reading? Horror? Romance? Tragedy? *Pick a lane, Jane!*

To be fair, my expectations were astronomical. *Jane Eyre* is one of the most beloved books in the western canon. Entering those hallowed pages, I expected fireworks, sword-fights, and a quick jaunt to Egypt or Italy for good measure...in short, I expected everything I love in a book.

Disappointed at finding none of that, I threw the paperback across the room in disgust when I finished it.

Skipping forward 15 years or so, I knew I needed to annotate *Jane Eyre* for Vocabbett Classics, so I reluctantly resigned myself to re-reading a book I'd already read and rejected.

Reader, I won't lie to you:¹ to my eternal surprise, I've grown quite fond of Jane in all the reads and re-reads it takes to create an edition like this.

In fact, this book has put me in a rather uncomfortable position considering I once penned an article titled "Classic Novels I Secretly Hated," and *Jane Eyre* came in second place. At the time, I suggested reading *Wings of the Falcon* by Barbara Mertz instead. I still think the latter is the better book, but I find I can no longer besmirch dear Jane with a clear conscience.

So what's changed? Two things, I think.

The first is that Jane is so intelligent, many of her references and vocabulary words went right over my head when I was a student. Even while annotating it in the present-day, I found myself looking up the backstory of many allusions. And if books become movies in your head, anything you don't understand becomes a little white "censored" box. It's

¹ You'll get the "Reader, I..." inside joke soon. Jane was one of the early shatterers of the fourth wall.

annoying at best, and it prevents you from understanding the scene at worst.

The second difference is that I approached *Jane Eyre* with a more level head this time around. When I was 17, I assumed Charlotte Brontë's masterpiece marked the entrance to some literary nirvana. And believe me—no matter how wonderful it is, anything you put on that kind of pedestal is bound to be a disappointment.

So make use of the annotations, and approach *Jane Eyre* like you would any other book. Then hopefully your experience will be more like my second read-through than my first!

Alright, from here on out, we'll talk in the annotations. I'm so excited to read this with you!

-Erica Abbett

2024

JANE EYRE



TO
W. M. THACKERAY, ESQ.,¹

THIS WORK
IS RESPECTFULLY INSCRIBED,
BY
THE AUTHOR

¹ Brontë is dedicating *Jane Eyre* to William Makepeace Thackeray (1811-1863), a contemporary author best known for his novel *Vanity Fair*.

PREFACE

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.¹

To the Press, for the fair field its honest suffrage has opened to an obscure aspirant.²

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

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 timorous³ or carping⁴ 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—

¹ I wouldn't exactly call this story “plain,” but we'll see what you think!

² “To the press, for giving me a fair shot when I was a nobody.”

³ Timorous - Fearful

⁴ Carping - Prone to complaining about trivial matters

that parent of crime—an insult to piety, that regent¹ of God on earth.² 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.³

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 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—to penetrate the sepulchre⁴, and reveal charnel⁵ 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 Chenaanah better; yet might Ahab have escaped a bloody death, had he but stopped his ears to flattery, and opened them to faithful counsel.⁶

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;⁷ and who speaks truth as deep, with a power as prophet-like and

¹ Regent - Someone ruling in the place of a king or queen

² This might be the original, "Shout out to all my haters. Without you, I never would've worked this hard."

³ Brontë transitions into a lesson of her own, saying that when she attacks smug or religious officials, it doesn't mean she is attacking God. As you'll see, she is actually profoundly religious.

⁴ Sepulchre - A small room in which the dead are buried

⁵ Charnel - Associated with death

⁶ King Ahab only listened to "prophets" who said he would be victorious in battle. Micaiah was the only one to relay God's true message, which was that Ahab would die. Ahab imprisoned Micaiah and went anyway, never to return.

⁷ Micaiah, the only honest prophet (referenced above), was the son of Imlah

as vital—a mien¹ as dauntless and as daring. Is the satirist of “Vanity Fair” admired in high places?² 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 levin³-brand of his denunciation, were to take his warnings in time—they or their seed might yet escape a fatal Rimoth-Gilead⁴.

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 rectitude⁵ 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 Fielding⁶: 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 lambent⁷ 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.”

CURRER BELL.⁸

December 21st, 1847.

NOTE TO THE THIRD EDITION

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 honour is awarded where it is not merited; and consequently, denied where it is

¹ Mien - A person's look or manner

² She's referencing William Thackeray, to whom she dedicated *Jane Eyre*.

³ Levin - Lightning

⁴ Referencing the battle where King Ahab died

⁵ Rectitude - Morally correct behavior

⁶ Henry Fielding (1707-1774), the author of *Tom Jones*

⁷ Lambent - Glowing; gleaming

⁸ Currer Bell was Brontë's pen name. Her true identity wasn't known, even among certain members of her family, until shortly before her death.

justly due.

This explanation will serve to rectify mistakes which may already have been made, and to prevent future errors.¹

CURRER BELL.

April 13th, 1848.

¹ With the success of *Jane Eyre*, people started to wonder about the true identity of the author. She is basically saying, "I didn't write anything else. You don't know me. Stop guessing."

CHAPTER I

THERE WAS NO POSSIBILITY of taking a walk that day.¹ 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,² 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 quarrelling³ nor crying) looked perfectly happy. Me, she had dispensed⁴ 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 endeavouring⁵ 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."⁶

"What does Bessie say I have done?" I asked.

¹ Note how the mood is immediately a little negative. The image conjured is one of clouds, wind, and rain. First lines matter.

² Inverted expectations—you think she's disappointed at first, but apparently not!

³ Quarrelling - Arguing

⁴ Dispensed - Dismissed; excluded

⁵ Endeavouring - Trying

⁶ Who is this Mrs. Reed, and why is she such a cow?

"Jane, I don't like cavillers¹ 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 moreen² curtain nearly close, I was shrined³ in double retirement⁴.

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 lamentable⁵ blast.

I returned to my book—Bewick's History of British Birds: the letterpress⁶ 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 promontories⁷" by them only inhabited; of the coast of Norway, studded with isles from its southern extremity, the Lindeness, or Naze, to the North Cape⁸—

"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, sur-

¹ Cavillers - People who make petty objections

² Moreen - A thick fabric typically used in curtains or furniture

³ Note the religious language—reading alone with a book is heavenly.

⁴ Retirement - Seclusion; solitude

⁵ Lamentable - Unsatisfactory; worth complaining about

⁶ Letterpress - The printed text as opposed to the illustrations

⁷ Promontories - Points of high land that jut into water

⁸ Referencing places off the coast of Norway

round the pole, and concentre the multiplied rigours of extreme cold.” Of these death-white¹ 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 vignettes², 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.³

I cannot tell what sentiment haunted the quite solitary churchyard, with its inscribed headstone⁴; 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 torpid⁵ 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 gallows⁶.

Each picture told a story;⁷ 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 hearth⁸, she allowed us to sit about it, and while she got up Mrs. Reed’s lace frills, and crimped her nightcap borders,⁹ 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 Pamela, and Henry, Earl of Moreland.¹⁰

¹ Note the word choice (diction). She could have said “white as a cloud,” but instead she went with “death-white.”

² Vignettes - Brief descriptions or illustrations

³ Classic gothic fiction imagery

⁴ So not just a church...a cemetery

⁵ Torpid - Inactive; becalmed

⁶ Gallows - Where they hung people

⁷ For Pete’s sake, she’s getting all this from a book about birds?

⁸ Hearth - Fireplace

⁹ So Bessie is a servant of some kind.

¹⁰ A reference to *Pamela, or, Virtue Rewarded* by Samuel Richardson, which is about a wealthy landowner who takes advantage of his young maid but eventually marries her.

With Bewick¹ on my knee, I was then happy: happy at least in my way. I feared nothing but interruption,² and that came too soon. The breakfast-room door opened.

"Boh! Madam Mope!"³ 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!"

"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, Jack⁴."

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 diffidence⁵.

"Say, 'What do you want, Master Reed?'"⁶ was the answer. "I want you to come here;" and seating himself in an arm-chair, he intimated⁷ 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 visage⁸, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious⁹, and gave him a dim and bleared eye and flabby cheeks.¹⁰ 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 sweet-

¹ Bewick - The book about birds ("Bewick's History of British Birds")

² Been there, sister.

³ Because she's always moping around?

⁴ Jack = John (annoying to have nicknames when we barely know their real names yet)

⁵ Diffidence - Shyness, usually because of a lack of self-esteem

⁶ So she's not just "different," as we already know from Mrs. Reed. She's of a different social status.

⁷ Intimated - Made known; implied

⁸ Visage - Face

⁹ Bilious - Sickly

¹⁰ So basically he's overweight.

meats 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 sallowness¹ was owing to over-application and, perhaps, to pining after home.

John had not much affection for his mother and sisters,² and an antipathy³ 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 moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces⁴ 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,⁵ 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 equilibrium⁶ retired back a step or two from his chair.⁷

"That is for your impudence⁸ in answering mama awhile 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."

¹ Sallowiness - Unhealthy color, usually a pale yellow or brown

² Ironic, since the mom clearly dotes on him.

³ Antipathy - Deep-seated dislike

⁴ Menaces - Threatening qualities

⁵ Mrs. Reed is already the worst.

⁶ Equilibrium - Balance

⁷ I can't help but compare Jane to Siena from *Siena Saint James Is Not a Spy*. I wrote that book and, as such, obviously love it. Siena would knock his teeth out.

⁸ Impudence - Not showing proper respect; rudeness

I returned to the window and fetched it thence¹.

"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 we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage 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 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!"²

I had read Goldsmith's History of Rome, and had formed my opinion of Nero, Caligula, &c.³ 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 pungent⁴ 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!"⁵

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

¹ Thence - Back to a place

² A sneaky way of showing she's intelligent. Most people don't reference ancient Rome when being abused.

³ &c. - Alternate abbreviation of "etc."

⁴ Pungent - Sharp in smell or taste

⁵ Typical, blame the victim

Then Mrs. Reed subjoined¹—

“Take her away to the red-room, and lock her in there.” Four hands were immediately laid upon me, and I was borne upstairs.²

¹ Subjoined - Added at the end

² I'd be happy to be locked away alone in that house.

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 trifle¹ 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 apartment² 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 garters³; she would break mine directly."

Miss Abbot turned to divest⁴ a stout leg of the necessary ligature^{5,6}. This preparation for bonds, and the additional ignominy⁷ it inferred, took

¹ Trifle - Little

² Apartment - Suite of rooms (British)

³ Garters - Bands worn around the leg to hold up stockings

⁴ Divest - Deprive

⁵ Ligature - Something used for binding or tying

⁶ Ha! Excellent phrasing in this sentence.

⁷ Ignominy - Public shame or disgrace

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 ascertained¹ 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 incredulous² of my sanity.

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

"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 ere³ 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 reproach⁴ 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

¹ Ascertained - Determined

² Incredulous - Doubtful; disbelieving

³ Ere - Before

⁴ Reproach - Criticism

you away.”¹

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

The red-room was a square 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 tabernacle² 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 wardrobe, the toilet-table³, 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 counterpane⁴. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne.⁵

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The house-maid 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 divers⁶ parchments, her jewel-casket, and a miniature of her deceased husband;⁷ 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

¹ Who says something like that to a child? I'm ashamed to share the sound of this woman's last name, even if I have a different spelling (hers being Abbot, mine being Abbett).

² Tabernacle - A tent used as a sanctuary for the Arc of the Covenant; a meeting place for worship

³ Toilet-table - Like a vanity; a place to get ready

⁴ Marseilles counterpane -An elegantly embroidered blanket

⁵ So she's in an extremely fancy room.

⁶ Divers - Alternate spelling of “diverse”

⁷ In the drawer, she kept miscellaneous papers, a jewelry box, and a small picture of her late husband.

it from frequent intrusion.¹

My seat, to which Bessie and the bitter Miss Abbot had left me riveted², 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.³ 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-glass⁴; 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,⁵ Bessie's evening stories represented as coming out of lone, ferny dells⁶ in moors⁷, and appearing before the eyes of belated⁸ travellers.⁹ 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 retrospective¹⁰ thought before I quailed¹¹ 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 turbid¹² 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

¹ So they've basically locked her in a haunted room.

² Riveted - Fastened; locked in place

³ Echoes the description of her reading nook. Is she going to try to make the best of her situation?

⁴ Looking-glass - Mirror

⁵ She turns everything into a gothic image, including herself.

⁶ Dells - Small, lush valleys full of trees (like "the farmer in the dell...")

⁷ Moors - Uncultivated land

⁸ Belated - Late

⁹ I'm not surprised Bessie tells horror stories to children.

¹⁰ Retrospective - Backward-looking

¹¹ Quailed - Feared

¹² Turbid - Cloudy; full of muck

had a spoiled temper, a very acrid¹ spite, a captious² and insolent³ carriage⁴, was universally indulged. Her beauty, her pink cheeks and golden curls, seemed to give delight to all who looked at her, and to purchase indemnity⁵ 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 reviled⁶ 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 wantonly⁷ striking me; and because I had turned against him to avert farther irrational violence, I was loaded with general opprobrium⁸.

“Unjust!—unjust!” said my reason, forced by the agonising stimulus into precocious⁹ though transitory¹⁰ power:¹¹ and Resolve, equally wrought up, instigated¹² some strange expedient¹³ 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 consternation¹⁴ of soul was mine that dreary afternoon! How all my brain was in tumult¹⁵, 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

¹ Acrid - Bitter; sharp

² Captious - Petty; tending to find fault in everything

³ Insolent - Disrespectful

⁴ Carriage - Demeanor; attitude

⁵ Indemnity - A free pass; protection against any loss

⁶ Reviled - Criticized in an abusive manner

⁷ Wantonly - In an unrestrained manner; unprovoked

⁸ Opprobrium - Harsh criticism; disgrace

⁹ Precocious - More intelligent than one's age indicates

¹⁰ Transitory - Temporary

¹¹ She's saying that she was right, even though she was young.

¹² Instigated - Stirred up; initiated

¹³ Expedient - Excuse; opportunity (usually with negative connotations)

¹⁴ Consternation - Anxiety; sadness

¹⁵ Tumult - Confusion; chaos

distance of—I will not say how many years, I see it clearly.¹

I was a discord² in Gateshead Hall: I was like nobody there; I had nothing in harmony with Mrs. Reed or her children, or her chosen vassalage³. 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;⁴ a heterogeneous⁵ 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 sanguine⁶, 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.⁷ 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 bourne⁸? In such vault I had been told did Mr. Reed lie buried; and led by this thought to recall his idea, 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, and unconnected with her, after her

¹ She's writing from some time in the future, but won't tell us how old she is at the time she's writing.

² Discord - Disagreement

³ Vassalage - Servants (her "vassals")

⁴ She doesn't blame them for not loving her; she doesn't love them either.

⁵ Heterogeneous - Different

⁶ Sanguine - Optimistic; positive even in difficult situations

⁷ Her adrenaline rush is fading.

⁸ Bourne - Destination

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 uncongenial¹ alien permanently intruded on her own family group.

A singular² 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 perjured 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 preternatural³ 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.⁴ 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 aperture⁵ 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 conjecture⁶ 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 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.

¹ Uncongenial - Unfriendly; unpleasant to be with

² Singular - Remarkable; unique in an excellent way

³ Preternatural - Supernatural

⁴ Even if Mr. Reed would be on her side, she doesn't want to awaken the spirit of her dead uncle.

⁵ Aperture - Opening

⁶ Conjecture - Speculate; form a conclusion with incomplete information

"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 peremptorily¹; 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 abhor² artifice³, particularly in children;⁴ 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."

"O 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:"⁵ and so, no doubt, she felt it. I was a precocious actress in her eyes; she sincerely looked on me as a compound of virulent⁶ 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 parley⁷. I heard her sweeping away; and soon after she was gone, I suppose I had a species of fit: unconsciousness closed the scene.⁸

¹ Peremptorily - In a sharp, demanding way

² Abhor - Despise

³ Artifice - Lies; tricks

⁴ Sure you do.

⁵ Violence? She's begging for forgiveness!

⁶ Virulent - Extremely harmful; violent

⁷ Parley - A discussion between opposing parties

⁸ Jane passed out.

CHAPTER III

THE NEXT THING I remember is,¹ 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, and 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 apothecary², sometimes called in by Mrs. Reed when the servants were ailing: for herself and the children she employed a physician.³

“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

¹ Interesting to see how grammar changes. A teacher today would undoubtedly call this comma a grammatical error.

² Apothecary - A person who prepares and sells medicine, typically made from herbs

³ Two tiers of medical care

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;¹ 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,"² &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 suffer-

¹ Sarah - Bessie is presumably speaking to another servant here, though Mrs. Reed's first name is Sarah.

² Seems like they had the same thoughts about Mr. Reed...

ing, but I ought to forgive you, for you knew not what you did: while rendering my heart-strings, you thought you were only uprooting my bad propensities¹.

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 worse 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 mama. 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 unwonted² 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 fagging³; 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 convolvuli⁴ and rosebuds, had been wont to stir in me a most enthusiastic sense of admiration;⁵ 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.⁶ 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 plumage⁷ of the bird, the tints of the flowers, seemed strangely faded:⁸ I put both plate and tart 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 perused⁹ with delight. I considered it a narrative of facts,¹⁰ and discovered in it a vein of interest deeper than what I found in

¹ Propensities - Inclinations; habits

² Unwonted - Unusual

³ Fagging - Hard work (old British English)

⁴ Convolvuli - Trailing or twining herbs

⁵ She usually loved seeing this tart.

⁶ They never even let her look closely at it.

⁷ Plumage - Feathers

⁸ I wonder if they gave her a tart that was similar, but inferior.

⁹ Perused - Read thoroughly

¹⁰ It's a fantasy novel about an explorer.

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, Lilliput¹ and Brobdignag² 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 diminutive³ 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 pigmies malevolent⁴ and fearful imps, Gulliver a most desolate wanderer in most dread and dangerous regions.⁵ 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 gipsying,
A long time ago."

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 lingeringly; "A long time ago" came out like the saddest cadence of a funeral hymn. She passed into another ballad, this time a really doleful⁶ 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

¹ One of the places Gulliver visits in *Gulliver's travels*

² Another fictional land from *Gulliver's Travels*

³ Diminutive - Unusually small

⁴ Malevolent - Wishing to do evil

⁵ Even her favorite book now seems dark and sinister, a reflection of her depressed mindset.

⁶ Doleful - Full of sadness

Over the path of the poor orphan child.¹

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 beguiled²,
 Still will my Father, with promise and blessing,
 Take to His bosom the poor orphan child.³

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

"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 divine⁵ the morbid⁶ suffering to which I was a prey?⁷ 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

¹ Well, I can see why she finds this song sad. It is.

² Beguiled - Enchanted; tricked

³ She's basically singing about Jane.

⁴ "Though the orphan has lost both shelter and family..."

⁵ Divine - Guess; realize

⁶ Morbid - Disturbing; relating to death

⁷ Jane is really taking "seeing both sides of the issue" too far. Of course Bessie should know that singing five doleful stanzas about an unloved orphan RIGHT BY an unloved orphan would be sad.

about? Have you any pain?"

"No, sir."

"Oh! I daresay she is crying because she could not go out with Missis in the carriage," interposed¹ 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 fie², 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 dare say I should think them shrewd³ now: he had 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."⁴

"I was knocked down," was the blunt explanation, jerked out of me by another pang of mortified⁵ pride; "but that did not make me ill," I added; while Mr. Lloyd helped himself to a pinch of snuff⁶.

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.

¹ Interposed - Interrupted

² Fie - An exclamation of disgust or outrage

³ Shrewd - Unusually clever; showing excellent judgement

⁴ Just a reminder that she's ten years old (and John is fourteen). Though plenty of people are small naturally, the fact that she looks younger could be indicative of malnutrition.

⁵ Mortified - Humiliated

⁶ Snuff - Powdered tobacco that was sniffed through the nostrils rather than smoked (quite common for men to do this back then, crazy as it sounds)

"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?"¹

"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 enounced²—

"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?"

¹ I thought he'd take her side.

² Enounced - Announced

"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 caste¹.²

"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 stocks³, 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, of purses they could net, of French books they could translate; till my spirit was

¹ Caste - Social class

² She'd rather be in bondage and treated cruelly than free and poor.

³ Stocks - A wooden structure with holes for the hands and head, where a person would be locked and put on display for mockery

moved to emulation¹ as I listened. Besides, school would be a 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 presume², 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 Fawkes³.

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.⁴

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

¹ Emulation - Imitation; copying

² Presume - Assume

³ Guy Fawkes - The leader of a plot to kill King James I. (It happened on November 5, hence the line, "Remember, remember the 5th of November, gunpowder, treason, and plot.")

⁴ So Jane wouldn't have been more than a few months old when they died : (

"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 doat¹ 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.

¹ Doat - Dote