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Thoroughfares and detours: A Jungian analysis of the development of consciousness in Jane Eyre and Villette .

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THOROUGHFARES AND DETOURS:
A JUNGIAN ANALYSIS OF THE DEVELOPMENT
OF CONSCIOUSNESS IN JANE EYRE AND VILLETTE

by

Lissa Richardson Strober

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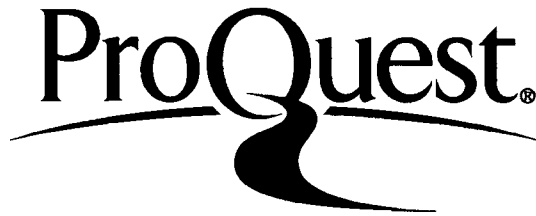
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ABSTRACT

In Villette and Jane Eyre Charlotte Brontë provides her readers with two very different psychological portraits. Lucy Snowe of Villette is a repressed, withdrawn, and secretive protagonist who remains inscrutable to the reader, to the other characters in her story, and to herself. Jane Eyre, on the other hand, is a frank and reliable narrator who freely and fully discloses her thoughts and adventures.

The development of consciousness in each of these heroines forms the primary subject of Brontë's novels. In the present study the psychological writings of Carl Jung provide a basis for evaluating that development of consciousness, or individuation, of each heroine. Jane's self-emergence is successful in that she overcomes her lack of family, finds her place in a larger society, and confronts the elements of her subconscious, which include incest fears, the contrasexual element in a woman's psyche which Jung calls the animus, and her darker nature or "shadow."

Lucy Snowe's path in life is not as straightforward as Jane's. Because of personality traits which inhibit her self-discovery, she fails to achieve individuation. Lucy never accepts her animus, and her shadow personality becomes so powerful that it submerges her positive

conscious psyche. Further, Lucy's repression, withdrawal, lack of self-awareness and identity, and the abdication of responsibility for both her actions and her condition impede her self-emergence.

The endings of both novels appropriately contrast the development of consciousness in the heroines. Jane Eyre's happy union with Rochester is a fit reward for her courage in seeking and accepting her total personality. Lucy Snowe, who fails to understand and accept her psyche, is denied happiness in life when her only lover drowns in a shipwreck before he can marry her. To the extent that the outer world is a reflection of the state of inner consciousness, each heroine receives the appropriate recompense for her work toward individuation.

INTRODUCTION

Charlotte Brontë's *Jane Eyre* and *Lucy Snowe* are two young women who are continually faced with conflicting choices in life. By choosing separate paths, the heroines define their distinct personalities and determine their opposing destinies. *Jane Eyre* survives as a well-known and respected heroine whose success in overcoming neglect and temptation is applauded even today. *Lucy Snowe* of *Villette*, though recently revived as a feminist heroine,¹ has spent the last century nearly forgotten, overlooked by admirers of *Jane Eyre*. The difference in the popularity of *Jane* and *Lucy* reflects a contrast in the heroines and the novels themselves. *Jane's* personality, which expands and emerges during her story, leaves a lasting mark on the reader's consciousness. Her triumphant fulfillment at the end of *Jane Eyre* remains an appropriate reward that generations of readers have applauded. *Lucy*, however, remains throughout "an individual defined by inaccessibility,"² a "fiercely private personality

¹Kate Millett, *Sexual Politics* (Garden City, N.Y.: Doubleday, 1970), or Barbara J. Baines, "*Villette*, a Feminist Novel," *Victorian Institute Journal*, No. 5 (1976), pp. 51-60, among others.

²Helene Moglen, *Charlotte Brontë: The Self Conceived* (New York: Norton, 1976), p. 196.

which refused to show itself--which barely knew itself."³

There are two critical schools which concern the development of consciousness, schools whose tenets and conclusions frequently and inextricably fuse. The reader can find a suitable basis for understanding the consciousness of Brontë's heroines in both the psychological and the archetypal approach. Carl Jung states that the psychological

deals with materials drawn from the realm of human consciousness--for instance, with the lessons of life, with emotional shocks, the experience of passion and the crises of human destiny in general--all of which go to make up the conscious life of man, and his feeling life in particular.⁴

Concerned as the reader is with the emotional life of Jane Eyre and Lucy Snowe, a psychological examination is appropriate. Indeed, many critics apply the psychological approach to these novels, although they do so unintentionally and conscientiously avoid Jungian terminology. But when Mark Kinkead-Weekes refers to "the hidden forces of [Jane's] heart"⁵ or Kathleen Tillotson speaks of "a personality discovering itself"⁶ they are simply substitut-

³Moglen, p. 196.

⁴Modern Man in Search of a Soul (New York: Harcourt, Brace, 1933), p. 155.

⁵"The Place of Love in Jane Eyre and Wuthering Heights, in The Brontës: A Collection of Critical Essays, ed. Ian Gregor (Englewood Cliffs, N.J.: Prentice-Hall, 1970), p. 77

⁶Novels of the 1840's (Oxford: Clarendon, 1954), p. 295.

ing their own vocabularies for those of psychological criticism.

The archetypal, or mythical, approach also relates to the psychological quest for selfhood. Carl Jung is the psychologist, and perhaps the humanist, who most completely intertwines these methods, seeing them as inseparable. Uniting the two approaches, Jung's disciple Aniela Jaffé writes in "Symbolism in the Visual Arts": "Man, with his symbol-making propensity, unconsciously transforms objects or forms into symbols (thereby endowing them with great psychological importance)."⁷ Jung himself discusses the tie between the psychological and the archetypal in man:

Just as the biologist needs the science of comparative anatomy, the psychologist cannot do without a "comparative anatomy of the psyche." In practice, to put it differently, the psychologist must not only have a sufficient experience...of products of unconscious activity, but also of mythology in its widest sense.⁸

The highly-respected scholar Joseph Campbell sees that modern developments in psychology have changed the whole direction of the study of mythology:

The bold and truly epoch-making writings of the psychoanalysts are indispensable to the student of mythology; for whatever may be

⁷Man and His Symbols (New York: Dell, 1964), p. 257.

⁸Man and His Symbols (New York: Dell, 1964), p. 57.

thought of the detailed and sometimes contradictory interpretations of specific cases and problems, Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times.⁹

Since Jung so deftly combines the psychological and the archetypal, his writings provide a quite suitable basis for interpreting the novels of Charlotte Brontë; for an examination of Jane Eyre and Lucy Snowe does not end with "the inner life, the private passions,"¹⁰ nor with the "depiction of the isolated and naked soul responding to the experience of life with a maximum of intensity."¹¹ Brontë's novels surpass even the psychological and approach an "allegorical quality"¹² according to Helene Moglen. Rosalind Miles similarly maintains that Brontë holds a unique position in the history of literature: "Charlotte was the writer who accomplished [the novel's] decisive and significant link with the oldest and most magical of fictional forms."¹³

⁹The Hero with a Thousand Faces (New York: Pantheon, 1961), p. 4.

¹⁰David Cecil, Early Victorian Novelists: Essays in Revaluation (New York: Bobbs-Merrill, 1935), p. 120.

¹¹Walter Allen, The English Novel: A Short Critical History (New York: Dutton, 1954), p. 221.

¹²Moglen, p. 108.

¹³The Fiction of Sex: Themes and Functions of Sex Difference in the Modern Novel (New York: Harper and Row, 1974), p. 57.

For these reasons a Jungian interpretation of Jane Eyre and Villette seems long overdue. Of course, the writer who makes such an assertion must face what Annette Larson Benert calls "an almost universal, but one hopes diminishing, prejudice against Jung."¹⁴ But the nature of self-emergence, the process of the development of consciousness, is precisely what concerns both Brontë and Jung.

Jane Eyre is the novel most readily seen as archetypal or mythical because in this story the stages of psychological development are directly confronted, the thresholds are passed, and the emergence of the total self is successful. On the surface Jane's story reads like a fairy tale. For this reason numerous parallels are drawn between Jane and the figures of legend. Earl Knies compares Jane to Eve,¹⁵ Richard Benvenuto likens Jane's progress "to the Cinderella tale,"¹⁶ and Elizabeth Hardwick compares Jane and other fictional governesses to "sturdy little female figures in a fairy tale."¹⁷

¹⁴"Passion and Perception: A Jungian Reading of Henry James," Diss. Lehigh 1975, p. 92.

¹⁵The Art of Charlotte Brontë (Athens: Ohio Univ. Press, 1969), p. 128.

¹⁶"The Child of Nature, The Child of Grace, and the Unresolved Conflict of Jane Eyre," Journal of English Literary History, 39, No. 4 (Dec. 1972), p. 622.

¹⁷Seduction and Betrayal: Women and Literature (New York: Random House, 1974), p. 22.

Peggy Brayfield finds many mythic elements in Brontë's work including:

such motifs as Cinderella, the temptation in a garden, the orphan, the herald and the benign helper, the ambiguous death of the hero, Beauty and the Beast, adolescent naturism, coincidence as a mythic element, redemption through suffering, death and rebirth.¹⁸

Charles Burkhardt sees Jane Eyre as "disturbingly rich, rich with the mythic, natural and unconscious strength of an earlier literature."¹⁹ Finally, R. E. Hughes combines once more the psychological and the archetypal in his description of Brontë's novel: "Jane Eyre involves a pre-rational insight into human personality, and the literal narrative of the novel is one of the 'mythic costumes' adopted by the unconscious."²⁰

While Jane's story can be approached from the psychological or the archetypal stance with equal ease, the tale of Lucy Snowe leans heavily toward the single psychological viewpoint. The reasons for this difference are obvious. Jane, like a character in folk legend, sets out to seek herself, meets with difficulties and subdues

¹⁸"A New Feminist Approach to the Novels of Charlotte Brontë," Dissertation Abstracts, 34 (Sept.-Oct. 1973), p. 1850-A (Southern Illinois).

¹⁹"Another Key Word for Jane Eyre," Nineteenth-Century Fiction, 16, No. 2 (Sept. 1961), p. 179.

²⁰"Jane Eyre: The Unbaptized Dionysos," Nineteenth-Century Fiction, 18, No. 4 (March 1964), p. 348.

them, and courageously wins her battle for self-knowledge. Lucy, on the other hand, is plagued with so many personality problems that she never reaches full self-emergence, and remains unfulfilled through the end of her life. The same pattern of psychological development applies to both heroines, but only Jane transcends psychology and approaches legend. For only Jane is successful in her quest. Jane's search for herself ends with her total acceptance of her positive and negative traits and with her happy union with Rochester. Lucy's quest ends in tragedy, isolation, and failure. There are no Prince Charmings and no golden slippers in Lucy's world, for she never finds the magic key of self-actualization.

This self-actualization, which Jung refers to as individuation, or the "process of psychic growth,"²¹ has several distinct phases, each posing significant challenges to the individual. Early childhood, with its total dependence on the family, marks the first stage in the individual's development. The family's influence is extremely important to the emergent self. As Ernest Jones

²¹M.-L. von Franz, "The Process of Individuation," in Man and His Symbols, ed. Carl G. Jung (New York: Dell, 1964), p. 161.

explains, "Attitudes and feelings about other people are all developed by either transforming or directly transferring those belonging to the relatives."²² A disturbed or unhappy childhood, like those of the Brontë heroines, can inhibit the normal individuation process. Certain problems, notably the fear of incest,²³ that complicate later relationships arise from this unsuitable family consciousness. The second developmental phase concerns what Joseph Henderson calls "assimilation into the life of the group."²⁴ This stage begins with the first move away from the parents, when, as M.-L. von Franz states, "the phase of building up the ego and of adapting to the outer world begins."²⁵ The successful assimilation into the larger group allows for the most difficult task in self-emergence: facing the elements of the subconscious.

The first components of the subconscious which must be recognized and accepted are the animus, or "the male

²²"Psychoanalysis and Folklore," Jubilee Congress of the Folklore Society: Papers and Transactions (London, 1930), rpt. in The Study of Folklore, ed. Alan Dundes (Englewood Cliffs, N.J.: Prentice-Hall, 1965), p. 98.

²³Joseph Henderson, "Ancient Myths and Modern Man," in Man and His Symbols, ed. Carl G. Jung (New York, Dell, 1964), pp. 130-131.

²⁴Henderson, p. 120.

²⁵von Franz, p. 168.

personification of the unconscious in woman,"²⁶ and the anima, "a personification of all feminine psychological tendencies in a man's psyche."²⁷ These subconscious components are frequently threatening to the individual's harmonious outer self, and his tendency, therefore, is to project the contrasexual characteristics onto another person, a love object.²⁸ M. Esther Harding explains the responses to the anima and animus projection as follows:

The projection of the anima to a woman, or of the animus to a man, always produces a peculiar fascination and a strong emotional involvement with that particular person... when this happens, the two are irresistibly drawn to each other. They feel as if they had always known each other, not only in this life but in some previous life as well.²⁹

The anima and animus can appear in both negative and positive forms,³⁰ providing either destructive or beneficial impulses to the individual. But unless one accepts the contrasexual element as a part of one's own psyche, the anima or animus will appear as a trait of the love object. Such projections can create severe problems which one can alleviate only "by integrating more of his

²⁶ von Franz, p. 198.

²⁷ von Franz, p. 186.

²⁸ von Franz, p. 191.

²⁹ The 'I' and the 'Not-I': A Study in the Development of Consciousness (Princeton: Princeton Univ. Press, 1965), p. 113.

³⁰ von Franz, pp. 186-191, 198-199.

unconscious personality and bringing it into his real life."³¹ The anima and animus are parts of the psyche which must be embraced. Harding explains the problems of projection: "When we have projected some unconscious element onto someone else...we always tend to deal with it in the other person."³² But the anima and animus must be made conscious and assimilated or people in a relationship "never come to a real understanding of each other. It seems as if something that they cannot control tries to bring about a separation."³³

The second and the most frightening subconscious element to be faced in the individuation process is the shadow or the darker nature of man, the "aspects of one's personality that for various reasons one has preferred not to look at too closely."³⁴ The shadow, like the anima or animus, is frequently projected onto other people, with the same negative result. Only acceptance of the subconscious can advance the individual's self-emergence. Von Franz explains:

None of that [external projection, relaxation, escape, rationalization] helps, or at best only

³¹von Franz, p. 191.

³²Harding, p. 75.

³³Harding, p. 120.

³⁴von Franz, p. 174.

rarely. There is only one thing that seems to work; and that is to turn directly toward the approaching darkness without prejudice and totally naively, and to try to find out what its secret aim is and what it wants from you.³⁵

As with the anima and the animus, the assimilation of the shadow brings about positive changes in the self and surroundings. Harding describes the acceptance of the shadow:

Strangely enough, when we take up the shadow side of our own personality, renouncing the silent claim to be entirely white, immaculately moral, the effect we produce on our environment undergoes an unexpected change. For, when we carry the burden of our own human weakness consciously, other people are relieved of it.³⁶

Evidently, then the assimilation of the shadow is one of the most important steps in the development of true self-consciousness. There is, however, a negative result to be feared when the shadow is either very strong or very similar to the conscious personality. In such a case, the individual, instead of advancing his emergence, may further repress his conscious positive qualities.

Rollo May comments:

The important characteristic of the daimonic is that the one element within the person which has its rightful function as a part of the personality, can itself usurp power over the whole self, and this drives the

³⁵von Franz, p. 170.

³⁶Harding, p. 98.

person into disintegrative behavior...without regard for the integration of the self.³⁷

The unfortunate consequence of this possession by the shadow is that, according to P. W. Martin, "if a man is completely out of touch with the unconscious, then the whole pent-up energy of the deep unconscious in its negative aspect overtakes him from behind."³⁸ The conscious personality thereby becomes submerged, and the shadow is allowed to prevail over the total psyche.

In summary, then, the individuation process consists of the establishment of a family consciousness, the outward movement toward society, and the facing of the dynamic subconscious elements, including incest fears, the anima or animus, and the shadow. The initiate who successfully completes his individuation will have accepted his totality, and will be ready to approach the world as an autonomous human being, dependent only on himself. Brontë's Jane Eyre and Villette approach the process of self-emergence from two directions. Jane Eyre's development fits the pattern of successful individuation just described. But Lucy Snowe's personality includes many aberrant traits which inhibit her self-discovery. For Lucy's animus projections are negative, and she never

³⁷"Psychotherapy and the Daimonic," in Myths, Dreams and Religion, ed. Joseph Campbell (New York: Dutton, 1970), p. 197.

³⁸"Experiment in Death," in "Dr. Jung's Shadow: What Is It?" 24: The Magazine of the Living Way (Summer 1975), p. 35.

recognizes the animus as part of her own psyche. Further, Lucy's shadow personality becomes an autonomous complex which dominates her consciousness. Linked to these evident problems are other characteristics that prevent Lucy's emergence: repression, a lack of self-awareness and identity, and an abdication of responsibility for her behavior and her development.

Lucy's failure to achieve individuation leads her to an isolated life, bereft of love and warmth, in a small school house at Faubourg Clotilde. Jane's successful acceptance of self generates positive changes in her environment that allow her to be united with her soul-mate Rochester, the "other" with whom her happiness lies. Brontë was, of course, quite unconscious of the specific psychological patterns which her heroines follow, since her work pre-dates both Jung and the so-called "psychological novel." But Jung, in Modern Man in Search of a Soul, suggests that

an exciting narrative that is apparently quite devoid of psychological exposition is just what interests the psychologist most of all. Such a tale is built upon a groundwork of implicit psychological assumptions, and, in the measure that the author is unconscious of them, they reveal themselves, pure and unalloyed, to the critical discernment.³⁹

³⁹(New York: Harcourt, Brace, 1933), pp. 154-155.

And so the eternal search for the self, the quest that began with the first spark of consciousness and continues today, finds two more hopeful seekers in Brontë's characters. Jane Eyre and Lucy Snowe are but two more pilgrims on the road to their destinies. Jane will not be the first heroine to succeed, nor Lucy the first to fail. But Charlotte Brontë may be the first woman writer with the power and genius to provide the world with two such fascinating and opposing psychological models.

Chapter One: "Uneven Road: Obstacles to Overcome in
Childhood and Adolescence."

I

Since self-discovery starts in the child with the consciousness of familial figures whose influence pervades every aspect of early life,¹ both Jane Eyre and Lucy Snowe begin the process of individuation under inauspicious circumstances. The importance of a proper parental orientation to the child's psyche is overwhelming. M. Esther Harding explains: "The identity with the family as a whole and with the various members individually naturally exerts a very considerable influence on each of the members. The psychological development of the children and their character traits depends to a considerable degree on factors within the family group."²

Both Jane and Lucy lack the experiences which provide proper family orientation and parental archetypes. A foreshadowing of future psychological problems appears in the early chapters of each novel. Neither girl is adequately acquainted with male figures, and Jane lacks a nurturing maternal influence as well.

¹ M. Esther Harding, The 'I' and the 'Not-I': A Study in the Development of Consciousness (Princeton: Princeton Univ. Press, 1965), p. 52.

² Harding, p. 50.

The significance of the family to the foundation of the personality cannot be overemphasized. Ernest Jones, in his discussion of folklore, asserts that the individual unconscious "recognizes no human beings except the immediate blood relatives: parents, siblings, and children."³ In an admittedly male-oriented but intriguing study of family archetypes, Sven Armens underscores this point:

The family, as we experience it, very definitely and concretely is; as a specific point of reference, as that part of our daily existence which embodies procreation, nutrition, affection, or the lack of these, it dominates our psychical energy, functioning like the earth under our feet as the very foundation of feeling.⁴

"The outcast"⁵ is Phillip Momberger's term for each of Brontë's protagonists; he indicates their future difficulties by describing the situation in which their tales

³"Psychoanalysis and Folklore," Jubilee Congress of the Folklore Society: Papers and Transactions (London, 1930), rpt. in The Study of Folklore, ed. Alan Dundes (Englewood Cliffs, N.J.: Prentice-Hall, 1965), p. 98.

⁴Archetypes of the Family in Literature (Seattle: Washington Univ. Press, 1966), p. 191.

⁵"Self and World in the Works of Charlotte Brontë," Journal of English Literary History, 32, No. 3 (Sept. 1965), p. 349.

begin as "one of total banishment, of estrangement from everything that might make . . . existence tolerable-- from other individuals and from society at large, from nature, and even from himself."⁶ Lucy Snowe and Jane Eyre clearly fit this pattern. Though many writers compare the two heroines in their subsequent development, few touch upon the crucial contrasts in their childhood experiences. Both are, indeed, types of the outcast, but Jane Eyre has a decided disadvantage in that she is an orphan from birth, brought up in an actively hostile household, while Lucy Snowe has, at least, "kinsfolk with whom was at that time fixed [her] permanent residence."⁷

Critics sometimes overlook Lucy's early years, yet adumbrations of her future resound throughout these passages. During Lucy's pre-adolescent years, perhaps more than at any other time, she is "a mere looker-on at life." (V, XIV:126) From the early chapters the reader might suppose that the focal character in the book is to be Missy Home, since Lucy stays so far in the shadows that her function seems to be only as a recorder of

⁶ Momberger, p. 350.

⁷ Charlotte Brontë, Villette (New York: Dutton Everyman's Library, 1977), p. 2. All subsequent references to Villette will be taken from this edition. Chapters and page numbers will follow the notation V in parentheses in the text.

events. Earl Knies states, "Lucy Snowe at the outset of her story is so colorless that she remains on the fringes of her narrative observing rather than acting,"⁸ and Tom Winnifrith agrees, stating, "The first chapters of the novel show Lucy in the unattractive role of a mere spectator, and are important for this reason."⁹

It is important for the reader to see Lucy in this role early in Villette; she is passive, quiet, vigilant, unattractive. The child Lucy exhibits very little emotional attachment, though white-haired Lucy later insists, "Oh, my childhood! I had feelings: passive as I lived, little as I spoke, cold as I looked, when I thought of past days, I could feel." (V,XII:96) And what was Lucy feeling during her early days? Jealousy and resentment were her chief emotions.

Lucy clearly envies, to the point of peevishness, the attention given by Mrs. Bretton, Lucy's godmother, to her son Graham and their visitor, Missy Home. Missy, or Polly, is pretty and precocious, the first of a string of beauties in whom Lucy finds much to dislike. From the first Polly displays rather enchanting, and at worst

⁸ The Art of Charlotte Brontë (Athens: Ohio Univ. Press, 1969), p. 41.

⁹ The Brontës (New York: MacMillan, 1977), p. 151.

innocuous, traits. After all, she is a very young child whose mother has died recently and whose father must leave her in the care of strangers. The truly compassionate and feeling heart (that of Mrs. Bretton, for example) goes out to this unfortunate; but Lucy finds her "curious," (V,I:5), "a precocious fanatic or untimely saint," (V,II:7), "a little busybody." (V,II:10)

Jealousy motivates much of Lucy's resentment; she is envious of the affection shown Polly by both Mrs. Bretton and by Graham. Lucy seems to care a great deal for her godmother, enough to compare her visits to Bretton with "the sojourn of Christian and Hopeful beside a certain pleasant stream, with 'green trees on each bank, and meadows beautified with lilies all the year round.'" (V,I:2) Mrs. Bretton, through care and kindness, provides Lucy with a protective maternal figure. When Mrs. Bretton suspects that Lucy's home life is unsettled, she "come[s] in person to claim" the child. (V,I:2) When Lucy describes her response to her godmother, she speaks like Jane Eyre describing the tender Miss Temple, Jane's first loving mother figure. Lucy states, "Time flowed smoothly for me at my godmother's side." (V,I:2)

Furthermore, Lucy herself belies Earl Knies' charge that Mrs. Bretton "shows more kindness than affection"¹⁰

¹⁰ Knies, p. 37.

toward Lucy when she states, "In a quiet way I was a good deal taken notice of by Mrs. Bretton." (V,I:1) "A quiet way" is the manner in which Mrs. Bretton treats those she loves best, after all. Lucy relates that "Mrs. Bretton was not generally a caressing woman: even with her deeply-cherished son, her manner was rarely sentimental, often the reverse." (V,I:4) Lucy's childhood, then, has been graced with a warm maternal influence, a benefit sadly lacking in Jane Eyre's youth.

What, then, is Lucy's complaint? After the arrival of Paulina Home, the younger girl occupies a more prominent place in the attention of Mrs. Bretton and in the affection of John Graham Bretton. Lucy excludes herself from the immediate familial circle, declaring peevishly, "Mrs. Bretton refused the pair nothing." (V,III:17) She continuously demonstrates her lack of sympathy for the pitiable Missy. Indeed, when Polly's beloved Papa finally leaves her behind, he sobs, Mrs. Bretton weeps, Graham gazes intently at the little girl, and Lucy characteristically reacts in a way that May Sinclair calls "creepily insensitive":¹¹ she states, "I, Lucy Snowe, was calm." (V,III:16)

¹¹ The Three Brontës (New York: Kennikat Press, 1967), p. 176.

Perhaps even more galling to Lucy is the tenderness which develops between Graham and Polly. Though there is no evidence to suggest that young Graham ever paid much attention to Lucy (he does not even recognize her ten years later after repeated meetings), watching him establish a relationship with someone else is particularly agonizing for her. Lucy relentlessly details every phase of their acquaintance and records verbatim Graham's partisan comments: "'Mamma, I believe that creature is a changeling . . . but I should be dull without her: she amuses me a great deal more than you or Lucy Snowe.'" (V, III:21)

Polly undoubtedly deserves the affection which Graham extends to her: she waits on him, develops amusements for him, willingly foregoes her own comfort to satisfy his. Lucy certainly refrains from serving Graham in these ways; indeed, the little attention he pays her she returns in kind. Though both of these girls are in some ways sisters to John Bretton, Lucy is definitely "the envious one," and Missy "the worshipful sister" as Kate Millett suggests.¹² Millett argues: "Never does the situation permit [Lucy] to love him in peace, nor him to take notice of her in any but the most tepid and patronizing

¹² Sexual Politics (Garden City, N.Y.: Doubleday, 1970), p. 140.

good humor: sterile, indifferent. His beauty and goodness make him loveable, his privilege and egotism make him hateful."¹³

Of course, Millett refers to Lucy's relationship with Dr. John Bretton later in the novel as well as in youth. But how is one to relate to Lucy Snowe--cold, unfeeling, passive, peevish, jealous Lucy Snowe--Lucy Snowe who rarely shows anything of herself except a silent exterior--in any but the most tepid and indifferent way? Lucy's problems in childhood, as well as in much of her later life, are of her own making. If her godmother is kind to Lucy, one can only see Mrs. Bretton as a very sensitive and compassionate woman (who, incidentally, comes in for her share of jibes as the narrative continues). If Graham is not at all interested in this shadow in his household, one can scarcely be surprised, for she does not once exert any energy toward making herself agreeable or even visible in his presence.

Lucy's conscious withdrawal from the family center indicates a trend which continues into her adult life. Related psychological problems also appear in these early chapters. M.-L. von Franz discusses the effects of problematic development in children: "If the development

¹³ Millett, p. 140.

of consciousness is disturbed in its normal unfolding, children frequently retire from outer or inner difficulties into an inner 'fortress.'"14 The reader finds Lucy in just such a defensive position during the Bretton section of Villette: buried under a mantle of "rational behavior" and "superior judgment" is an obscured Lucy whose identity is barely accessible. The repression, withdrawal, and lack of awareness that the reader glimpses in Lucy's childhood plague her adult years as well. Lucy exposes so little of her identity because, as Helene Moglen explains, "she has already been so hurt by her circumstances that she is unable to talk about her past. She is already so afraid of feeling that she would rather not participate in life at all. Psychologically, she has closed herself off."15

The past and circumstances to which Moglen refers are never explained in Villette. The reader discovers neither Lucy's connection with her "kindred," nor the cause of their mysterious disappearance. Nonetheless, even the existence of this unspecified family to whose "bosom" (V,IV:28) Lucy returns indicates a foundation

14 "The Process of Individuation," in Man and His Symbols, ed. Carl G. Jung (New York: Dell, 1964), p. 169.

15 Charlotte Brontë: The Self Conceived (New York: Norton, 1976), p. 197.

for parental consciousness that was denied the less fortunate Jane Eyre. In addition, Lucy spends the next eight years "slumbering through halcyon weather, in a harbour still as glass," "idle, basking, plump, and happy," (V,IV;28) or so she invites her reader to conjecture. There is no determining what was the reality of these years, since Lucy coyly refuses full disclosure. The reader knows only that something terrible happens at the end of those eight years, something of which "the faint suspicion sufficed to impart unsettled sadness" (V,I:2) to Lucy even in the days at Bretton. At any rate, the vague and metaphorical "shipwreck" that leaves Lucy without home or relations occurs some time in her twenty-second year. Her childhood is over, and while it may not have been generously benevolent, it lacked the aggressive antagonism that inhabits the world of Brontë's earlier heroine, Jane Eyre. Lucy has chosen her path, even in childhood; she was not forced to withdraw from life, nor was she denied at least some comfort from family consciousness, if only in the appropriate mother archetype of Mrs. Bretton. Jane Eyre is denied any sense of family, is indeed punished and harassed by those in her environment, and she, too, chooses her path from the start: she will fight back.

The obstacles which impede Jane's quest for self-hood appear during her youth, in the Gatehead section of

the novel. These early chapters, unlike the Bretton division in Villette, have excited intense critical examination. What a different protagonist one finds in Jane Eyre: courageous, defiant, fighting for justice in an atmosphere of enmity. Since she was orphaned as an infant, she maintains at best a vague remembrance of true parental response and at worst, perhaps, a subconscious memory of an archetypal mother. At Gateshead, the scene of her upbringing, Jane can understand only that she has a tenuous, non-blood tie to the persons who are first to establish her family consciousness.

Consider the circumstances surrounding Jane's early years. Her uncle is dead, and no other male figure emerges, until Mr. Brocklehurst somewhat later, to provide a father image. Further, her Aunt Reed has been forced by a deathbed promise to take care of the infant Jane. The heroine herself is only too aware of the effect she has on the only parental-maternal figure whom she can identify at Gateshead Hall. She writes:

But how could she really like an interloper not of her race, and unconnected with her, after her husband's death, by any tie? It must have been most irksome to find herself bound by a hard-wrung pledge to stand in the stead of a parent to a strange child she could not love,

and to see an uncongenial alien permanently intruded on her own family group.¹⁶

Jane's future difficulties are clearly foreshadowed here in her childhood. She notes her aunt, the mother figure, standing in the "stead of a parent;" she sees herself as an "uncongenial alien" who intrudes upon, and is not part of, the family group. Examples which underscore Jane's feelings of isolation are numerous in these early chapters. She sees herself, in relation to the Reed's circle, as "a heterogeneous thing, opposed to them in temperament, in capacity, in propensities; a useless thing, . . . a noxious thing." (JE, II:12)

Even Bessie, a servant who apparently cares for Jane (Bessie later names her daughter Jane), was as likely to scold the child as she was to offer comfort. Helene Moglen believes that "from Bessie's nurturing she forms a positive image of maternity"¹⁷ but Bessie never articulates her affection until shortly before Jane leaves for Lowood. (JE, IV:34) Bessie's maternal influence is too belated and too intermittent; Kathleen Tillotson

¹⁶Charlotte Brontë, Jane Eyre: An Autobiography (New York: Norton, 1971), p. 13. All subsequent references to Jane Eyre will be taken from this edition. Chapters and page numbers will follow the notation JE in parentheses in the text.

¹⁷Moglen, p. 112.

argues, "Save for a few unconsciously dropped crumbs from Bessie, at Gateshead her bread is stones."¹⁸

Peter Coveney discusses Jane's situation at some length in his book on children in literature. He considers Jane Eyre to be "the first heroine in English fiction to be given, chronologically at least, as a psychic whole."¹⁹ He analyzes both the conditions in her early home life and, more importantly, Jane's responses to these conditions. For Jane is no mere looker-on at life; she fights for her rights as an individual in a way that Lucy Snowe never even considered. According to Coveney, the early chapters

insist on her victimization, her loneliness, her isolation. The autobiographical form itself serves to create this sense of an isolated, trapped psyche, at the mercy of an unsympathetic and actively cruel environment. Its active cruelty is indeed a powerful concomitant. There is a disturbing relish about the account of the physical and mental torture she endures . . .²⁰ She almost seems to provoke her self-torment.

Coveney goes on to assert that Jane the child establishes sado-masochistic relationships which endure throughout her life, an argument possibly as true as it

¹⁸ Novels of the 1840's (Oxford: Clarendon, 1954), p. 304.

¹⁹ Poor Monkey: The Child in Literature (Bungay, Suffolk: Richard Clay and Co., 1957), pp. 65-66.

²⁰ Coveney, p. 67.

is interesting. More to the point, however, is the implication in his statement that Jane is actively defying the cruelty which surrounds her, and her opposition is moral and valiant; only her persecutors are unjustified. In the more amiable settings of Thornfield, Marsh End, and Ferndean, however, Jane's courage and spirit support her search for selfhood. Earl Knies recognizes this quality in Jane Eyre, and contrasts Lucy's early appearance: "Jane is always belligerent, from the first chapter of the book until the last; if anything, her personality is tempered and mellowed by her experiences. But Lucy Snowe is so colorless that she remains on the fringes of her narrative, observing rather than acting."²¹ [my emphasis]

Karl Kroeber echoes this dissimilarity: "From her first appearance, Jane displays vigor, an ability to bite. Lucy begins as frigid in every way."²² Knies and Kroeber imply a further contrast between the heroines. As a child, Lucy displays little emotion; as mentioned earlier, repression and withdrawal characterize her behavior. Jane's feelings from the start are intense and vital. At various times Jane draws attention to her emotional nature: "My blood was still warm; the mood of

²¹ Knies, p. 41.

²² Styles in Fictional Structure: The Art of Jane Austen, Charlotte Brontë, George Eliot (Princeton: Princeton Univ. Press, 1971), p. 89.

the revolting slave was still bracing me with its bitter vigour." (JE,II:11) In her encounter with John Reed, Jane says that he "had closed with a desperate thing." (JE,I:9) Jane relies on the recklessness of passionate feeling to carry her through trials; by contrast, "Feeling, excitement, and imagination are all resisted by Lucy Snowe because . . . she believes she knows their dangers."²³

Jane's defiance is both healthy and necessary in her youth, with its many terrors and its complete void of family consciousness. Jane understands in part what she is: "I was a discord at Gateshead Hall: I was like nobody there: I had nothing in harmony with Mrs. Reed or her children." (JE,II:12) But, as frequently noted, Jane's concern throughout her life is who she is, and her early environment can only serve to obscure her self-discovery. "Certainly one of the classic contributors to neurosis is the lack of self-identification, and this is probably Jane's greatest problem: she does not know who she is. She is dispossessed, without position, family, function, or identification," writes R. E. Hughes.²⁴

²³ Andrew D. Hook, "Charlotte Brontë, the Imagination, and Villette," in The Brontës: A Collection of Critical Essays, ed. Ian Gregor (Englewood Cliffs, N.J.: Prentice-Hall, 1970), p. 148.

²⁴ "Jane Eyre: The Unbaptized Dionysos," Nineteenth Century Fiction, 18, No. 4 (March 1964), p. 349.

He continues, "She lacks the roots of orientation which a family might have given her, for she cannot even recall her benefactor, Mr. Reed."²⁵

The idea which emerges with clarity from all of these evaluations, and from the novels themselves, is that Jane Eyre has much more to overcome in her childhood than does Lucy Snowe. Further, Jane rises to the challenge, by defiantly refusing to submit to cruelty, acting with courage in the face of harrowing experience. The roots of later difficulties in Jane's development can be found in the reader's first encounter with her, but he also discovers "a character growing from its own inward strength, like grass pushing up between stones."²⁶

Even the action which precipitates her removal to Lowood School and away from Gateshead is brought about by the child's defiance of her oppressors. She has been struck by her cousin, John Reed, and she attacks him in a fury more verbal than physical, for which "four hands were laid upon" her, (JE,I:9) and she finds herself in the terrifying red room where her uncle died. This imprisonment contains many of the elements necessary for the next phase in the individuation process, the assimilation

²⁵ Hughes, p. 350.

²⁶ Tillotson, p. 303.

into the group.²⁷ For the individual heroine to pass from one stage of life into another, she must be willing to face the possibility of death, and, indeed, undergo a sort of ritual death and rebirth. Joseph Campbell, in The Hero with a Thousand Faces, says that

the so-called rites of passage...are distinguished by formal, and usually very severe, exercises of severance, whereby the mind is radically cut away from the attitudes, attachments, and life patterns of the stage being left behind....When, at last, the time has ripened for the return to the normal world, the initiate will be as good as reborn.²⁸

In the red room Jane experiences the symbolic death necessary for her rebirth into a new life (at Lowood School). Her imagination calls up fears, spectres, and terrors until she panics and faints. Though no severe injury results, Jane declares, "It only gave my nerves a shock, of which I feel the reverberation to this day." (JE, III:16)

Elaine Showalter underscores the importance of Jane's experience in the red room to the heroine's initiation:

²⁷ Joseph Henderson, "Ancient Myths and Modern Man," in Man and His Symbols, ed. Carl G. Jung (New York: Dell, 1964), p. 123.

²⁸ (New York: Pantheon, 1961), p. 10.

"Jane's ritual imprisonment here and the subsequent episodes of ostracism at Gateshead where she is forbidden to eat, play, or socialize with other members of the family, is an adolescent rite of passage that has curious anthropological affinities to the menarchal ceremonies of Eskimo or South Sea Island tribes."²⁹

So, for each heroine the way has been prepared for the first journey away from family consciousness and toward the next step, assimilation into the larger group. When that journey begins Lucy is much older than Jane. Lucy has had a much more benevolent and placid childhood than has her sister heroine. Yet Jane's most distinguishing feature, her courage to act, has already emerged as the single force which will facilitate her success. Lucy's repression, withdrawal, and refusal to exert herself in either self-examination or self-help, likewise foreshadows her ultimate isolation and failure. For Jane, the next step is Lowood School where the heroine starts "all over again in a larger unit, a working community."³⁰ Her growth is outward toward the group with which she must attempt to merge, even if she only partly succeeds.

²⁹ A Literature of Their Own: British Women Novelists from Brontë to Lessing (Princeton: Princeton Univ. Press, 1977), p. 115.

³⁰ Q. D. Leavis, "Introduction," to Jane Eyre by Charlotte Brontë (Bungay, Suffolk: Richard Clay, 1966), p. 15.

But for Lucy, the second phase, during which she should, like Jane, be moving toward society, is actually a contraction of her already rigidly confined circle: she takes up employment with the invalid Miss Marchmont where, she admits, "Two hot, close rooms thus became my world" and "all within me became narrowed to my lot." (V,IV;30)

II

Journeys and cycles have long served as representations of the quest for self-knowledge. Characters who seek self-discovery, as noted earlier, must undergo almost total separation from the past in order to emerge into a new sphere of endeavor. Brontë uses the pilgrimage motif in both Villette and Jane Eyre to emphasize the heroine's development. Jolande Jacobi describes the literary treatment of self-emergence: "The individuation process is often symbolized by a voyage of discovery to unknown lands."³¹ Further, Northrup Frye testifies to the durability of the pilgrimage as a literary form and as a symbol: "Of all fictions, the marvelous journey is the one formula that is never exhausted Its episodic theme is perhaps best described as the theme of

³¹ "Symbols in an Individual Analysis," in Man and His Symbols, ed. Carl G. Jung (New York: Dell, 1964), p. 331.

the boundary of consciousness, the sense of the poetic mind as passing from one world to another."³²

Both Jane and Lucy complete several journeys in their novels. But the progress made in these travels is another basis for contrasting the protagonists. For, while Mark Kinkead-Weekes calls Jane's development "a kind of pilgrim's progress from depth to depth in her own heart,"³³ and Helene Moglen says that Jane Eyre presents "an allegorical journey of development,"³⁴ Anne Wonders Passel articulates the pattern of Lucy's passages: "The thematic symbol of the circle forms the basic structure of the novel in which the protagonist travels in four complete cycles, passing and repassing the same points, moving through moods of isolation, depression, reconciliation, and elation, and back to isolation."³⁵

³² Anatomy of Criticism: Four Essays (Princeton: Princeton Univ. Press, 1957) quoted in The Other Sides of Reality: Myths, Visions, and Fantasies, eds. Walter M. Cummins, Martin Green, and Margaret Verhulst (San Francisco: Boyd and Fraser, 1972), p. 183.

³³ "The Place of Love in Jane Eyre and Wuthering Heights," in The Brontës: A Collection of Critical Essays, ed. Ian Gregor (Englewood Cliffs, N.J.: Prentice-Hall, 1970) p. 77.

³⁴ Moglen, p. 177.

³⁵ "Charlotte Brontë's Novels: The Artistry of Their Construction," Dissertation Abstracts, 28 (Oct.-Dec. 1967), p. 1444-A (University of the Pacific).

The Brontë heroines are, of course, following the pattern of the journey found in folk tales which "means the hero is seeking himself,"³⁶ according to Lionel Trilling. But the critical comments once more emphasize Jane's successful forward movement, and Lucy's failure to advance. For Lucy is caught in a circle which in no sense suggests completeness; rather it resembles nothing so much as a well-worn rut to which she is limited and which leaves her precisely at her starting point: isolation.

Even Lucy's first journey, to the residence of Miss Marchmont, is only a removal to another home in her neighborhood. Symbolically, Lucy remains in the familial sphere of influence. Indeed, Lucy realizes that she would not have taken even this "baby-step" toward independence if she had not been forced to do so: "I know not that I was of a self-reliant or active nature; but self-reliance and exertion were forced upon me." (V,IV;29)

Jane's new location for her next developmental phase is appropriately distant from Gateshead, and from the sort of life she has known: "Besides, school would

³⁶ "The Princess Cassamassima," in The Liberal Imagination (New York, 1950) quoted in "Self and World in the Works of Charlotte Brontë," by Phillip Momberger, Journal of English Literary History, 32, No. 3, (Sept. 1965), p. 355.

be a complete change: it implied a long journey, an entire separation from Gateshead, an entrance into a new life." (JE,III:21) Unlike Lucy, Jane does not need her independence thrust upon her; she welcomes it both now and later in her story. Every one of Lucy's journeys is forced upon her by exigencies in her life.

Jane and Lucy are clearly moving in opposite ways, and Jane's courage and active desire once more generate positive changes in her position. Her outward motion is more favorable to self-discovery, as Joseph Henderson explains in his description of early initiation rites:

Young men and women are weaned away from their parents and forcibly made members of their clan or tribe In making this break with the childhood world, the original parent archetype will be injured, and the damage must be made good by a healing process of assimilation into the life of the group Thus the group fulfills the claims of the injured archetype and becomes a kind of second parent.³⁷

Of course, both heroines will encounter some obstacles in this developmental phase, since neither has a firmly established concept of family to serve as a foundation. But while Jane at least reaches out to a larger group, Lucy chooses to confine herself further, and remains for some months in the most limited environment she will ever inhabit.

³⁷ Henderson, pp. 120-121.

Lucy goes to live with Miss Marchmont, an invalid for whom she will serve as a companion. The importance of her stay with Miss Marchmont is that it shows Lucy two things: it reveals the outcome of a whole life spent in this sort of confinement (in the character of the invalid), and it proves how susceptible Lucy is to the pressures of her own nature which urge her to withdraw from life. She loses herself in Miss Marchmont, hardly a figure worthy of absorbing another whole personality:

A crippled old woman [became] my mistress, my friend, my all. Her service was my duty --her pain, my suffering--her relief, my hope --her anger, my punishment--her regard, my reward. I forgot that there were fields, woods, rivers, seas, an ever-changing sky outside the steam-dimmed lattice of this sick chamber; I was almost content to forget it. (V,IV:30)

Miss Marchmont, however, does help to stabilize Lucy's foundering family consciousness. The old woman scolds her companion occasionally, but as Lucy says, it "left no sting; it was rather like an irascible mother rating her daughter, than a harsh mistress lecturing a dependent." (V,IV:30) Though Lucy's relationship is cut short by her employer's death, the heroine has learned, as Helene Moglen suggests, "that she can be a rock upon which another's life can rest: a source of

comfort and aid."³⁸ By the time Miss Marchmont dies, Lucy has "truly earned the place of 'daughter': ...she [has] begun to reconstruct for herself the context of a family."³⁹

Unfortunately, Lucy's family still lacks a masculine figure to serve as a paternal archetype. The reader never knows if Lucy's early "family" included such a figure, but her future relationships with men, mixtures as they are of familial love and passion, suggest a lack of masculine influence in her youth. Further, if Miss Marchmont is seen as a "surrogate mother" as Helene Moglens suggests,⁴⁰ then Lucy's surrogate father died long ago. For Miss Marchmont is the victim of a particular kind of suffering to which Lucy will have to submit later: the invalid's fiancé died shortly before their wedding, and Miss Marchmont has fed on his long-dead devotion ever since. It is certain that this passage serves as a foreshadowing of Lucy's grief; it seems equally certain, even this early, that Lucy's destiny may not differ very much from her employer's. Charles

³⁸ Moglen, pp. 202-203.

³⁹ Moglen, p. 203.

⁴⁰ Moglen, p. 203.

Burkhardt expands upon this similarity:

The question of the novel is: will she enter into life, like her friend the brilliant and demure Paulina, or retire from it, like her early employer in England, the invalid Miss Marchmont? . . . From the beginning the withdrawal motif, no matter what passions she is tossed by, is the stronger of the two, and we early suspect that Lucy is to remain 'a mere looker-on at life' (XIV) and that, in another beautiful phrase, 'her walk in life lay rather on the shady side of the hill.' (XXV)⁴¹

Withdrawal does seem the essence of Lucy's character now as later. She states, "I would have crawled on with her for twenty years, if for twenty years longer her life of endurance had been protracted." (V,IV:31) Twenty years is a long time to live with "no walks in the fresh air," "tiny messes" to eat, (V,IV:30) and nothing but "the originality of her character to study." (V,IV:31) Yet, one can readily believe that Lucy would have spent her early adulthood in such emptiness, "to escape occasional great agonies by submitting to a whole life of privation and small pains." (V,IV:31) Indeed, if her family had survived, or if Miss Marchmont had lived longer, Lucy's story might now be over. But once again, through no choice of her own, she is "goaded, driven stung, forced to energy." (V,IV:31)

⁴¹ "The Nuns of Villette," The Victorian Newsletter, No. 44, (Fall 1973), p. 9.

How differently things are turning out for Jane Eyre! While Lucy closes in upon herself, Jane proceeds outward at Lowood School. Here she encounters her first father figure and a truer and warmer mother image, and faces the necessity of attaining the second arc of the initiation cycle, assimilation into the group. Further, her relationship with Helen Burns leaves an indelible mark on Jane, one which shows itself in her future philosophy.

The reverend Mr. Brocklehurst's appearance on the scene in Jane Eyre seems more like a brusque intrusion than anything else. Except for the child-tyrant John Reed and the fleeting apothecary Mr. Lloyd, there have been no men in the "women-and-children" world of Jane (or Lucy) to this point. When Brocklehurst, bristling with authoritative maleness, appears, Jane senses this new quality immediately. Brocklehurst will serve as Jane's first introduction to a father image since he is "the first male to intervene decisively in her orphaned youth."⁴² However, before Jane's perception of the reverend as a father, she is startled by his masculine presence. She calls Brocklehurst "a black pillar! such at least appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug: the

⁴² Ellen Moers, Literary Women: The Great Writers (Garden City, N.Y.: Doubleday, 1977), p. 383.

grim face at the top was like a carved mask, placed above the shaft by way of capital." (JE,IV:26) Ellen Moers, in Literary Women, calls this description "a remarkably raw metaphor" for Brocklehurst's "maleness."⁴³ Another view is the impression suggested by Ernest Baker of Reverend Brocklehurst as an "ogre, . . . one of the ugly figures that loom up out of many, or most, memories of childhood."⁴⁴ Either way, Brocklehurst inspires fear, fear of masculinity or fear of cruelty. Again Jane is confronted with a parental figure who can provide no more kindness and understanding than could Mrs. Reed.

Indeed, if one considers only the judgmental and authoritative side of a father's character, and neglects the merciful and loving side, Brocklehurst acts as a father to all of the girls at the charity school. The reverend considers himself the chosen guide for the pupils at Lowood. While spewing out doctrinaire lectures on hell and humility, he instructs Miss Temple, the directress, to starve the girls and cut off their hair. (JE,VII:56) Jane's meetings with Brocklehurst are characterized by this lack of human feeling. On his

⁴³ Moers, p. 383.

⁴⁴ The History of the English Novel: From the Brontës to Meredith: Romanticism in the English Novel (London: H. F. and G. Witherby, 1937), p. 39n.

first visit to Lowood, Jane senses the clergyman's presence and glances "sideways at this piece of architecture." (JE,VII:53) Jane prepares herself for his attack, and it comes: in front of the whole school Brocklehurst denounces her as a liar and a servant of the devil. (JE,VII:57)

Judgment and cruelty are the only parental responses that the right reverend Brocklehurst has in store for the charity students. But like Aunt Reed's children, the Reverend's daughters are exempt from their parents' unjust pronouncements. This partiality shows Jane not only the hypocrisy which she detests in Brocklehurst's religion, but also the diverse sides of a father's nature--a hostile side for those children he despises and an indulgent side for those he loves. Jane cannot mistake the group to which she belongs.

Jane, thus, has acquired another misshapen idea of a parental figure. The minister instills a twisted image of the father that incapacitates much of Jane's further development, particularly her relationships with men. Because she has again been left with an incomplete family consciousness, a duality in her feelings toward men inhibits the growth of her passion. For until this family base is established, Jane's love will continue to be coupled with a desire for a father, with the

accompanying incest fears. This theme will be explored later in the sections on Thornfield and Moor House.

All is not Brocklehurst at Lowood, however, and in the benevolent Miss Temple Jane finds her first appropriate mother figure. Jane's attachment to Miss Temple resembles Lucy's love for Mrs. Bretton in that both girls intensely enjoy being in the presence of these women. Miss Temple deserves Jane's reverence: she is a kind, if perhaps too submissive, woman who bears scolding herself to provide the pupils with adequate food. Miss Temple answers most of the needs that a mother traditionally attends: food, warmth, affection. Jane's hunger for love is kindled by Miss Temple's gentleness; when Jane is invited to visit the school-mistress, she relates: "She kissed me, and still keeping me at her side (where I was well-contented to stand, for I derived a child's pleasure from the contemplation of her face, her dress, her one or two ornaments, her white forehead, her clustered and shining curls, and beaming dark eyes)" (JE,VIII:62)

Miss Temple's presence as a mother figure is reiterated often. In fact, it is when the directress marries and leaves Lowood that Jane realizes she needs a new sphere for herself. Jane writes, "She had stood me in the stead of mother, governess, and, latterly,

companion....From the day she left I was no longer the same: with her was gone every settled feeling, every association that had made Lowood in some degree a home to me." (JE,X:73) At the end of her experiences at school, Jane has imbibed enough of a healthy mother-consciousness that this facet of her individuation lends her little trouble later.

Another "shadowing of hope"⁴⁵ appears at Lowood as well, in the form of Jane's first friend, Helen Burns. Elaine Showalter sees Helen as representing "one extreme of Jane's personality, for Jane, too, is tempted by the world of the spirit and the intellect, and has a strong streak of masochism."⁴⁶ Clearly Helen represents a viewpoint not wholly foreign to Jane's: that of Christian forbearance. Jane has not frequently practiced Helen's doctrine during her early years, but its effect is seen later in the novel. By the time Helen dies, Jane has absorbed more of the girl's principle of "comfort in injustice [which] reaches her as from another world"⁴⁷ than she imagines. She is able to call up Helen's strength when she decides to leave Rochester and even St. John Rivers. "Her [Jane's]

⁴⁵Tillotson, p. 304.

⁴⁶Showalter, p. 118.

⁴⁷Tillotson, p. 305.

resistance belongs to a world beyond that of human love;" writes Kathleen Tillotson, "a world whose presence has lain across the whole novel, if only half-perceived. Helen Burns is its spokesman."⁴⁸

Helen's influence is very important to the development of Jane's spirituality and Jane even "begins to identify herself" with Helen, according to R. E. Hughes.⁴⁹ Though Helen appears realistically as a character in her own right, she also functions as a projection of Jane's psyche. Once Jane assimilates Helen's message, Helen can disappear as an external character. According to Showalter, "Ultimately it is Helen's death that provides the climax of the Lowood experience. She dies in Jane's arms, and Jane achieves a kind of victory Like Bertha Mason, Helen is sacrificed to make way for Jane's fuller freedom."⁵⁰ But Helen could not die unless Jane had accepted the stoicism which her friend represents, as later Bertha cannot die until Jane faces her own passion. The reader knows that Helen has not died in vain when Jane counsels the raging Rochester, before her departure, saying: "Do as I do:

⁴⁸ Tillotson, p. 307.

⁴⁹ Hughes, p. 353.

⁵⁰ Showalter, p. 118.

trust in God and yourself. Believe in heaven. Hope to meet again there." (JE,XXVII:278)

However, Helen also expresses philosophies which are foreign to Jane Eyre and to which she cannot submit. For Helen, like Lucy Snowe, and unlike Jane, withdraws from the battles of life, enclosing herself in the protective armor of forbearance. Jane chooses to face the obstacles in her path, to overcome rather than to accept. Helene Moglen states, "Despite the fact that she learns from Helen lessons of patience, fidelity, serenity, and the importance of self-discipline--there is also the recognition that Helen has compromised. Jane sees that her friend has ideals which release her from the conflict which would accompany confrontation."⁵¹

Through both Helen Burns and Miss Temple, then, Jane has begun the next important phase of her individuation, that which Henderson calls assimilation into the group. This assimilation, as stated earlier, is based upon a severance from the archetypal parents. Jane has but recently encountered a maternal figure and has as yet experienced no paternal love. Her lack of appropriate parental images impedes Jane's incorporation into the larger society. Although Jane is successful at Lowood,

⁵¹Moglen, p. 116.

both as a student and as a teacher, she finds few friends there. She mentions only Helen Burns, Miss Temple, and Mary Ann Wilson by name, and when she petitions to leave after eight years, all that she receives is a cold "testimonial of character and capacity, signed by the inspectors of that institution." (JE,X:78) Jane also comprehends her lack of assimilation when she considers looking for a job. She has no idea where to start. "How do people get a new place?" she asks. "They apply to their friends, I suppose: I have no friends." (JE,X:75) Even on the day of her departure, Jane has packed and is wondering how to pass the time. There follows no Victorian wailing and hand-wringing as Jane and her pupils, colleagues, and companions of eight years are severed. Only Bessie, the maid from Gateshead, arrives to wish her good luck. (JE, Chapt. X)

Truly Jane has found little intimacy with the residents at Lowood School. But, as Moglen states, "Lowood does, paradoxically, provide Jane with a supportive environment. It is important for her development that the school is exclusively female and that the students share her social and economic background. She is no longer an outsider, necessarily inferior."⁵² For Jane,

⁵² Moglen, p. 114.

the new feeling of unity, though accompanied by cruel circumstances, is satisfying. Moglen continues: "Now, because all the students are victims, all are her companions and allies."⁵³ In fact, in the Lowood section, Jane looks past her own discomfort to that of the group. For the first time Jane recognizes a clan to which she belongs. "We" replaces "I" in her descriptions: "We had to walk two miles to Brocklebridge Church, where our patron officiated. We set out cold, we arrived at church colder: during the morning service we became almost paralyzed." (JE,VII;52)

So, while Jane can take away from Lowood few memories of steadfast friendship, she has successfully merged with a larger group and thus completed the second arc of the initiation cycle. Jane realizes too, however, that she has lived through a kind of extended childhood with its fixated dependence on parents. Her only "parent," of course, is Miss Temple. When her maternal figure leaves, Jane comprehends, with bolting suddenness, that her time, too, has come. Jane says, "I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer." (JE,X:74)

⁵³ Moglen, p. 113.

Jane once again calls upon her resilient spirit to impel her toward new adventures. Lucy, too, finds herself thrown out upon life again. Each protagonist thus begins her second pilgrimage. But, again, contrast the attitude with which they approach the unknown: Jane gasping for liberty, Lucy forced into action. Though she is probably not aware of it, Lucy is about to take the longest journey of her life, to Belgium. However, this trip amounts to little in Lucy's development; the circular path takes one more turn. But for Jane, a painfully lonesome road leads to Thornfield, the arena where her whole psyche and womanhood come into play.

Chapter 2

From the Wilderness to the Open Road: The Successful Self-Emergence of Jane Eyre

Jane's second journey is neither her most painful nor her most dangerous; she approaches Thornfield in a state of innocence as yet untried, like "the solitary virgin of folktales who goes to the castle of the ogre."¹ Her darkest journey comes later when, having confronted her subconscious fears and desires, she flees the gloomy mansion. Jane's rest and rebirth at Marsh End, where she finally finds companionship, family, and fortune, prepares her for her return to Rochester as a woman integrated in mind and spirit, thereby completing her individuation and garnering the rewards of her laborious search for her self.

Jane's journey to her destiny resembles nothing so much as the hero in Joseph Campbell's "monomyth" which he delineates at great length in The Hero with a Thousand Faces: the initiate, strong in his innocent virtue, facing the chaos of his inner life, withstanding tempta-

¹Richard Chase, "The Brontës: A Centennial Observance," The Kenyon Review, IX, No. 4 (Autumn 1947), pp. 487-506, rpt. in The Brontës: A Collection of Critical Essays, ed. Ian Gregor (Englewood Cliffs, New Jersey: Prentice-Hall, 1970), p. 26.

tion and fear, and with aid both human and supernatural, coming to terms with himself and transforming his external environment.² Campbell's study centers on the hero, the male figure who must go forth and find himself out. He admits a few exceptions to the masculine rule, citing the myth of Cupid and Psyche as an example.³ Jane Eyre, however, functions as a monomyth and is interesting "because it demonstrates that the same basic patterns work themselves out when the central figure is a woman and the product of a woman's imagination."⁴

Young Jane has before her as many trials as the heroes of folklore. Her story contains many patterns found in fairy tales and legends. She is Cinderella, "the poor orphan child with a mission in a hostile world."⁵ When she faces her passion and fear, she is

²For the full impact of this discussion see Campbell's study (New York: Pantheon, 1961) from which this summary has been extracted.

³Campbell, pp. 97-98. In the myth of Cupid and Psyche, the young woman betrays her promise never to behold her husband, Cupid. In order to be reunited with him, Psyche must complete a series of seemingly impossible tasks set up by Cupid's jealous mother, Venus. Since this myth revolves around Psyche's completion of her labors, it is one of the few ancient stories wherein the hero figure is female.

⁴Peggy Lee Brayfield, "A New Feminist Approach to the Novels of Charlotte Brontë," Dissertation Abstracts, 34 (Sept.-Oct. 1973), p. 1850-A (Southern Illinois).

⁵Chase, p. 26.

Beauty with the Beast.⁶ She even encounters "temptation in a garden."⁷ R. E. Hughes sees that "the naïveté of the novel's surface suggests that Charlotte Brontë has touched an archetypal chord."⁸

In Jungian terms, the trials that Jane has to meet are these: she must overcome her tendency to idealize her experience; she must eliminate her need of a father figure and thereby purge herself of incest fears; she must find her animus, or male counterpart, in Rochester; and, most importantly, she must unearth her buried life, face her subconscious, and embrace her "shadow," or dark nature. Until she accomplishes these feats, Jane will remain an incomplete woman, no more a "transformer" or "culture hero"⁹ than any other character in her story. It is precisely because she takes part in "the drama of a self-sustaining individuality" and is, as Laura Hinkley continues, "assailed on many sides, hard-pressed, fighting desperately for survival"¹⁰ that the triumph

⁶Brayfield, p. 1850-A.

⁷Brayfield, p. 1850-A.

⁸"Jane Eyre: The Unbaptized Dionysos," Nineteenth-Century Fiction, 20, No. 3 (December 1965), p. 363.

⁹Chase, p. 27.

¹⁰The Brontës: Charlotte and Emily (New York: Hastings House, 1945), p. 274.

of a true hero is hers: Jane emerges a woman "never conquered"¹¹ and, as Hinkley asserts, "Nothing can break her."¹²

On the trip to Thornfield Jane again experiences the severe separation which, as mentioned earlier, is necessary for the individual's rebirth. Her journey is marked not by danger, but by the "acute loneliness" that Rollo May says "is the most painful form of anxiety that can attack the human psyche."¹³ Jane writes, "It is a very strange sensation to inexperienced youth to feel itself quite alone in the world, cut adrift from every connection, uncertain whether the port to which it is bound can be reached, and prevented by many impediments from returning to that it has quitted....fear with me became predominant." (JE,XI:82)

After the severity of change, Joseph Campbell states, "follows an interval of more or less extended retirement,"¹⁴ which Jane lives out comfortably, if somewhat restlessly, with Mrs. Fairfax and Adele. The cycle described by Campbell fits the whole of Jane Eyre: the plot

¹¹Hinkley, p. 274.

¹²Hinkley, p. 274.

¹³Myths, Dreams, and Religion, ed. Joseph Campbell (New York: Dutton, 1970), p. 205.

¹⁴Thousand Faces, p. 10.

"proceed[s] in a rhythm of stasis and activity."¹⁵ The interim period, before Mr. Rochester appears, is a necessary resting time for Jane, during which she builds up her desire for "life, fire, feeling." (JE,XII:96) And Jane, articulating a philosophy dynamically different from that of Lucy Snowe, believes "It is in vain to say human beings ought to be satisfied with tranquillity: they must have action; and they will make it if they cannot find it." (JE,XII:96)

Jane does not have to create her own activity; it comes clattering at her in twilight in the form of Mr. Rochester on horseback. The first encounter of the two major characters provides an indication of the difficulties which later haunt their love relationship. One of the problems with the love between Jane and Rochester is their inability to look at each other and themselves clearly, and their reluctance to approach certain subconscious matter. At first sight they weave impossible fantasies about each other.

As Rochester approaches, Jane remembers the maid's fireside stories "wherein figured a North-of-England spirit, called a 'Gytrash,' which, in the form of horse, mule, or large dog, haunted solitary ways...as this horse was now coming upon me." (JE,XII:98) Rochester's

¹⁵Chase, p. 27.

impressions of the first meeting coincide with the fantasy that Jane imagines: "No wonder you have the look of another world. I marveled where you had got that sort of face. When you came upon me in Hay Lane last night, I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse: I am not sure yet." (JE,XIII:107) The world of fairy tales and fantasy is the world into which Mr. Rochester would like to escape with Jane. He sounds the same theme several times later. When Mason first appears, he tells Jane, "'My little friend!...I wish I were in a quiet island with only you.'" (JE,XIX:179) Before the wedding, when rationalizing and circumventing the truth about his previous marriage, Rochester declares, "'I am to take mademoiselle to the moon.'" (JE,XXIV:234)

Neither Rochester nor Jane chooses to face reality: Rochester plans an impossible escape, and Jane refuses to see either her own personality or that of her lover clearly. But these are adults, attempting regression into the child's world of fairy tales; and even the child, Adele, knows that it will not work: "'She would get tired of living with only you in the moon. If I were mademoiselle, I would never consent to go with you...there is no road to the moon: it is all air; and neither you nor she can fly.'" (JE,XXIV:234) That is, indeed, the crux of this problem: flights of fancy do not bring

about realistic solutions. Though Jane has many obstacles to overcome, the first is attaining a clear picture of Edward Rochester.

As mentioned earlier, Jane's distorted idea of a father figure permeates her view of other men. Rochester is no exception. Jane has not experienced either father love or passionate love when she reaches Thornfield. Rochester comprehends her lack of exposure. He calls her a "neophyte" and one who has "not passed the porch of life" (JE,XIV:120) and says, "The Lowood constraint still clings to you somewhat...and you fear in the presence of a man and brother--or father, or master, or what you will --to smile too gayly, speak too freely, or move too quickly; but, in time, I think you will learn to be natural with me." (JE,XIV:122) Rochester here calls attention to one of the obstacles which hinders Jane from viewing him as a lover: he equates "me" with brother, father, and master, and reflects the duality that Jane has experienced in her feelings toward him. She views him as both master (lover) and father. Rochester evidently understands the nature of their love when he says, "I am old enough to be your father," (JE,XIV:117) and "You... I love as my own flesh." (JE,XXIII:224) Even when on the brink of losing Jane, after his prior marriage is revealed, Rochester says, "Jane, I never meant to wound you thus. If the man who had but one little ewe lamb

that was dear to him as a daughter...had by some mistake slaughtered it...he would not have rued his bloody blunder more than I now rue mine." (JE,XXVII:262)

Jane evidently sees in Rochester a way of making up for her lack of family: "I felt at times as if he were my relative rather than my master...so happy, so gratified did I become with this new interest added to life, that I ceased to pine after kindred." (JE,XV:129)

Dale Kramer comments on this problematic schism in Jane's love for Rochester: "With men, then, Jane establishes relationships based on force and power, and that approximate unsatisfactory parent-child relationships. Jane frequently refers to Rochester as 'father-like'."¹⁶

Even Mrs. Fairfax sees the possibility of this complex in Jane's view of Rochester. Pat Beer, in her aptly titled study, Reader, I Married Him, notes: "Mr. Rochester, Paul Emmanuel...are all, in varying degrees, bossy men; nineteenth-century fathers or brothers. The first two are old enough to be the fathers of the girls they marry, [sic.] as, in Jane's case, Mrs. Fairfax tactlessly points out."¹⁷ When Mrs. Fairfax does declare, "He might almost be your father," (JE,XXIV:232)

¹⁶"Thematic Structure in Jane Eyre," Papers on Language and Literature, IV, No. 3 (Summer 1968), p. 296.

¹⁷Reader, I Married Him: A Study of the Women Characters of Jane Austen, Charlotte Brontë, Elizabeth Gaskell, and George Eliot (New York: Harper and Row, 1974), pp. 97-98.

Jane becomes angry. Even her defensive response is telling: "'No, indeed, Mrs. Fairfax!' exclaimed I, nettled: 'he is nothing like my father! No one, who saw us together, would suppose it for an instant.'" (JE,XXIV: 232) But certainly Jane, Rochester, and many writers "suppose it for an instant."

The problem is that Jane cannot consciously entertain the notion that Rochester serves, even partially, as a father substitute. Such a conscious thought would force Jane to consider the possibility that her relationship with Rochester is incestuous. The human response to incest is avoidance, and this principle of Jungian psychology is emphatically in play throughout the relationship.

Jung uses the mythical story of Beauty and the Beast to describe incest avoidance:

In this story, if we unravel the symbolism, we are likely to see that Beauty is any young girl or woman...By learning to love Beast she awakens to the power of human love concealed in its animal (and therefore imperfect) but genuinely erotic form. Presumably this represents an awakening of her true function of relatedness, enabling her to accept the erotic component of her original wish, which had to be repressed because of a fear of incest. To leave her father she had, as it were, to accept the incest-fear, to allow herself to live in its presence in fantasy until she could get to know the animal man and discover her own true response to it as a woman.

In this way she redeems herself and her image of the masculine from the forces of repression, bringing to consciousness her capacity to trust

her love as something that combines spirit and nature in the best sense of the words.¹⁸

Jane's view of her master is a combination of the erotic lover and the protective father. The complication of the usual incest avoidance pattern cited above is that in Rochester, the Beast and the father are embodied in one person.

It is hardly surprising that Charlotte Brontë includes these hints of incest in her novels. She was reared on Romantic literature full of incestuous relationships. For her own masculine portraits she relies heavily on Byron's heroes who exalt incest. Manfred, for example, declares: "I say 'tis blood--my blood: the pure warm stream/ Which ran in the veins of my fathers and in ours/ When we were in our youth, and had one heart,/ And loved each other as we should not love...."¹⁹ Charlotte's juvenalia, the Angrian stories, also contains examples of interfamilial love affairs.²⁰

¹⁸ Joseph Henderson, "Ancient Myths and Modern Man," in Man and His Symbols, ed. Carl G. Jung (New York: Dell, 1964), p. 131.

¹⁹ "Manfred," in Byron: Poetical Works, ed. Frederick Page (London: Oxford Univ. Press, 1970), p. 395.

²⁰ See The Spell by Charlotte Brontë, ed. George Edwin McClean (London: Oxford Univ. Press, 1931); or "Caroline Vernon," "Mina Laury," or "Zamorna's Exile" in Legends of Angria by Charlotte Brontë, eds. Fannie E. Ratchford and Clyde DeVane (New Haven: Yale Univ. Press, 1933) for examples of incestuous love stories produced by Charlotte in her earlier years.

What is most surprising, then, is the subtlety with which she handles the theme in her mature work. Incest avoidance, while clearly a component of the relationship between Jane and Rochester, is only part of its complexity. Nonetheless, her perception of him as an object of parental love and as one of erotic love inhibits Jane from entering into a full relationship. And not only does Jane subconsciously want to avoid incest, it is plain from her own statements that Rochester has become her family, and that she does not want to destroy the only positive father image she has known. These motivations are among the many reasons for her eventual desertion of Rochester.

Another facet of this relationship is the presence of the anima, or female component, in Rochester, and the animus, or male component, in Jane. Both of these personality elements need to be examined in order to illuminate, in part, the fascination which exists between the lovers. Many anima or animus projections are one-sided; that is, the love object does not find a suitable recipient for his own projections. In a case where the anima and animus find objects for mutual projection, however, the effect is overwhelming. M. Esther Harding, a close associate of Jung, writes: "The projection of the anima to a woman, or of the animus to a man, always produces a peculiar fascination and a strong emotional

involvement with that particular person....When that happens, the two are irresistibly drawn to each other."²¹ Though Harding writes an entirely psychological and Jungian study, she cites two authors who are especially adept at depicting the anima and, particularly, the animus: Emily Brontë, and her sister "Charlotte [who] also draws remarkable portraits of the animus in her various books, especially Jane Eyre."²²

The love between Jane and Rochester is obviously mutual; Rochester has projected his anima onto Jane, and she in turn sees her animus characteristics in him. The anima and animus have different sex traits. Another of Jung's associates, M.-L. von Franz, describes the anima as "a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches."²³ An important fact about the anima is that it is projected onto a woman and may therefore appear as part of her personality. Von Franz continues,

It is the presence of the anima that causes a man to fall suddenly in love when he sees a woman

²¹The 'I' and the 'Not-I': A Study in the Development of Consciousness (Princeton: Princeton Univ. Press, 1965), p. 113.

²²Harding, p. 112.

²³"The Process of Individuation," in Man and His Symbols, ed. Carl G. Jung (New York: Dell, 1964), p. 186.

for the first time and knows at once that this is "she." In this situation the man feels as if he has known this woman intimately for all time; he falls for her so helplessly that it looks to outsiders like complete madness. Women who are of "fairy-like" character especially attract anima projections.²⁴

It is evident that Jane Eyre serves as a projection of Rochester's anima. The vehemence of his feelings for the governess reveal the sort of love here described. He refers to their kinship often, with the same strength of emotion:

I sometimes have a queer feeling with regard to you--especially when you are near me, as now; it is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame. And if ...two hundred miles or so of land come broad between us, I am afraid that cord of communion will be snapt; and then I've a nervous notion I should take to bleeding inwardly. (JE,XXIII:221)

That Rochester loved Jane at first sight is easily established by his retelling of their first meeting. He says that as soon as he touched her, "something new--a fresh sap and sense" came over him. (JE,XXVII:275)

That Rochester's passion was viewed as madness by outsiders becomes clear when the innkeeper tells Jane the story of the Thornfield fire: "The servants say they never saw anybody so much in love as he was: he was after her continually....he set a store on her past

²⁴von Franz, p. 191.

everything: for all, nobody but him thought her so very handsome...gentlemen of his age...they are often like as if they were bewitched." (JE,XXXVI,375-376)

The fact that anima characteristics are most often projected onto 'fairy-like' women is also significant. Charles Burkhardt cites "Rochester's constant references to Jane as an elf, a sprite, a changeling, a fairy;"²⁵ and Rochester does use the terms excessively.

One of the most important functions of the anima is that it helps a man to discern facts that are hidden in his subconscious, and thereby opens "the way into more profound inner depths."²⁶ By listening to his anima a man can exclude irrelevance and, in Jungian terms, "allow the voice of the Great Man to be heard."²⁷ By so directing him, the anima is able to initiate the man into "a higher, more spiritual form of life."²⁸ Again, Jane Eyre as a projection of Rochester's anima appears. After her decision to leave Rochester, he feels first great anguish and resentment. When Jane has returned, he relates the change in his attitude: finally he perceives

²⁵"Another Key Word for Jane Eyre," Nineteenth-Century Fiction, 16, No. 2 (Sept. 1961), p. 178.

²⁶von Franz, p. 191.

²⁷von Franz, p. 183.

²⁸von Franz, p. 193.

that the hand of God was at work in their separation, and that the higher powers have a knowledge beyond the scope of mankind. (JE,XXXVII:395) Truly Rochester becomes a more spiritual man, largely through Jane's irreversible choice to leave him.

Finally, there are four stages of anima development described by Jung: the first is the purely instinctual and biological woman (Eve); the second is the sexual, romantic, and also aesthetic woman (Faust's Helen); the third raises love to a spiritual level (Virgin Mary); the last represents "wisdom transcending even the most holy and most pure."²⁹ In Rochester's anima, Bertha, his lunatic wife, the embodiment of all passion and instinct, represents stage one. Jane begins as the sexual-aesthetic projection of his anima, and evolves into his spiritual love. Stage four, which is rarely seen in the psychic development of modern man,³⁰ is not found in Rochester's anima.

Jane's development is even more important to the novel, of course. She, too, has her animus, or "male personification of the unconscious in woman."³¹ Von Franz

²⁹ von Franz, p. 198. These four stages of the anima are described in Man and His Symbols, pp. 195-198. The anima is the guide to the inner world of the man, and the form that his projection takes is essential to his psychic development.

³⁰ von Franz, p. 198.

³¹ von Franz, p. 198.

describes the four major animus traits: 1) it appears in the form of a hidden "sacred" conviction;³² 2) the animus, even in a feminine woman, is a "hard, inexorable power;"³³ it is "obstinate, cold, and completely inaccessible;"³⁴ 3) the animus allows no exceptions, and often its thoughts run like this: "In this situation there are only two possibilities--and both are equally bad."³⁵ 4) the negative animus is often projected as a robber or murderer.³⁶

Each of these aspects of the animus is readily recognized in Jane's perceptions of Rochester or in herself. Since the novel concentrates on Jane's development, it is not surprising that all of Rochester's anima aspects are projected onto Jane, while Jane retains much of her animus in her own personality. Writers argue that Rochester's presentation as a character is incomplete, or even that he is "Jane's projection of her[self] or...a focus on her, rather than a character in his own right."³⁷ Ernest Baker

³² von Franz, p. 198.

³³ von Franz, p. 198.

³⁴ von Franz, p. 198.

³⁵ von Franz, p. 198.

³⁶ von Franz, p. 202.

³⁷ Mark Kinkead-Weekes, "The Place of Love in Jane Eyre and Wuthering Heights," in The Brontës: A Collection of Critical Essays, ed. Ian Gregor (Englewood Cliffs, New Jersey: Prentice-Hall, 1970), p. 78.

takes this idea even further: "There is only one character and one subject in Jane Eyre, Jane herself; the rest, whether men and women or stocks and stones, are only the things that impinged on her consciousness and determined her attitude and her actions."³⁸

It is, quite apparently, Jane's progress that concerns the reader. Therefore, both her retained and projected animus aspects are important. Each of the elements of the animus appears clearly. The first is the hidden "sacred" conviction which, though having little to do with universal truth, appears to the individual as a law of God. The sacred conviction that Jane's animus compels her to accept emerges when Rochester reveals his previous marriage. Jane states, "I felt an inward power; a sense of influence, which supported me." (JE,XXVII:266) Later, though seemingly torn by indecision over whether to remain or go, Jane asserts, "I knew what I must do." (JE,XXVII:277) What Jane must do is, by all definitions, motivated by a "sacred" conviction, for she says: "I will keep the law given by God; sanctioned by man...inviolable they shall be." (JE,XXVII:279)

That the power of Jane's decision is inexorable also shows in these examples. She "reiterates firmly," "I am going." (JE,XXVII:280) Again and again Rochester

³⁸The History of the English Novel: From the Brontës to Meredith: Romanticism in the English Novel (London: H. F. and G. Witherby, 1937), p. 44.

pleads, cajoles, and rants, only to be answered by the hard, stubborn, and immutable, "No, Sir." Rochester realizes that what he faces in Jane is "completely inaccessible": "Whatever I do with its cage, I cannot get at it--the savage, beautiful creature!...Conquerer I might be of the house; but the inmate would escape to heaven before I could call myself possessor of its clay dwelling place." (JE,XXVII:280)

The absence of alternatives in Jane's animus is equally apparent. Jane leaves Rochester because of her sacred conviction, because she knows what she has "to do" and does it "mechanically." (JE,XXVII:282) Yet during her whole trip, she grieves the loss of her love. She sees no alternatives: "What was I to do? Where to go? Oh, intolerable questions, when I could do nothing and go nowhere!" (JE,XXVIII:284)

Clearly Jane's animus contains each of these three aspects: the conviction, the unyielding power and inaccessibility, and the lack of alternatives. The fourth aspect, the projection of the negative animus, appears in Edward during the charades at his party, for Rochester plays the role of Bridewell, a "gentleman-highwayman," during these games. Symbolically, Rochester acts out the projection of the negative animus: that of robber or murderer.

Like the anima, the animus has four stages of development: first, the wholly physical man; second, the romantic man or man of action; third, the bearer of the word; and fourth, the guide to spiritual truth.³⁹ Clearly, Rochester represents stage two (the romantic). Rochester has been called a "Byronic hero," a term that underscores his romantic magnetism. At best, Rochester finally emerges as a bearer of the word; his attitude is sufficiently amended that he might have attained stage three. But Edward never develops into the wise guide.

The other male figure in Jane's life, her clergyman cousin St. John Rivers, at first appears as the word bearer, often represented as a minister.⁴⁰ St. John does force Jane to consider the relative importance of spirituality and self-sacrifice in her life. He preaches the kind of stoical forbearance that Jane encountered earlier in Helen Burns. But St. John's religion is based on martyrdom. He represses his own sexuality and asks Jane to reject her passion. Jane must accept her sexuality, however, to complete her individuation. St. John, therefore, is not the wise guide for Jane, and he represents an inadequate anima projection.

³⁹ von Franz, p. 206.

⁴⁰ von Franz, p. 206.

Jane experiences, therefore, the attraction of her first anima projection in Rochester while at Thornfield. During the early stages of their relationship Jane is, as Rochester states, still a "neophyte." In psychological terms, Jane is as yet ignorant of the energetic contents of her subconscious. Rochester knows that she is "absolutely unacquainted with [life's] mysteries," (JE, XIV: 120) that she has "lived the life of a nun." (JE, XIII:108)

The paintings which Jane produced at Lowood School that are later examined by Rochester (the first of many critics to comment on Jane's art work) symbolically express Jane's lack of knowledge about her unconscious self. The paintings are mystical, or even surreal, according to Lawrence E. Moser.⁴¹ To a Jungian, they represent the rich variety of material that is housed in Jane's psyche. These pictures present a difficult problem to the reader and they have been variously interpreted as illustrating the three major sections of the novel (Lowood, Thornfield, Marsh End),⁴² as representing "real and traumatic past experiences,"⁴³ or as showing Jane's striving to control

⁴¹"From Portrait to Person: A Note on the Surrealistic in Jane Eyre," Nineteenth-Century Fiction, 20, No. 3 (Dec. 1965), pp. 275-281.

⁴²Thomas A. Langford, "Prophetic Imagination and the Unity of Jane Eyre," Studies in the Novel, 6, No. 2 (Summer 1974), p. 229.

⁴³M. B. McLaughlin, "Past or Future Mindscapes: Pictures in Jane Eyre," The Victorian Newsletter, No. 41 (Spring 1972), p. 23.

her imagination with her sense of reality without killing imagination."⁴⁴ However, the symbols, such as the submerged ship and corpse, the bird of prey, the huge head, and the crown, appear in numerous dreams recorded in Jung's studies. The pictures are very much like dream images. Jane describes them as coming "out of her head," (JE,XIII:109) as being seen with "the spiritual eye." (JE,XIII:110) As Jane describes her paintings to the reader, she reports only the images in the pictures, and makes no attempt to interpret them. In fact, she does not even mention that these paintings require any sort of explanation; rather, she simply lets the reader see the work as Rochester surveys it, and says, "First I must premise that they are nothing wonderful." (JE,XIII:110)

But many critics have found something wonderful in Jane's art work. Mark Kinkead-Weekes calls them a part of "the poem within the novel."⁴⁵ A Jungian would call them "symbol[s] of an unconscious area."⁴⁶ The drawings do indicate trends in Jane's past that point to her future. The symbols in Jane's paintings represent the areas of her

⁴⁴Karl Kroeber, Studies in Fictional Structure: The Art of Jane Austen, Charlotte Brontë, George Eliot (Princeton: Princeton Univ. Press, 1971), p. 86.

⁴⁵Kinkead-Weekes, p. 79.

⁴⁶Jolande Jacobi, "Symbols in an Individual Analysis," in Man and His Symbols, ed. Carl G. Jung (New York: Dell, 1964), p. 343.

subconscious which, because they are not realized and accepted, are inhibiting her individuation.

The first painting shows a sea with foreground and background eclipsed: "there was no land." A cormorant is perched on a half-submerged mast; in its beak is a jewelled gold bracelet. A corpse shows through the water and only the arm of a woman is clearly visible. From this arm a bracelet has been torn. (JE,XIII:110)

Coincidentally, three of the major symbols--the cormorant, the ship, the sea--appear in a "mandala" dream interpreted by Jung in Dreams.⁴⁷ According to Jung, the ship is that which "bears the dreamer over the sea and the depths of the unconscious."⁴⁸ But the ship in Jane's drawing is submerged. It is not travelling, not exploring the unconscious. Jung also states that birds of prey often denote "intuition or spiritual (winged) potentiality."⁴⁹ The cormorant in Jane's painting has stolen the bracelet from the arm of the drowned woman. The bracelet may be seen as a "mandala," or symbol of the complete self, often represented as a golden ring.⁵⁰ Further, the

⁴⁷ Trans. R. F. C. Hull (Princeton: Princeton Univ. Press, 1974), pp. 275-276.

⁴⁸ Dreams, p. 276.

⁴⁹ Dreams, p. 276.

⁵⁰ Dreams, p. 275.

woman is dead and submerged under water, which Jung sees as "another synonym for the subconscious."⁵¹

Pulling together these pieces, then, the reader sees in the painting an image of Jane with which he is already familiar: she is the young woman, dead in her subconscious, whose completeness is now in the "beak" of her spiritual potentiality. The ship on which she embarked has sunk, and has not carried her into an exploration of her "submerged self." Jane clearly depicts her inability to bring into consciousness that which is part of her "dead" or unacknowledged self. Only her arm is visible, from which has been torn her precious ornament, the symbol of totality. Until she can bring up all of her subconscious matter, the completion of her individuation is impossible.

The third drawing shows the tip of an iceberg against the northern lights. In the foreground, a huge head shows. Hands support the forehead and draw a sable veil over the lower features. The face is marked by a white brow, and eyes "hollow and fixed, blank of meaning but for the glassiness of despair." (JE,XIII:110) The top of the head is covered with black folds and encircled by a vague and gleaming "ring of white flame." (JE,XIII:110)

⁵¹Dreams, p. 262.

This dream-drawing again shows Jane's submerged subconscious, with only "the tip of the iceberg" showing. The head is evidently a representation of Jane herself: she looks about her in despair, while the light and dark of her consciousness and subconscious hover over her temples. This idea is furthered by Jane's own description of the gleaming white band and the dark folds: "This pale crescent was 'the likeness of a kingly crown;' what it diademed was 'the shape which shape had none.'" (JE, XIII:111) Jane sees the glowing or conscious part of her mind as the great source of wealth, fame, and power; the dark folds of her unconscious do not have any distinct shape, even though she visualizes them.

Jung frequently finds light and dark contrasts in dream imagery. He sees the light as the conscious mind of the dreamer, and the dark as the "shadow" or the frightening or unacceptable parts of the subconscious.⁵² Jane's paintings clearly reflect the difficulty of integrating the conscious and subconscious areas of the psyche.

Symbols of Jane's rejection of her shadow appear again, though with less potency, in her second painting. In this picture the foreground, a dim hilltop, is set off by a dark blue sky into which is rising "a woman's shape to the bust, portrayed in tints as dusk and soft as I

⁵²von Franz, p. 172.

could combine." (JE,XIII:110) A star crowns the forehead; the eyes are dark and wild, as is the hair. As in the third drawing, the features below the eyes are obscured, this time by a vaporous haze. Jane recognizes this woman as a "vision of the evening star." (JE,XIII:110)

The paintings all relate to one another. The second one contains the "dim peak of a hill" which recalls the tip of the iceberg and the submerged body, all symbolic of the "buried life" or the subconscious. As in the last painting, a woman's head is seen crowned with the light of a star. The dark, wild eyes and hair of the woman again set up the light and dark contrast with the star. As in the last picture, Jane portrays only the eyes and forehead of the woman. The lower facial regions are hidden in veils and mists. This peculiarity again emphasizes Jane's oblivion to her subconscious: the upper regions, or conscious mind, are clear, light, well-delineated. The lower, subconscious areas are dark, vague, hidden.

Therefore, Jane's innocence, or more appropriately her ignorance of her "buried self," is abundantly symbolized in her drawings. She has unwittingly revealed to the viewer the real problem with her individuation: at Thornfield she is a neophyte and stands on the threshold of self-discovery. Other significant descriptions of Jane during the early and middle periods serve to further

the image set out by her drawings. Time and again the heroine describes herself as being "somewhat in the shade;" (JE,XIV:114) "left in total darkness;" (JE,XV:132) or shrinking "farther into the shade." (JE,XVII:155) Of course, some of these statements reflect the literal details of the narrative. But Jane is constantly finding herself, literally and figuratively, "in the dark." Indeed, Jane is unenlightened as to her own condition, externally (in her ignorance of Rochester's mad wife, Bertha) and internally (in her blindness about the regions of her psyche as yet unexplored.)

Jane's awakening process does not begin until her abortive wedding forces her to examine herself. She must probe her complex relationship with Rochester, face her shadow self, and eventually make her third and longest journey. In the midst of these growth experiences Jane returns to Gateshead, thus geographically completing one cycle of her initiation. But Jane must later encounter her most difficult tasks of self-discovery before her emergence at Marsh End.

That which forces Jane's individuation has pressed many people into realizations; it takes the form of a shock. As Harding states, "Sometimes an individual who has always lived in a semi-conscious state may 'wake up' after a psychological shock."⁵³ This initial shock

⁵³Harding, p. 27.

awaits Jane toward the end of her stay at Thornfield. Earlier in their relationship Rochester says, "Your soul sleeps; the shock is yet to be given that shall awaken it." (JE, XV:125) Edward understands the initiate Jane; but perhaps he does not see that the shock will make her face her shadow side, or "the aspects of one's personality that for various reasons one has preferred not to look at too closely,"⁵⁴ and that when she does, Jane will leave him.

Harding asks rhetorically, "But what is the value of becoming aware of the shadow?"⁵⁵ and finds answers in her own work and that of others. Basically, the purpose of facing these fearful contents is that "the shadow is really and actually a part of the personality. As long as it remains unconscious, the human being is not whole and in consequence suffers the pain of disintegration."⁵⁶

Jane's courage has brought her through many difficult tasks, but the hardest of all is facing her shadow. This reckoning is formidable to everyone--many people, perhaps the majority, go through life without ever experiencing full individuation. It is, indeed, frightening to confront one's darker nature. Harding writes, "This is a terrifying experience. One who has dared it

⁵⁴ von Franz, p. 174.

⁵⁵ Harding, p. 81.

⁵⁶ Harding, p. 90.

finds himself with the necessity of facing life on his own responsibility, entirely unaided by society."⁵⁷ Walter M. Cummins re-emphasizes the alarm caused by this transformation: "However it comes about, change shocks us. When the otherworld seems to be involved, or the change is sudden or surprising, the joy or terror is doubled; then the globe does seem to become winged in its orbit."⁵⁸

The demands on the personality made by the shadow show why Jane does not want to examine her darker nature. This shadow, however, has been approaching Jane throughout her stay at Thornfield. She has felt the fear and restraint that accompanies the approach of subconscious matter,⁵⁹ yet until she is forced to confront the savage reality of her dark side, Jane refuses even to question its presence.

Jane's unconscious "daimon" is her fear of her own violent, unrestrained passion. Typically, Jane's subconscious projects this image of her shadow onto another person: Bertha Mason, Rochester's mad wife, chained in the attic room. R. E. Hughes calls Bertha "symbolically,

⁵⁷Harding, p. 89.

⁵⁸Walter M. Cummins, Martin Green, and Margaret Verhulst, eds., The Other Sides of Reality: Myths, Visions, and Fantasies (San Francisco: Boyd and Fraser, 1972), p. 49.

⁵⁹von Franz, p. 185.

Jane's own irrationality"⁶⁰ and Elizabeth Hardwick sees her as a response to "the hidden wishes of an intolerable life."⁶¹ But the most interesting and comprehensive analysis of the Bertha projection appears in Elaine Showalter's A Literature of Their Own. Showalter recognizes Bertha as a division of Jane's psyche, and identifies Jane's fear as that of sexual passion: "There is Charlotte Brontë's extraordinary subversion of the Gothic in Jane Eyre, in which the mad wife locked in the attic symbolizes the passionate and sexual side of Jane's personality, an alter ego that her upbringing, her religion, and her society have demanded her to incarcerate."⁶²

Showalter continues: "Bertha Mason, who is confined to, and who is, the 'third story' of Thornfield, is the incarnation of the flesh, of female sexuality in its most irredeemably bestial and terrifying form."⁶³ The same theme is sounded again in Ruth Bernard Yeazell's writing: "Since Bertha's insanity is the product of unrestrained passion, her madness is a fit emblem of that

⁶⁰Hughes, p. 358.

⁶¹Seduction and Betrayal: Women and Literature (New York: Random House, 1974), p. 29.

⁶²A Literature of Their Own: British Women Novelists from Brontë to Lessing (Princeton: Princeton Univ. Press, 1977), p. 28.

⁶³Showalter, p. 118.

chaotic disintegration of the self which Jane so deeply fears."⁶⁴

That Bertha, or the representation of Jane's passion, is a part of the heroine's unconscious is substantiated by many references. Jane's fear of this passion is equally evident. The symbolic location of Bertha's cell, "just above me," (JE,XV:130) "in her own gloomy upper haunt," (JE,XVII:144) "In [a prisoner's] dungeon," (JE XVII:144) or "the room above mine," (JE,XX:182) represents the regions of the unexplored psyche. During the passages wherein Bertha (the subconscious) figures predominantly, Jane frequently retreats to the "sanctum" (JE,XVII:145) or "asylum" (JE,XVII:146) of her schoolroom, representing the safe area of conscious endeavor.

Jane's fear is again emphasized when she refuses to question closely anyone at Thornfield about the tenant on the third floor. As Cornelius Weygandt states, "Jane could not but have known there was a mad woman in the house."⁶⁵ Indeed, the reason that Jane does not know is that she is too fearful to look at the projection of her shadowy psyche that the mad woman represents. Jane

⁶⁴"More True than Real: Jane Eyre's 'Mysterious Summons'," Nineteenth-Century Fiction, 29, No. 2 (Sept. 1974), p. 135.

⁶⁵A Century of the English Novel (New York: Century, 1925), p. 114.

discerns the tenuousness of Rochester's explanations about the eerie laughter, the fire, the visitation of Bertha and the tearing of Jane's wedding veil--but she is afraid to dig for more complete disclosures--she senses the tension in her subconscious which is trying to surface, and she is afraid. So, she represses it, conscious even of her repression as she accepts obviously faulty rationalizations and says, "Satisfied I was not...relieved I certainly did feel." (JE,XXV:251)

Jane continually runs when her shadow approaches; it frightens her, upsets her expectations. After Bertha's attempt to burn Rochester's bed, Jane asks, "Is she possessed with a devil?", (JE, XV:130) the devil or demon being a repeated symbol for the shadow.⁶⁶ After the fire, Jane tells Grace Poole, Bertha's "keeper," "'I was not aware any danger or annoyance was to be dreaded at Thornfield Hall; but in future...I shall take good care to make all secure before I venture to lie down.'" (JE,XVI:136)

The process of "making all secure" includes locking out subconscious matter, especially sexual passion. Jane's most revealing encounter with her shadow self, aside from her eventual face-to-face confrontation, occurs on the night that she has to attend the wounded Mr. Mason in the upper chamber. Mason has been attacked by Bertha, his

⁶⁶May, p. 197.

sister. At this point Jane ascribes all of the terrifying behavior to the servant, Grace Poole. Jane's fear of facing her unconscious, now so near to the surface, echoes throughout this passage. First she writes, "A murderess [was] hardly separated from me by a single door," (JE,XX:184) which can be seen as the passageway to her own psyche. She "shuddered at the thought of Grace Poole bursting out" (JE,XX:184) on her, revealing once again the fear of her shadow becoming conscious. Finally, Jane describes her own repressed subconscious in terms that identify her with Bertha Mason: "What crime was this, that lived incarnate in this sequestered mansion?... What mystery that broke out...at the deadest hours of night? What creature was it, that, masked in an ordinary woman's face and shape, uttered the voice...of a mocking demon?" (JE,XX:185)

The symbolism accentuates all of Jane's fears: consciously, she is the ordinary woman's face and shape, she is the sequestered mansion. Subconsciously, she is Bertha. R. E. Hughes writes, "The house, in fact, reminds us of nothing so much as Jane herself: a calm and stolid facade, with something fearful lurking in the upper chambers, capable of descending through the rest of the house and destroying the quiet which is there."⁶⁷ The fact that

⁶⁷Hughes, p. 355.

Jane wonders about all of these incidents, yet does not investigate them, shows how little she realizes about her own psyche. To Rochester she confesses, "I was afraid of someone coming out of the inner room." (JE,XX:190)

Finally, of course, Mason reveals Bertha's existence and interrupts the wedding. Jane mechanically relates the events at the cage of the maniac. Only after she has seen her shadow, her pure passion, face to face, does Jane admit its existence. This is the shock, "the wounding of the personality,"⁶⁸ that begins the conscious "coming-to-terms with one's own inner center."⁶⁹

After the horrible meeting, Jane lays down her head: "And now I thought: till now I had only heard, seen, moved--followed up and down where I was led or dragged... but now, I thought." (JE,XXVI:259-260) It is here, after her appalling trial, that Jane realizes she has not been her own mistress. She now knows how little she perceived: "Oh, how blind had been my eyes!" (JE,XXVI:260)

Although Jane has met her shadow, she has not embraced that part of her psyche and integrated it into her personality. This step is essential to full selfhood. Rollo May says that one must "identify with that which haunts you, not in order to fight it off, but to take it

⁶⁸ von Franz, p. 169.

⁶⁹ von Franz, p. 169.

into yourself; for it must represent some rejected element in you."⁷⁰ Jane does not welcome her demons when first she meets them, but she has courageously confronted them. She has not digested other subconscious matter either. All of this will come later, when she overcomes the trauma of her experiences at Thornfield. After the wedding she is in a state that Harding describes: "The denizens of the deep remain unconscious and show themselves only in moments when we feel threatened or are in the extremity of need. Then we may become beside ourselves, as we say, and act unconsciously, instinctively, hardly knowing what we do."⁷¹

Jane knows only that she must leave Rochester. Her motivations are confused as one "beside himself." She virtually catapults out of Thornfield Hall after presenting Rochester with a widely mixed bag of reasons for her departure. Even after a decade (the book is written retrospectively ten years later), Jane cannot fully explain why she left. She cites "a remembrance of God," (JE,XXVI:261). "an inward power," (JE,XXVII:266) "Rochester's living wife," (JE,XXVII:267) and the fear that she will be desecrated in his memory. (JE,XXVII:274) Finally Jane falls back on the inviolate laws of God and the love of herself,

⁷⁰May, p. 200.

⁷¹Harding, p. 32.

which she offers to Rochester in a jumbled speech, juxtaposing the higher powers with the will of man and her own present insanity. (JE,XXVII:279)

Other writers have met with about equal success in elucidating Jane's motives. Several among them, including George Eliot,⁷² view Jane's flight as unnecessary, even ill-considered. But Elaine Showalter argues:

What Eliot was unable to understand in Brontë's fiction was the difference between self-sacrifice and self-assertion. Jane Eyre suffers in running away from Rochester, but she acts out of the instinct of self-preservation...For Jane Eyre, action is a step toward independence; even if it begins as an escape, it is ultimately directed toward a new goal.⁷³

Kathleen Tillotson lends support to Showalter's theory:

If Jane had yielded, the novel would still be "serious"; a novel with a purpose indeed, striking a blow for insurgent feminism, the anarchy of the passions, and the reform of the divorce laws. But it would have been smaller and narrower and would have violated its own moral pattern.⁷⁴

Ruth Yeazell says that Jane must not surrender to Rochester's passion or "she will lose her selfhood entirely,"⁷⁵ and this reason is as close to the truth as any. For when Jane flees Thornfield she is still acting

⁷²Showalter, p. 124.

⁷³Showalter, p. 124.

⁷⁴Novels of the 1840's (Oxford: Clarendon, 1954), pp. 309-310.

⁷⁵Yeazell, p. 133.

"instinctively," to borrow Harding's word, and her instinct may well be the preservation of her newly-encountered psyche. When she falls asleep, an archetypal anima mundi, a woman guide who represents Jane's spiritual mother, speaks to Jane's spirit. Her words are powerful for Jane both because of the heroine's family consciousness and because of her faith. When her archetypal mother says, "My daughter, flee temptation!" Jane replies, "Mother, I will." (JE,XXVII:281)

After these extraordinary experiences in self-discovery, Jane rushes from Thornfield. Almost penniless, without support from society, she commences her darkest journey. This pilgrimage is "a struggle [which] entails immense risk--even...that of the life on which [the] self depends."⁷⁶ After the arduous journey, however, Jane finally finds true family consciousness; she learns to embrace her "daimons," accept her shadow and animus, and to face love and life as a mature and whole woman, thus completing her self-discovery and her initiation cycle. Jane's courage and perseverance allow her to be "reborn as an independent woman."⁷⁷

Jane's third pilgrimage leads her through starvation, exhaustion, and near-death. The initiation cycle requires

⁷⁶Yeazell, p. 137.

⁷⁷Yeazell, pp. 137-138.

these sacrifices before rebirth. The trip "seems to be a spiritual pilgrimage on which the initiate becomes acquainted with the nature of death....It is a journey of release, renunciation, atonement, presided over and fostered by a...supreme feminine figure."⁷⁸ Jane's journey is one of renouncing Rochester and of being released from her self-imprisonment. The mother figure of her dream is the female spirit that promotes her movement. Jane encounters so much suffering that she actually welcomes death. She is saved, in the part of the novel which most strains credibility, by her cousins at Moor's End.

Jane's experiences at Moor's End do not require the minute examination given to other areas of her development, since they are logical extensions or resolutions of problems in a pattern already established. After her recovery, Jane moves quickly through the experiences which finally return her to Rochester as a fulfilled woman. Her early encounters are the important ones, since they indicate the complexity of the problems that Jane has had to overcome and lay the groundwork for her eventual wholeness. At Moor's End, the heroine brings all of these issues together quite rapidly and naturally.

First Jane must solidify her family consciousness, in order to rid herself of her continual longing for

⁷⁸Henderson, p. 150.

relatives. She feels an immediate, innate sympathy with Diana and Mary Rivers, and when she finally discovers that they are all cousins, the revelation brings a new order to her life: "Circumstances knit themselves, fitted themselves, shot into order: the chain that has been lying hitherto a formless lump of links, was drawn out straight--every ring was perfect, the connection complete." (JE,XXXIII:338)

The references to completion and perfection indicate that Jane's quest for family figures is over. Q. D. Leavis says that Jane finds

the deep peace of warmth, study, and security, the image of family affection in a cultivated home that has been her unconscious goal. Rejected everywhere else she is taken in here....Presently the faces that she had gazed at longingly through the window turn out to be her own kin and, unlike the Reeds, peculiarly congenial. She has become possessed of all she was without--status, a fortune, an enviable family of intellectual cousins, an ancestral home.⁷⁹

Never again in the novel is Jane troubled by this need. With her new consciousness of family, her incest-fear with Rochester also diminishes, since he is finally placed outside the bourne of her kindred.

St. John Rivers, as frequently noted, acts as a foil to Edward Rochester. It is germane to the present analysis to understand the opposing role he plays to Jane's shadow and animus. Jane's shadow has been identified as her fear

⁷⁹"Introduction," to Jane Eyre by Charlotte Brontë (Bungay, Suffolk: Richard Clay, 1966), p. 22.

of uncontrolled passion. At Thornfield Jane was forced to behold her dreadful shadow projection, but she does not then integrate it into her personality. It takes St. John Rivers, the man of negated passion, to make Jane realize that her passion is a vital, positive force in her life, and that its repression is not only impossible, but damaging.

Rivers suppresses his passion for Rosamund Oliver, though he does so unsuccessfully. Jane attempts to make Rivers confront his desire, and accept it, by teasing him with conversations about Rosamund. (JE,XXI:320-321) However, Rivers fights his inclinations; instead of marrying Rosamund and accepting his sexuality, he asks Jane to marry him.

Jane has two definite objections to marriage with Rivers. First, her perception of him as her brother prohibits her from accepting him as a husband. Not only does their sibling relationship stir fears of incest in Jane's consciousness, but also St. John represents a part of her newly-found family which she needs to protect. When St. John says, "I...do not want a sister...I want a wife," (JE,XXXIV:351) Jane, therefore, refuses him.

Furthermore, Rivers totally misapprehends Jane's personality--he sees her solely as a workmate. St. John is a man who rejects his ardor to further the higher glory of God. But in this section, Jane shows that she has

undergone a change; she has learned through her suffering, her pilgrimage, and her new family consciousness, to accept the part of herself that she has long striven to repress. When Rivers proposes marriage, Jane says, "If I join St. John, I abandon half myself." (JE,XXXIV:356) Her apparent acceptance of her total self is reiterated: "There would be recesses in my mind...to which he never came." (JE,XXXIV:359) She finally declares, "I scorn your idea of love." (JE,XXXIV:359)

St. John persists, nonetheless, until Jane cries that he is killing her. (JE,XXXV:363) Jane's perception is accurate; St. John's religious self-sacrifice tempts Jane, but to accept it would be to abandon her new and precarious selfhood. Kathleen Tillotson states, "She is beset now, it seems, by the very world which gave her strength to resist before,"⁸⁰ and John Hagan takes the point further:

St. John's first action in the novel--his rescue of Jane from banishment and death as she lies on his doorstep--is deeply ironical: far from being her true savior--a bringer of light and purifying water like his Biblical namesake--his proposal of marriage will threaten her with a living death.⁸¹

Jane must extricate herself from the snare of St. John's will. She is saved by the supernatural "call" of her true mate, her animus projection, and the person who

⁸⁰Tillotson, p. 312.

⁸¹"Enemies of Freedom in 'Jane Eyre'," Criticism, 13, No. 3 (Fall 1971), p. 370.

accepts Jane as a combination of the spiritual and the passionate. Karl Kroeber explains the fitness of this action:

Sensational as are the events which occur at Thornfield, Rochester's house is not a trap, but Moor Cottage, for all its pleasant respectability, is a trap. Odd though it may seem to some readers, I believe Brontë could have found no device for saving her heroine more appropriate to the "hidden" form of Jane Eyre than the one she actually uses: the mysterious cry in the night, which is the subconscious call of Rochester to Jane.⁸²

But the call has even further significance--though it came from Rochester, Jane also believes "it seemed in me --not in the external world." (JE,XXXVI:371) Jane has apparently assimilated the projections of her animus totally, and accepted Rochester as a part of herself. Ruth Yeazell suggests that the mysterious summons exemplifies Jane's metamorphosis:

Although she will later discover that the call she heard had an external source as well, Jane here points to a fact that many of her readers have overlooked--that the voice had an internal origin, that it emerges from Jane herself and is not simply a miracle descended from on high...the impulse which sends Jane back to her lover is not merely a lucky presentiment that the external hindrances to her marriage have disappeared. The transformation of the outer world reflects a transformation in Jane herself.⁸³

Earl Knies says that "the mysterious call from Rochester--the voice which seems to Jane to be in her, not

⁸²Kroeber, p. 183.

⁸³Yeazell, p. 129.

in the external world--comes just in time."⁸⁴ Indeed, it does. Jane has conquered her overwhelming passion because she has accepted it; her family consciousness has been fulfilled; she has rid herself of self-doubt, and freed herself "from the entanglement of personal relations and [fitted] her[self] for a more conscious role as an individual in her own right."⁸⁵

Now she can take her last journey, and approach her love, her passion, her own psyche, and allow herself the freedom of full enjoyment with her true soul's mate. The first three-fourths of the novel concern Jane's learning experiences; the last quarter shows her putting them to use. The book reveals the "condition of the private heart ...and its progress towards the liberation of its buried life."⁸⁶ It is Jane's physical and mental courage, in examining and accepting herself, in forcing herself to become a complete human being and woman, that brings about the appropriately happy ending of her story. "For Bertha's death and Rochester's maiming are not simply convenient twists of plot," writes Yeazell, "they themselves, in this intensely autobiographical work, become metaphors for the transformation within Jane. The madness which she fought

⁸⁴The Art of Charlotte Brontë (Athens: Ohio Univ. Press, 1969), p. 134.

⁸⁵Henderson, p. 151.

⁸⁶Kinkead-Weekes, p. 80.

has at last been destroyed; the passion whose consuming force she resisted has finally been controlled."⁸⁷

Jane proceeds to Ferndean with the characteristic heroism with which she has faced all conflicts. She knows not what the results will be, unapprised as she is of the fire at Thornfield. But Jane knows that she wants the love she deserves, and her knowledge is based on a secure and complete sense of self. Once again Jane goes out into the world, and courageously claims her hard-won and merited reward.

⁸⁷Yeazell, p. 142.

Chapter 3

Labyrinthine Corridors: Lucy Snowe's Failure to Attain Individuation

I

Lucy Snowe's world in Villette is so much more complex and ambiguous than Jane's at Thornfield and Marsh End that a whole new set of psychological aberrations and developments comes into play. Jane Eyre is clearly an indomitable heroine seeking self-discovery and fulfillment in love. She becomes a whole and independent woman after severe trials. But Lucy Snowe remains at least partly inscrutable to both her reader and herself. Earl Knies recognizes the difference:

Although Jane changes during the progress of the story, basically she knows what she wants and goes after it. And once she has achieved her goal, her story is over....But Lucy's path in life is not so clear, and she is constantly confronted by conflicting choices. Even after a period of several decades her experience is somewhat problematical to her, and we cannot help feeling that she does not really understand everything she has experienced.¹

Lucy's failure to understand her life experience is but one of her inhibiting problems. During the novel she faces numerous obstacles to individuation. Briefly stated, they are a tendency toward withdrawal, repression, escape, and hiding that inhibits much of Lucy's emergence and

¹The Art of Charlotte Brontë (Athens: Ohio Univ. Press, 1969), pp. 183-184.

shows itself in her submissive masochism and in her view of reason and reality; a lack of identity and a corresponding lack of understanding from others; and an overwhelming desire to abdicate responsibility for her life by choosing inaction and blaming God and Fate for her misfortunes. The reader receives the enduring impression that because of these problems, Lucy brings her sad fate down upon herself.

Obviously even this summary of Lucy's problems indicates severe difficulty in self-emergence. She overcomes few of these deficiencies. Indeed, even in her shadow projections Lucy's inhibitions are reflected, for by the end of Villette Lucy's shadow actually subjugates her total psyche. Further, Lucy's love affairs are complicated by choosing inappropriate objects for her animus projections and by experiencing recurrent incest fears.

Furthermore, while Lucy is evidently a more complicated protagonist than Jane Eyre, she is also a decidedly less attractive heroine. We have Charlotte Brontë's word that Lucy was not to be regarded in the same way as Jane: "As to the character of Lucy Snowe, my intention from the first was that she was not to occupy the pedestal to which Jane Eyre was raised by injudicious admirers. She is where I meant her to be and where no charge of self-laudation can touch her."²

²Letter to Ellen Nussey, quoted in The Brontës: Charlotte and Emily by Laura Hinkley (New York: Hastings House, 1945), p. 298.

The qualities which make Lucy a less sympathetic character are among those that make her interesting as well. First, Lucy is not entirely honest with herself or her reader; this forces the reader to make assessments which differ radically with Lucy's conclusions. This unintentional deceit is both part of Lucy's problem and part of her fascination. The reader of Charlotte Brontë is used to the honesty with which Jane presents her story. But Lucy Snowe is clearly not Jane Eyre. Of this contrast Tom Winnifrith writes: "In Villette Lucy Snowe is a secretive protagonist, and, although used to the plain dealing of Jane Eyre, we find the contortions in the narration disturbing, they are somehow suitable as emerging from the mature Lucy Snowe."³

There are several other characteristics, including her harsh, judgmental nature, her bigotry and nationalism, and her cringing, masochistic submission, which make Lucy "undoubtedly a less attractive heroine than Jane Eyre."⁴ All of these traits make it difficult to embrace the total Lucy Snowe, and the heroine herself has the same aversion. But this complicated and thorny personality also makes Lucy a more original and challenging character than Jane Eyre. Charlotte Brontë needed more courage to create Lucy.

³The Brontës (New York: MacMillan, 1977), p. 116.

⁴Winnifrith, p. 137.

Although Villette does not have "the 'first fine careless rapture' and the richness of passion that make Jane Eyre a thing of lonely splendor in English letters,"⁵ still, one cannot but agree with Knies that "Lucy Snowe is the really daring creation."⁶

Brontë again employs the motif of the journey for her heroine's self-quest. Lucy takes a courageous step when she travels first to London, thence to Belgium. It seems that she might be able to succeed; she has "a vague persuasion that it was better to go forward than backward, and that I could go forward." (V, IV:39) Brontë uses the journey once more when Lucy collapses from self-torment and is "reborn" into the Bretton household. But even these travels do not seem to provide the forward motion in development that similar experiences do for Jane Eyre. And once in Belgium, Lucy's problems, glimpsed in childhood, multiply.

Lucy's self-nescience is a crucial problem. It complicates her relationship with her reader since she semi-consciously denies what is obvious; she rationalizes and qualifies her experiences. The most evident case of this delusion can be found in her relationship with Dr. John Bretton. Dr. John is a young physician who attends the

⁵Cornelius Weygandt, A Century of the English Novel (New York: Century, 1925), p. 120

⁶Knies, p. 41.

students at the school where Lucy works. Early in their acquaintance Lucy recognizes him as her childhood companion, Graham Bretton. She never tells the reader his identity, however, until Dr. John has recognized Lucy much later. This sort of intrigue is acceptable, since it builds suspense for later revelations, but Lucy is guilty of a worse kind of deception in relation to Dr. John: she is obviously in love with him, unconsciously revealing it to everyone around her while vehemently denying it.

The passages which prove her fierce attachment to Dr. John are numerous. Early in their friendship, while staying at the Bretton home, Lucy states: "I had learned how severe for me was the pain of crossing, or grieving, or disappointing him...I grew...quite powerless to deny myself the delight of indulging his mood, and being pliant to his will." (V,XVIII:173) As her stay at the Bretton's continues, her feelings become even stronger: at the concert that Lucy attends with Graham and his mother, she sees their party in a mirror, and, not realizing at whom she is looking, describes Graham as a man with "the best face, the finest figure, I thought I had ever seen." (V,XX:189) At the concert she keeps one ear and one eye on the stage, "the other being permanently retained in the service of Dr. Bretton: I could not forget him, nor cease to question how he was feeling." (V,XX:195)

The most violent reactions born of her love for Dr. John occur after Lucy returns to Madame Beck's school. She looks forward to the separation with these words: "I longed to leave them as the criminal on the scaffold longs for the axe to descend: that is, I wished the pang over." (V,XXI:205) Finally, after their parting, Lucy looks forward to the receipt of Dr. John's letters with such agitated longing that one cannot doubt her feelings. When the first letter arrives, she states: "I knew it, I felt it to be the letter of my hope, the fruition of my wish, the release from my doubt, the ransom from my terror." (V,XXI:216) She cannot bear to read it immediately, but instead, after approaching "the seal with a mixture of awe and shame and delight to her lips," (V,XXI:217) locks it up in a box in a case in a drawer (triple security).

Even after it is quite apparent that John is in love with Paulina Home and equally obvious that M. Paul is attracted to Lucy, even after she has determined that there is no further hope for their relationship, Lucy states: "I loved my Rhine, my Nile; I had almost worshipped my Ganges..." (V,XXVI:267) referring metaphorically to the solace of Graham's letters.

Examples of Lucy's passion for Dr. John abound--critics, readers, and other characters know what she is about. Laura Hinkley writes: "Graham, whose kindness is reinforced by professional interest in her nervous state and

professional desire to supply an antidote, does so with a result not unknown to psychoanalysis. Lucy falls desperately in love with him."⁷ Tom Winnifrith agrees: "Her reluctance to acknowledge that Paul is interested in her, as in her delayed admission that it is he who has given her the violets, is caused by her infatuation with John Graham."⁸ Kate Millett also understands Lucy's feelings: "There are many moments when she wishes she were as pretty as Fanshawe, as rich as Polly, occasions when she would happily forgo life itself at a sign that Graham recognized she was alive."⁹

There can be no question about Lucy's infatuation, and still she denies it. Her protest, however, carries little conviction; it is inserted parenthetically in a lengthy discussion about the sorts of letters she writes to Dr. John. The denial reads:

Once for all, in this parenthesis, I disclaim, with utmost scorn, every sneaking suspicion of what are called "warmer feelings": women do not entertain these "warmer feelings" where, from the commencement, through the whole process of an acquaintance, they have never once been cheated of the conviction that to do so would be to commit a mortal absurdity.... (V,XXIII:230)

⁷The Brontës: Charlotte and Emily (New York: Hastings House, 1945), p. 305.

⁸Winnifrith, p. 151.

⁹Sexual Politics (Garden City, New York: Doubleday, 1970), p. 146.

She says no more about her "mortal absurdity" but, as Earl Knies points out, "Clearly Lucy is in love with Graham."¹⁰ Knies enumerates the problems and complexities that arise from Lucy's apparent misrepresentation:

Is she lying to us here? Is she qualifying so much that she is merely being coy? Or does she really believe that her feelings are only those of affection and gratitude? Because of her unreliability, Lucy makes it possible for us to entertain value judgments which differ from hers.¹¹

The reader is not only allowed, but forced, to see things differently from Lucy. And part of the reader's difficulty in caring about Lucy is brought about by this lack of unity in feeling. The situation with Dr. John is the most extended example of Lucy's self-deceit, but it is a characteristic which inhibits her psychological growth throughout her life. The reader can agree with Kate Millett that Lucy "is bitter" but not that "she is honest;"¹² one is much more likely to see Jane Eyre, who "is perfectly open with her reader, frankly admitting her love for Rochester"¹³ as honest than Lucy who "denies hers for Dr. John."¹⁴

¹⁰Knies, p. 179.

¹¹Knies, p. 179.

¹²Millett, p. 140.

¹³Knies, p. 178.

¹⁴Knies, p. 178.

Lucy's inability to face the reality of her emotions and her situation, then, creates problems for both herself and her reader, who feels somewhat antipathetic toward this apparent dissembler. Other characteristics strengthen the alienation. One quality which grates continuously on the audience is Lucy's harsh value judgment of all of the other characters, especially the women. Lucy criticizes everyone--even the truly good characters come in for her overly caustic censure. Again, examples are numerous. In London she encounters an old classmate, "good-looking, but dull;" (V,V:36) on board the ship bound for Belgium she finds another beauty: "What a face she had--so comely --so insolent and so selfish!" (V,VI:42) Her students, the "swinish multitude," (V,IX:72) are types of "Madoiselle de Melcy, a young baronne--the eldest, tallest, handsomest, and most vicious." (V,VIII:69) Rosine, the maid at the pensionnat, is "an unprincipled though pretty French grisette," (V,XI:90) and each of the teachers has at least one flaw--"a narrow thinker, a coarse feeler and an egotist," "corrupt," "avarice," (V,XIV:111) and others --which makes Lucy reject any "overtures of special intimacy." (V,XIV:111)

Even the characters who, on the whole, are given a more favorable treatment fall prey to Lucy's crushing judgment. Ginevra Fanshawe, though foolish and thoughtless, is not altogether as despicable as Lucy makes her

out to be. She is pretty, though, which estranges Lucy. After reading repeated attacks on the silly but affectionate Ginevra, the reader agrees with Earl Knies that "by and large her judgment of the girl seems more severe than necessary."¹⁵

Even characters whose actions seem to recommend them to the reader as models, Dr. John and Paulina Home (now de Bassompierre), attract some of Lucy's slings and arrows. Here one feels the resentment and jealousy which have been Lucy's since childhood. She says of Dr. John:

Human fallibility leavened him throughout; there was no hour, and scarcely a moment of the time I spent with him, that in act, or speech, or look, he did not betray something that was not of a god. A god could not have the cruel vanity of Dr. John, nor his some-time levity...in his passing passion for the present; shown...selfishly, by extracting from it whatever it could yield of nutriment to his masculine self-love: his delight was to feed that ravenous sentiment, without thought of the price of provender, or care for the cost of keeping it sleek and high-pampered.
(V,XIX:177-178)

She likewise belittles Polly Home:

Her lip wore a curl--I doubt not inherent and unconscious, but which, if I had seen it first with the accompaniments of health and state, would have struck me as unwarranted, and proving in the little lady a quite mistaken view of life and her own consequence.
(V,XXIII:240)

Later, while describing M. Paul's little dog, Lucy says:
"I never saw her but I thought of Paulina de Bassompierre: forgive the association, reader, it would occur." (V, XXXVI:379)

¹⁵Knies, p. 179

Perhaps the reader would be more willing to forgive all these judgments if they seemed normal, affectionate, and equitable. They are not. Various writers explain Lucy's attacks in different ways, but none suggests that they spring from anything but abnormalities or deficiencies in Lucy herself. Knies attempts one explanation:

We certainly feel that Lucy's occasional attacks on Dr. John are partly motivated by the resentment of a jilted woman. None of his actions show him to be anything but an admirable character, and therefore the mild condemnations seem to be completely subjective. His greatest sin seems to have been that he could not understand Lucy--a decidedly enigmatic figure--...largely because their natures were so different.¹⁶

Knies here implies the real problem with Lucy's harsh judgment: most of it is motivated by jealousy, rage, and envy. As Kate Millett suggests, "Lucy is a woman who has watched men and can tell you what they are as seen by the women they fail to notice."¹⁷ But even more revealing is that Lucy watches women, too, and not one of them, from the pretty boat passengers and Rosine the maid to Mrs. Bretton and Polly Home, from casual acquaintance to lifelong attachment, from the most insipid to the most upright, escapes with a clean score card from Lucy Snowe. And, with all of her own problems to attend to, this constant criticism of others creates friction between Lucy and her reader.

¹⁶Knies, p. 177.

¹⁷Millett, p. 140.

Lucy's severe judgment extends beyond the characters as well. Her bigotry also takes the forms of British chauvinism and rampant anti-Catholicism. Of the Belgian girls, Lucy writes: "The continental 'female' is quite a different being from the insular 'female' of the same age and class: I never saw such eyes and brows in England." (V,VIII:69) And her religious intolerance, noticeable throughout, becomes a diatribe when she is being coaxed to convert:

Out of men's afflictions and affections were forged the rivets of their servitude. Poverty was fed and clothed and sheltered to bind it by obligation to "the Church";...and men were overwrought, and women most murderously sacrificed, and all laid down a world God made pleasant for his creatures' good, and took up a cross, monstrous in its galling weight, that they might serve Rome....For man's good was little done; for God's glory, less....Oh lovers of power! ...an hour will come...when it will be well...that there is a Pity which redeems worlds--nay, absolves Priests. (V,XXXVI:383)

These personality traits, along with her submissive masochism, prevent the reader from sympathizing with Lucy. But the more central question is Lucy's individuation. The reader's affection is unimportant to Lucy's self-emergence, for she must try to surmount her personality problems alone. Lucy's repression and withdrawal and her lack of identity are the principal difficulties which she faces. Lucy does not, however, outgrow these conflicts during the novel, and assumptions about her future do not indicate resolutions. The following subdivisions examine

each personality complex, and clarify the reasons for her ultimate failure.

II

Lucy's repression, withdrawal, and escapism present severe obstacles to her individuation. Kate Millett writes, "Escape is all over the book: Villette reads like one long meditation on a prison break."¹⁸ Millett's view of Lucy as a prisoner is significant, since in her unhappy story Lucy never breaks out of her confining cell. Her repression and withdrawal appear in childhood and adult life. Brontë treats Lucy's repression both literally and symbolically, using images of restraint, confinement, virginity, burial, and secrecy to describe Lucy's condition.

For example, Lucy chooses the allée défendue, or forbidden path, for her solitary nighttime wanderings because it is a "strait and narrow path." (V,XII:95) One cannot help wondering whether or not the irony in "strait and narrow" is intentional. Further, Lucy frequents the allée because, as she says, "the seclusion, the very gloom of the walk attracted me." (V,XII:94) The path can be seen as Lucy's withdrawal from life, and as her self-imposed confinement. The use Brontë makes of the allée défendue goes even deeper, however; this secluded spot relates also to Lucy's repressed sexuality. Witness Lucy's description

¹⁸Millett, p. 146.

of Dr. John's intrusion into her solitude: "It was sacrilege--the intrusion of a man into that spot at that hourHe wandered down the alleys...trampling flowers and breaking branches in his search--he penetrated at last the 'forbidden walk.' There I met him..." (V,XII:99) After this sexually charged language, Lucy describes her response to the encounter: "My alley, and, indeed, all the walks...had acquired a new, but not a pleasant interest; their seclusion was now become precarious; their calm insecure." (V,XIII:102) She goes on to "efface" every trace of Dr. John's trespassing in the garden.

The complete isolation, once broken by a male intruder, becomes insecure. The sexual implications of such statements are clear. Lucy's sexuality is in the same repressed state as her emotions and even her needs. Once these fears and desires are brought close to consciousness, her whole perception of herself becomes "insecure" and "precarious." Throughout her story, Lucy fears experiences which bring up her repressed psychic cargo and threaten her self-control. In Knies' words, "The real Lucy has been brought close to the surface, and the suppression of the being she is lulling becomes increasingly difficult."¹⁹

Brontë uses other images as well to express Lucy's self-suppression. Since the Belgian school is situated

¹⁹Knies, p. 190.

on the grounds of an old convent, references to monastic life are frequent. Locking up and closing away emotionally-charged objects is important to Lucy; she closes Dr. John's letters in three secure receptacles, a box, a case, and a drawer, all locked. (V,XXX:220) References to hermits, (V,XXIV:242), prisoners (V,XXIV:249), screens (V,XI:90), and "hidden things" (V,XII:95) are common throughout. Burial is also a common motif in the novel. Concerned as the reader is with Lucy's "buried life," these passages reverberate with special meaning.

The first pattern of burial symbols concerns the legend of the nun who is allegedly interred at the foot of the old pear tree in the school garden. The history of the nun legend is important as a component of the burial motif: the nun's sepulchre imprisons "deep beneath that ground...the bones of a girl...buried alive for some sin against her vow." (V,XII:93) Though more is said about the nun in Villette than about any other part of the narrative, little attention is paid to the fact that Lucy specifically states that the girl was buried alive. As a metaphor for the buried life, this distinction is particularly significant. If the nun's "ghost" is seen as a projection of Lucy's psyche, the meaning of the living burial is amplified, since Lucy has repressed or buried much of her real substance.

The motif of burial appears again when Lucy consigns Graham's letters, and hence her love for him, to the same grave by the pear tree. This interment clearly serves as a symbol for repression. Lucy seals the letters "hermetically" in a jar; (V,XXVI:269) she writes of the entire experience as a funeral. The love must be put away, repressed: "But I was not only going to hide a treasure--I meant also to bury a grief. That grief over which I had lately been weeping, as I wrapped it in its winding-sheet, must be interred....This done, I rested, leaning against the tree; lingering, like any other mourner, beside a newly sodded grave." (V,XXVI:270) The passage reveals once again Lucy's attempts to repress feeling. As with much of her suppression, her efforts are only partly successful. One agrees with Laura Hinkley that "the book is throughout a study in repressed emotion"²⁰ but one also sees that Lucy must find outlets for some of her repressed matter. In the case of the letter-burial, the release comes in dreams. Lucy's analysis of her action and her dreams equates the burial with repression: "I recalled Dr. John; my warm affection for him;...was this feeling dead? I do not know, but it was buried. Sometimes I thought the tomb unquiet, and dreamed strangely of disturbed earth, and of hair, still golden and living, obtruded through coffin-chinks." (V,XXXI:329) Lucy has buried her love for Graham before it is dead, a reference

²⁰Hinkley, p. 314.

which recalls the nun's premature burial. The extended metaphor adds a rich substratum to the exposition of Lucy's repression.

But Brontë does not elaborate this theme by symbols alone. Indeed, Lucy discusses her repression in very concrete terms many times during the story. One obvious example of Lucy's conscious suppression occurs when she is called upon to act a role on the occasion of Madame Beck's fête. Lucy both enjoys herself and attempts to stifle all pleasure:

A keen relish for dramatic expression had revealed itself as a part of my nature; to cherish and exercise this new-found faculty might gift me with a world of delight, but it would not do for a mere looker-on at life: the strength and longing must be put by; and I put them by, and fastened them in with the lock of a resolution which neither Time nor Temptation has since picked. (V,XIV:126)

This self-conscious explanation of Lucy's repression is important in two ways. First, it demonstrates that her repressive nature is still at work late in her life. When Lucy admits that she has never gratified her desire to continue acting, she reveals what the reader of Villette suspects throughout: even the elderly Lucy maintains vigilant supervision over her emotions. Secondly, the very awareness with which she makes this decision indicates that Lucy's misfortunes are partly of her own making. Earl Knies claims that "since her relationship with the external world is so unsatisfactory, it is small wonder

that Lucy is forced in upon herself and becomes morbidly introspective."²¹ Yet Lucy is not always forced into repression by outside forces; sometimes she chooses this behavior for herself.

Lucy's intercourse with the world is unhappy, in part, because, as Millett states, Lucy was "born to a situation where she is subject to life-and-death judgments based on artificial standards of beauty."²² But her grief is apparently just as much a result of her own self-suppression. If the episode at the fête were the only example of this conscious restraint, it might appear a rather singular, but understandable, incident. Lucy, however, "keeps down" so much of herself that the reader, along with many characters, begins to wonder about the answer to Ginevra Fanshawe's repeated queries, "Who are you, Miss Snowe?" (V,XXVII:280) or "Do--do tell me who you are!" (V,XXVII:281) or, even, "But are you anybody?" (V,XXVII:281)

Lucy's hardest fight is to control her emotional nature. Her attempts, like that of the play-acting incident, conclude in a kind of painful, masochistic self-torment. Lucy allows herself no joy without swallowing her dose of bitters, and since her emotional temperament unremittingly

²¹Knies, p. 187.

²²Millett, p. 146.

fighters for dominance over her reserve, the battles are exhausting. F. A. C. Wilson describes Lucy's conflict: "Lucy herself is an extremely complex character, her iron will being dedicated to masochistic self-suppression while a nature at once deeply demonic and deeply feminine groans in chains."²³

The history of Lucy's masochism and repression proceeds chronologically throughout her narrative. She describes her feelings on setting out for Belgium: "My spirit shook its always-fettered wings half loose." (V, VI:39) While on board the ship Lucy describes an exquisite reverie: "Wide dreamland...sunshine...snow gleaming tower...woods deep massed...sky, solemn and dark blue...soft with tints of enchantment"; (V,VI:47-48) and follows with the deadening: "Cancel the whole of that, if you please, reader--or rather let it stand and draw thence a moral...--Day dreams are delusions of the demon. Becoming excessively sick, I faltered down into the cabin." (V, VI:48)

On her arrival in Villette, Lucy describes her inner nature: "My fancy budded fresh and my heart basked in sunshine. These feelings, however, were well kept in check by the secret but ceaseless consciousness of anxiety lying in wait on enjoyment, like a tiger crouched in a

²³"The Primrose Wreath: The Heroes of the Brontë Novels," Nineteenth-Century Fiction, 15, No. 1 (June 1960), p. 48.

jungle. The breathing of that beast of prey was in my ear always." (V,VII:51) When the school vacation comes, and Lucy is left alone, she "begins to pay the penalty of so much repression."²⁴ Here again, before her collapse, Lucy describes her attitude: "The hopes which are dear to youth, which bear it up and lead it on, I knew not and dared not know. If they knocked at my heart sometimes, an inhospitable bar to admission must be drawn....I dared not give such guests lodging. So mortally did I fear the sin and weakness of presumption." (V,XV:140)

After Lucy's breakdown and subsequent rebirth into the Bretton circle, one might expect a growth out of this masochistic suppression. Instead it increases. While enjoying social outings with the Brettons, Lucy remembers her eventual return to the pensionnat and again deadens her present happiness: "This shadow of the future stole with timely sobriety across the radiant present." (V, XX:188)

Finally, one would hope and conjecture that M. Paul's love for Lucy would overcome her masochistic restraint. But Lucy's nature is inflexible; she spends much of their time together running away from M. Paul and ruins many of their meetings through either perversity or rigid decorum. Lucy's retreat emphasizes once more the fear of involvement

²⁴Hinkley, p. 303.

which is a prominent part of her repression. Her obstinacy perplexes even Lucy herself. She never decides whether she is responsible for the barriers which arise during their meetings: "I either could not or would not speak--I am not sure which; partly, I think my nerves had got wrong, and partly my humour was crossed." (V,XXXV:364)

Lucy's running and hiding from Paul Emmanuel's approaches offer evidence of her repression and self-punishment, but they relate to other themes as well: that of withdrawal and that of sexual fears. Her response to the only mutual love of her life is extremely complex. Again, a chronological summary provides the most comprehensive overview of her reactions during this all-important relationship.

M. Paul brings Lucy's first letter from Dr. John. Before she knows the purpose of his errand, she hears his footsteps, and reports, "I fled before him!" (V,XXI:216) When M. Paul is obviously jealous of Lucy's attachment to Dr. John, she assumes a "frostiness [she] could not but applaud." (V,XXVII:291) Though somewhat later she declares, "I was losing the early impulse to recoil from M. Paul," (V,XXIX:316) by the next chapter Lucy tricks him into getting her some water, and "ere his return, his half-worried prey had escaped." (V,XXX:326) On a spring holiday when Mr. Paul takes all of the students out to a picnic, he tries very assiduously to single out Lucy for

special attention. On this occasion Lucy uses her pink dress, which M. Paul once criticized and which she is now wearing, as an excuse for "interposing [Genevra Fanshawe] between myself and M. Paul." (V,XXXIII:344)

This retreat, this hiding, becomes such a habit with Lucy that even after she and M. Paul have openly declared their friendship, she keeps running away. Even Lucy cannot understand her motivation--one night after their relationship is firmly established M. Paul seeks her at the school. She sees him, but states, "I could not find courage to await his approach." (V,XXXIII:350) When Paul leaves, Lucy is outraged by her own actions:

As that street-door closed, a sudden amazement at my own perverse proceeding struck like a blow upon me. I felt from the first it was me he wanted...and had not I wanted him too? What, then, had carried me away?...Yearning to listen and console...no sooner did the opportunity suddenly and fully arrive, than I evaded it.... (V,XXXIII:350)

Even during what Lucy believes to be her last meeting with M. Paul, his parting speech to the pensionnat inmates, Lucy is unable to move forward and accept his blessing. True, this time she does not run--she merely stays rooted to her spot until fate intervenes in the form of Zélie St. Pierre and hurries M. Paul away from the scene. (V,XXXVIII:404) Lucy calls her inaction "moral paralysis--the total default of self-assertion." (V,XXXVIII:404) But this avoidance is also a part of a

pattern that has long been established in the relationship between Lucy and Paul.

Finally, in their very last interview Lucy breaks out of the repression which has held her captive throughout her life, throughout her love of Dr. John, and throughout her friendship with M. Paul. Lucy is fortunate that she is granted this last chance to triumph over her imprisoned emotion. At no other time in the novel do the reader's sentiments so vehemently applaud Lucy's behavior as when she, at last, in distress and desperation, in defiance of Madame Beck and her compatriots, turns to M. Paul and "Pierced deeper than I could endure, made now to feel what defied suppression, I cried--

'My heart will break!'" (V,XLI:438)

And with Lucy's torrential cleansing that follows, the reader can, at last, let go of the frustration that he has experienced while watching Lucy avoid M. Paul's attempts to befriend her.

This discussion of Lucy's repression and masochism but scratches the surface of a wondrously complex and deeply-rooted problem. By finally giving vent to her passionate feelings Lucy has forced a small opening in her confining shell. But Lucy shortly readopts the suppression that has so long been her dictator. She fails to distinguish between healthy and necessary repression and

the damaging repression of her positive qualities. M. Esther Harding states that in everyone's life "unacceptable parts of the personality...we have repressed and conveniently forgotten, being urged, almost forced, to do this by the pressure exerted on us by training and the code of morals and behavior in our environment."²⁵

Harding contrasts, however, extended suppression: "But if, in order to meet the requirements of the environment, too large or too dynamic a part of the individuality has been repressed, then, sooner or later, the individual will come into conflict within himself, or develop a neurosis."²⁶

Both conflict and neurosis are Lucy's companions throughout her life. She does not disentangle her tendency toward withdrawal from her sexual fears, or her self-restraint from her self-punishment. In fact, one wonders if Lucy's pain and withdrawal have provided any clearer understanding of herself. Aside from a momentary release afforded by her emotional outburst at M. Paul's parting, Lucy has lived almost entirely repressed--and she does not ever recognize what she has been doing to herself. Lucy talks about her repression openly, but with

²⁵The 'I' and the 'Not-I': A Study in the Development of Consciousness (Princeton: Princeton Univ. Press, 1965), p. 100.

²⁶Harding, p. 169.

little awareness of the implications of this problem to her development. As Hinkley comments: "Repression [is] a matter neither she nor her author fully understood, but which they describe superbly."²⁷

III

Lucy's methods of repression are varied. As seen earlier, either she consciously excludes unwanted matter from her thoughts or she runs and hides from the things which frighten her. But Lucy's psyche also enthrones a kind of triumvirate of wardens and judges that she calls upon to keep down feelings and imagination. The three dictators in this group are Lucy's rigid conventionality, her view of reason, and her perception of reality. Lucy maintains the appearance of strict morality and decorum before all the residents of Villette. She believes that by remaining "outwardly inscrutable"²⁸ she can preserve a semblance of self-worth, comfortable that she has not behaved foolishly in front of others. Her restraint exceeds healthy bounds, however, and thereby becomes another form of self-suppression. Lucy's control denies her any freedom in outward appearance; when faced with the pink dress that Mrs. Bretton buys for her, Lucy is all "fear

²⁷Hinkley, p. 303.

²⁸Knies, p. 97.

and trembling" (V,XX:187) until Graham conveys approval "in a kind smile and satisfied nod, which calmed at once my sense of shame and fear of ridicule." (V,XX:187)

Certainly one of Lucy's most marked inhibitions is this fear of looking ridiculous, a fear she expresses at another time as a terror of "the sin and weakness of presumption." (V,XV:140) Lucy desperately tries to save face in the eyes of the world by further enclosing herself in a rigid reserve. She thinks she needs to uphold this appearance, but in the long run such maintenance can produce only negative results: further repression leads to more complicated mental illness. Though Lucy derives "such bleak satisfaction as she can from the fact that her conduct, if not her feelings, has been decorously restrained,"²⁹ this same restraint almost ruins every moment of happiness she encounters in the novel. Even after the remarkable fête in Villetette, even after the nun's ghost is explained, right up until Lucy's last meeting with M. Paul, she calls upon her sense of decorum to mask her emotions. Lucy cannot maintain her outward, dignified manner in the last interview with her love. Yet the fact that she still desires to disguise her feelings demonstrates the powerful hold that repression has

²⁹E. D. H. Johnson, "'Daring the Dread Glance': Charlotte Brontë's Treatment of the Supernatural in Villetette," Nineteenth-Century Fiction, 20, No. 4 (March 1966), p. 330.

upon her nature. E. D. H. Johnson writes:

If henceforth Lucy can no longer maintain the pretense of self-sufficiency, she can at least preserve before associates the impassive mien they have always known, turning as a last resort to that pride which has sat in judgment on every spontaneous impulse in the past. Under its compulsion she summons the resolution to hide her feelings from M. Paul in their farewell meeting.³⁰

Of course, Lucy's determination crumbles and she finally does reveal her passion. But much of this fastidious propriety lingers in her psyche. Lucy may even be, as Walter Allen suggests, "a stiff-necked, humorless prig, whose passionate feelings are counterbalanced by an equally passionate concern for conventional morality."³¹ Even Kate Millett, one of Lucy's steadfast advocates, sees the heroine as "continuously about to surrender to convention" and "by turns silly as well as sensible."³² When viewed this way, Lucy's self-discipline and restraint indicate a type of neurosis described by Harding. Harding states that repressed matter

is felt as a particular darkness, even a particular sin, because it is in opposition to the accepted standards not only of the ego but also of the society in which the individual lives. But the fear...and resistance may be so great, so deep-seated, and so unconscious that the individual may be unable to recognize what the problem really is. Consequently he suffers from a vague sense

³⁰Johnson, p. 335.

³¹The English Novel: A Short Critical History (New York: Dutton, 1954), p. 221.

³²Millett, pp. 145-146.

of guilt or inadequacy that he may try to assuage by various forms of self-discipline, which only force him still further into the repressive mold of civilization.³³

Lucy's sense of guilt and sin comes from, as she describes it, "presumption." Her insecurity about her physical appearance and about her financial and social status leads Lucy to believe that normal desires and hopes would, in her case, constitute impropriety or even impiety. Furthermore, she fears that such longings might expose her to ridicule. Lucy therefore exercises self-discipline in an attempt to eradicate her "sin of presumption." The circular motion of such a pattern is from repression to guilt to self-discipline which leads to further repression. This cycle must be broken before unconscious contents can be accepted and before individuation can in any way advance. There is no evidence to suggest that Lucy ever breaks out of the cycle.

Coupled with Lucy's restraining view of decorum is her distorted depiction of reason. Lucy's judge, Reason, tells her that she is inferior and that inferiority should be always before one's eyes; it tells her that her basic nature must be denied. Reason is a "guard," a "hag," who must be "turned...out of doors" (V,XXIII:230) by "feeling and I" [Lucy]. (V,XXIII:230)

³³Harding, pp. 94-95.

Lucy's view of reason plainly relates to her masochism. F. A. C. Wilson writes, "Lucy of course is an austere self-tormentor, encouraging Reason to play the 'vindictive stepmother' and inhibit her imaginative life."³⁴ The unfortunate assumption behind the numerous lengthy monologues on Reason vs. Feeling is that only one component of her personality--either reason or imagination --can take possession at a time. Feeling draws "bar and bolt" (V,XXIII:230) against reason when Lucy's natural, creative nature surfaces; likewise, "Reason would leap in vigorous and revengeful" (V,XXIII:230) when Lucy has indulged her fancy long enough.

This unhappy split in Lucy's psyche, called dissociation or "compartment psychology"³⁵ by Jung, can be "the pathological cause of a neurosis."³⁶ In "Approaching the Unconscious," Jung cites an example of dissociation which is appropriate to Lucy's behavior: "An ability to control one's emotions that may be very desirable from one point of view would be a questionable accomplishment from another, for it would deprive social intercourse of variety, color, and warmth."³⁷

³⁴Wilson, p. 44.

³⁵"Approaching the Unconscious," in Man and His Symbols, ed. Carl G. Jung (New York: Dell, 1964), p. 72.

³⁶Jung, Man and His Symbols, p. 8.

³⁷Jung, Man and His Symbols, p. 8.

Reason, as Lucy defines it, sadistically denies her satisfaction of her longings and dreams. Lucy's masochism taints her view of reason, a view neither fair nor reasonable. To Lucy, reason is pain and degradation: "This hag, this Reason, would not let me look up, or smile, or hope: she could not rest unless I were altogether crushed, cowed, broken-in, and broken-down. According to her, I was born only to work for a piece of bread, to await the pains of death, and steadily through all life to despond." (V,XXI:207) This passage elucidates the brutality of Lucy's reason. It also underscores Jung's concept of dissociation: in her references to reason Lucy talks about this part of her psyche as if it were embodied elsewhere, as if it were an external force which persecutes the poor heroine. "Lucy Snowe is obviously appealing to imagination rather than reason,"³⁸ as Tom Winnifrith suggests, but further, she projects the savage reason completely out of her psyche, emphasizing the dis-integration of her personality.

Finally, Lucy's notion of reality is no more accurate than her conception of reason. Not only does her early view of reality reflect a hostile and aggressive environment, but also by the end of Villette the reality

³⁸Winnifrith, p. 144.

has become so ambiguous, so mixed with deceit and delusion, that Lucy is unable to distinguish the real and true.

Reality takes Lucy away from the world of dreams where her repressed imagination is allowed to dominate. During her young adulthood, even the action of waking to face the morning evokes pain in Lucy Snowe. She writes, "How I pity those whom mental pain stuns instead of rousing! This morning the pang of waking snatched me out of bed like a hand with a giant's grip." (V,XXI:209) Apparently even the approach of waking reality wounds Lucy.³⁹ She continually makes reference to this longing for oblivion, perhaps a death wish, when she speaks of reality. Reality is harsh and unpleasant, or even terrible, as she states: "Presently the rude Real burst coarsely in--all evil, grovelling and repellent as she too often is." (V,XXI:97)

³⁹Lucy's attitude here echoes the feeling of a poem by Emily Brontë, "I'm Happiest When Most Away," to which Charlotte, of course, had access. Compare the following stanza with Lucy's speech: "Oh dreadful is the check--intense the agony/When the ear begins to hear and the eye begins to see;/When the pulse begins to throb, the brain to think again;/The soul to feel the flesh and the flesh to feel the chain!" Quoted in "The Other Emily," by Dennis Donoghue in The Brontës: A Collection of Critical Essays (Englewood Cliffs, New Jersey: Prentice-Hall, 1970), p. 162.

But external forces which surround Lucy as her relationship with M. Paul advances further complicate her already confused notion of reality. Two remarkable scenes introduce these forces and provide an appropriate atmosphere of ambiguity. They are Lucy's visit to the Rue de Mages and the carnival or fête in nighttime Villetette.

First, the Rue de Mages, or Street of Magicians, provides a Gothic setting for events that Lucy calls "parts of a fairy tale." (V,XXXIV:354) In the house of Madame Walravens, an ancient, dwarfed woman who is supported by none other than Lucy's friend M. Paul, the world of Villetette becomes weird, mystical, and uncertain indeed. Lucy has difficulty discerning the real in the Rue de Mages: "Soon there fell on the steps a shadow, and last of all, I was aware of a substance. Yet, was it actual substance, this appearance approaching me? this obstruction, partly darkening the arch?" (V,XXXIV:354) This scene is so rich in symbolic and Gothic matter as to shift the whole perception of the "real" world in Villetette. There is the hunchbacked Madame Walravens, presented as a kind of hermaphroditic "barbarous queen" (V,XXXIV:354) with a man's voice and a "silver beard." (V,XXXIV:354) There is Père Silas, the manipulating priest who also lives off the martyrdom of M. Paul. There is the second dead nun, one Justine Marie, who died of her unfulfilled love for Mr. Paul. All of these curious and frightening Gothic

stock characters are gathered up in an equally Gothic castle under the ever-present torrential downpour. The point of this weird digression from the "normal" world is to introduce the forces of evil which will eventually try to destroy Lucy's happiness and to indicate Lucy's initial response to them. Since the reader perceives this scene through Lucy's senses, and since one already questions Lucy's reliability as a narrator, the events at the Rue de Mages appear as subjective and even hallucinatory representations of Lucy's consciousness at this time. She is not aware, until "the spring of junction suddenly [becomes] palpable" (V,XXXIV:359) of the reason for her apparently accidental encounter with the "magicians." Lucy's own consciousness perceived evil in reality before her visit to the Rue de Mages. Now she realizes that there is external evil to be defeated.

The characters introduced in the Rue de Mages take on more and more importance as the love between Lucy and Paul grows. Another beautifully mysterious scene, at the fête in Villette's park, serves to identify the characters who oppose Lucy's love affair, and to summarize Lucy's development to date. Earl Knies writes:

The remarkable scene in which Lucy attends the fête in the park of Villette provides a symbolic exposition of Lucy's progress in quest of personality. Appropriately the occasion is the celebration of a crisis which once had threatened the liberty of the inhabitants; Lucy's newly gained liberty

through mutual affection is also in a state of crisis, caused by Mme. Beck's attempt to separate her from M. Paul.⁴⁰

Lucy's role in this scene, as in many others, is that of onlooker, even audience. The drama she is watching is that of her past experience. E. D. H. Johnson writes:

As though she were herself a revenante visiting the scenes of her past life, Lucy lingers first on the fringe of the Bretton circle, before passing on to the gathering of which M. Paul is the center. Her role of spectator is emphasized by the theatrical atmosphere of these settings--the background music, the lighting effects, the pervasive sense that each grouping is composed of actors playing their assigned parts in a shadowy drama, all oblivious of the solitary onlooker in the wings.⁴¹

In such a vague and barely comprehensible world it is little wonder that Lucy's notion of reality is further confused. Charlotte Brontë, however, heightens the tension between truth and delusion in this visionary scene. While Lucy is watching Paul Emmanuel, she decides that he is in love with his ward, another Justine Marie. Several passages about truth and reality, (V,XXXIX:423-426) which sound remarkably like those that Lucy has been reciting all along, follow. But Brontë cannot allow Lucy's certainty of the truth to prevail, nor can she allow the reader to believe that Lucy has finally found an absolute reality with which she can live. Instead, the author

⁴⁰Knies, pp. 194-195.

⁴¹Johnson, p. 334.

shifts quickly: she permits Lucy's adamant declarations about truth and then deftly undercuts all of Lucy's assumptions based on both truth (reality) and presentiment (feeling).

Lucy believes that M. Paul will marry his ward. She insists that she is relieved to know the truth:

I felt very glad now that the drug administered in the sweet draught...made bed and chamber intolerable. I always, through my whole life, liked to penetrate to the real truth...daring the dread glance...we may gasp in untold terror, but...to see and know the worst is to take from Fear her main advantage. (V,XXXIX:424)

Certainly Lucy expounds a worthy philosophy, though one which gives reality a rather dark aspect. Lucy's feelings join her reason in assuring her that the reality of the scene before her is that M. Paul will wed Justine: "The revelation was indeed come. Presentiment had not been mistaken in her impulse: there is a kind of presentiment which never is mistaken." (V,XXXIX:425) Brontë further extends the irony of Lucy's delusion, having her become almost frenzied in her repeated assertions that she perceives reality: "Far from me such temporary evasion of the actual, such coward fleeing from the dread, the swift-footed, the all-overtaking Fact,...such traitor defection from the TRUTH." (V,XXXIX:426) Finally, in language which again emphasizes the cruelty of the real, and which indicates her masochism, Lucy states: "I invoked Conviction to nail upon me the certainty, abhorred while

embraced, to fix it with the strongest spikes her strongest strokes could drive." (V,XXXIV:426)

These agonizing cries show that Lucy's perceptions of truth and reality remain unchanged. When Brontë, in the next chapter, reveals that M. Paul, instead of being in love with Justine, cares only for Lucy, all of this denial, assertion, and conviction is undercut, reduced to ashes. Lucy's reality was a delusion; her awareness was blind; her truth was a lie. Brontë proves all of these things to the reader by nullifying Lucy's "facts." Whether Lucy solves the problem that her creator sets up for her is doubtful. But the reader knows that along with the repression of conventional morality and the repressor Reason, Lucy's distorted image of the real is a prohibitive factor in her progress toward awareness.

IV

The shadow projection which Charlotte Brontë creates for Lucy Snowe also relates to the themes of withdrawal, repression, and deceit. The most intriguing projection is the ghost of the nun which haunts the pensionnat. M. Esther Harding explains the concept of psychological projection: "The term projection, as used in analytical psychology, refers not to something that you have thrown on another, but rather to that factor in yourself, of which you were entirely unconscious, that has been caught

by something in the object and so has been made visible."⁴²

Lucy, then, does not consciously "throw off" her shadow onto the ghost of the nun. Still, the figure functions very aptly as a shadow projection. First, it is a ghost, and as Harding states, "such an unconscious factor frequently appears as a ghost, for it represents a non-material reality."⁴³ Secondly, the nun is a suitable figure for personifying part of the psyche of Lucy Snowe for, as Charles Burkhardt asserts, "Lucy's passivity, her philosophic resignation, her death wish, all find a useful metaphor here."⁴⁴

There exist essentially two points of view about the meaning of the nun in Villette. Speaking for one camp, Burkhardt says that the nun represents part of "the psychosexual and philosophical...development of its heroine, Lucy Snowe."⁴⁵ He sees the nun as an omen of Lucy's future condition.⁴⁶ Karl Kroeber takes another position:

⁴²Harding, p. 74.

⁴³Harding, p. 59.

⁴⁴"The Nuns of Villette," The Victorian Newsletter, No. 44 (Fall 1973), p. 10.

⁴⁵Burkhardt, "Nuns," p. 9.

⁴⁶Burkhardt, "Nuns," p. 12.

"The nun is not...a means for revealing what we would call Lucy's subconscious. Brontë does not go that deep."⁴⁷ Kroeber's misinterpretation of Charlotte Brontë's intention recalls David Cecil's condemnations: "Her heroines do not try to disentangle the chaos of their consciousness, they do not analyze their emotions or motives. Indeed, they do not analyze anything. They only feel very strongly about everything;"⁴⁸ or, "Since [Brontë] feels rather than understands, she cannot penetrate to the inner structure of a character to discover its basic elements."⁴⁹

What Cecil and Kroeber deny is that Charlotte Brontë provides an "acute psychological delineation"⁵⁰ of her characters, as Harold Williams suggests. What Karl Kroeber overlooks in his rejection of the nun as a projection of Lucy's subconscious is the very nature of projection as set forth by Esther Harding. At another point in his study, Kroeber states: "The nun is not a creation of Lucy's disordered psyche, but a real, objective phenomenon

⁴⁷Styles in Fictional Structure: The Art of Jane Austen, Charlotte Brontë, George Eliot (Princeton: Princeton Univ. Press, 1971), p. 153.

⁴⁸Early Victorian Novelists: Essays in Revaluation (New York: Bobbs-Merrill, 1935), pp. 121-122.

⁴⁹Cecil, p. 132.

⁵⁰Two Centuries of the English Novel (London: Smith, Elder, 1911), p. 225.

which permits Lucy to focus and to bring to the level of expression impulses which have previously been just below the level of articulation."⁵¹ The condition which Kroeber describes fits what Harding calls the projection of the shadow, "caught by the object and so...made visible. Your psychic content becomes available to you because it has been mirrored in him."⁵² What, then, is Kroeber's idea of "what we would call Lucy's subconscious"?

Obviously the reader has to see that "it is Lucy with whom the nun is concerned"⁵³ and also that the nun serves as a very apt symbol of Lucy's shadow side. There are several important arguments that emphasize this relationship. First, most writers agree that "the appearances of the nun coincide with sexual crises in Lucy's life, but the nature of these crises changes."⁵⁴ The five appearances take place: when Lucy reads her first letter from Dr. John, when she runs to fetch a dress to wear to a drama with Dr. John, when she buries John's letters, when Lucy and M. Paul articulate their affinity, and finally, when the heap of clothes is discarded on Lucy's

⁵¹Kroeber, p. 152.

⁵²Harding, p. 74.

⁵³Burkhardt, "Nuns," p. 11.

⁵⁴Burkhardt, "Nuns," p. 11.

bed and the hoax is revealed. Apparently the nun is connected with the progress in Lucy's love relationships.

The nun moves from reality to a prank unlike the shadow projection in Jane Eyre. In that novel, Bertha Mason is a real lunatic, a live and thrashing representation of passion, closer, perhaps to the actress Vashti in Villette. But Lucy's shadow turns out to be nothing, a game, or a disguise. Jane's shadow must die to be accepted by her psyche, but Lucy's simply disappears in the same way that Brontë makes Lucy's conception of truth and reality disappear. Lucy never subdues the urge that the nun represents. Karl Kroeber states: "The nun represents a true impulse in Lucy, whose temptation is to become cloistered...For Lucy to become cloistered would be evil ...because cloistering represents for Lucy a tempting denial of her true potential."⁵⁵

Kroeber maintains that Lucy's "destiny is self-dramatization, creation of self"⁵⁶ but the novel's ending does not bear him out. Based on all that the reader has seen of Lucy--withdrawal, repression, masochism, hiding, and self-denial--one can read the nun's projection as another extension of this suppressed personality. Surely, as Kroeber suggests, the cloistering for Lucy is evil; just as surely, Lucy's battle between what Burkhardt

⁵⁵Kroeber, p. 92.

⁵⁶Kroeber, p. 92.

calls "life-engagement vs. life-detachment"⁵⁷ concludes with a victory on the side of withdrawal. The triumph is not total--Lucy has made some progress since her days with Miss Marchmont. Yet one cannot help agreeing with Burkhardt that "the meaning of Lucy's destiny is the shape that has usurped her narrow bed."⁵⁸

Lucy's shadow, projected onto the nun's ghost, contains several representations of Lucy's psyche: her loneliness, her withdrawal, isolation, and repression. Lucy must, of course, accept these elements in order to advance her individuation. Her progress toward acceptance is steady, and she does succeed in facing this projection. At the first appearance of the nun, Lucy is terrified: "I cried out; I sickened. Had the shape approached me I might have swooned." (V,XXII:222) Clearly Lucy is unable to confront her subconscious here. The very next encounter, however, shows some new awareness of the shadow. Lucy does not see the shape of the nun this time. She sees only that the attic "was not wholly dark as it should have been; from one point there shone a solemn light...so plainly...that it revealed the deep alcove." (V,XXIII:232) Lucy's response again is terror: "I rushed out, relocked the door with convulsed haste, and darted downwards." (V,XXIII:232)

⁵⁷Burkhardt, "Nuns," p. 9.

⁵⁸Burkhardt, "Nuns," p. 12.

Though the vision frightens her, Lucy's subconscious has a new component: a light where no light should be. Since the first approach of the shadow, a light has been thrown into the dark corner's of Lucy's psyche. She flees; but the illumination of her subconscious has begun.

Her third encounter shows Lucy courageously standing her ground and facing the nun. Lucy has just buried Dr. John's letters, and is considering leaving Mme. Beck's school. Lucy is, as E. D. H. Johnson states, "nerved by disenchantment with all make believe."⁵⁹ Lucy is brave, willing to accept her shadow: "I advanced one step. I stretched out my hand for I meant to touch her." (V,XXVI:271) But while Lucy comes forward, her shadow recedes and disappears. She has not reached it yet.

The fourth appearance entangles M. Paul in the mystery of the nun. Harding suggests that "at times, the projection of the shadow spreads out and contaminates our relation to many people."⁶⁰ M. Paul shares Lucy's experiences with her shadow projections. He states: "There is a shape frequenting this house by night, different to any forms that show themselves by day....Whether this nun be flesh and blood or something that remains when blood is dried and flesh is wasted...I mean to follow up the

⁵⁹Johnson, p. 330.

⁶⁰Harding, p. 76.

mystery." (V,XXXI:334-335) That M. Paul has a hand in Lucy's progress is indisputable. Perhaps his curiosity about the basis of the mystery can be viewed as a concern for her development.

Finally, the ghost is explained when Lucy finds the clothes on her bed and when Ginevra Fanshawe's note arrives. The message explains that Alfred de Hamal posed as the nun to gain admittance to the school. Lucy finds the costume after having returned from the fête, sure that M. Paul will marry his ward. At the carnival, a new "ghost" has taken the place of the old--the new Justine Marie has replaced the ghostly nun as the object of Lucy's fears. Though Lucy now dreads something real--the loss of M. Paul's affection--the new nun represents an anxiety as groundless as the first. Lucy no longer is afraid of the ghostly nun, or of isolation and loneliness, so that when she returns the ghost has become "shreds and fragments." (V,XXXIX:429) The most significant line which indicates Lucy's acceptance of her shadow in her final encounter with the nun is found on a slip of paper pinned to the costume: "The nun of the attic bequeaths to Lucy Snowe her wardrobe." (V,XXXIX:429) For with these words, Lucy accepts her conventual attire, and the foreshadowing of her destiny is focussed.

Lucy, therefore accepts her shadow, an act of maturity which Jung maintains is necessary for individua-

tion. Yet something more than mere acceptance is at work in Lucy's case: a relationship with the shadow develops which is both uncommon and unhealthy. Lucy not only receives her darker side, but she also begins to live by its dictates. Lucy allows her subconscious to prevail and thereby allows it to control her destiny. Barbara Hannah discusses Jung's description of accepting the shadow:

He used the simile of our consciousness being like a ship or boat floating on the surface of the unconscious. Each piece of the shadow that we realise, has a weight and our consciousness is lowered to that extent when we take it into our own boat. Therefore, one might say that the main art of dealing with the shadow consists in the right loading of our boat: if we take too little, we float right away from reality and become, as it were, a fluffy white cloud without substance in the sky, and if we take too much, we may sink our boat.⁶¹

Lucy's conscious psyche becomes submerged when she adopts her shadow.

Clearly, the conclusion of Villette represents for Lucy the acceptance and the dominance of her shadow personality. Lucy's final isolation forces the reader to believe that not only has Lucy stopped projecting the "evil" qualities of repression and withdrawal, but also that she has embraced these traits and allowed them to become what Jung calls an "autonomous complex." P. W.

⁶¹Ego and Shadow quoted in "Dr. Jung's Shadow: What Is It?" in 24: The Magazine of the Living Way (Summer 1975), p. 34.

Martin explains this condition:

The autonomous complex, instead of being projected (or besides being projected) may invade and more or less take over the conscious personality. To some extent the man may be aware of this invasion and struggle against it. More often he will identify with the invader and believe that it is he himself producing these tremendous impulses.⁶²

Again, Lucy emerges as a much more complicated woman than Jane Eyre. Jane's story is linear; her personality unfolds, her questions are answered, her triumph is complete. Lucy's path is more intricate; she becomes involved in whole networks of her own making and of external deceit. There are numerous reasons why Lucy's shadow takes over. One of them is that Lucy does identify with the "invader" and sees it as a part of herself, since so much of her conscious thought has been devoted to restraint and withdrawal. There is another important explanation, however, which relates to another problem in Lucy's development which will be discussed later. Lucy tends to adopt her shadow and be ruled by her darker side, because

good qualities carry an obligation, and [people do] not want to take the responsibility which is always involved when we live something positive. Such people are like the man in Christ's parable who preferred to bury his talent; in other words,

⁶²Experiment in Death quoted in "Dr. Jung's Shadow: What Is It?" in 24: The Magazine of the Living Way (Summer 1975), p. 34.

they live below their real level, in order to funk the responsibility of what they could be.⁶³

Lucy's response to her shadow is both unusual and predictable. She lets it take over her consciousness because she identifies with it and because she does not want the burden of living up to her potential.⁶⁴ Though she grows through this experience, as one cannot help but change by encountering the shadow personality, Lucy continues her life in isolation. Charles Burkhardt says, "And the end of the novel, when Lucy is alone in her small house like a nun alone in her cell, is towards what these processes of growth all have tended."⁶⁵ Truly, Lucy's peculiar psyche was leading her all along to isolation at Faubourg Clotilde.

V

Another major question, which intertwines with all of the discussion that has gone before, concerns Lucy's identity. "The problem of identity is important in all of Charlotte Brontë's works," writes Earl Knies, "but in the ambiguous world of Villette it becomes the central question."⁶⁶ Through everything that has been written, it is

⁶³Hannah, pp. 33-34.

⁶⁴Lucy's abdication of responsibility for her own destiny will be examined at the end of this chapter.

⁶⁵Burkhardt, "Nuns," p. 9

⁶⁶Knies, p. 184.

painfully clear that identity is the central problem in Brontë's last novel. This question, like the others, is knotty and perplexing. Lucy's self-perception, others' views of her, the anima and animus workings in her love affairs, and the incest motif are all bound up in Lucy's identity. For Lucy, identity is not only what is, but also her "attempt to determine what her personality should be in a seemingly hostile world."⁶⁷ [my emphasis] The part of the psyche which relates to outward appearance is the persona.

The persona is "partly the effect of what our environment obliges us to be, i.e., totally impersonal, and partly oneself, i.e., personal."⁶⁸ The persona, which develops naturally, is both necessary and dangerous: it protects one's self-image, but it can be used as "a mask towards ourselves as well as towards others."⁶⁹ Lucy encounters the problem of the persona throughout her narrative. Though some people see Lucy as coming to an understanding of herself, or see M. Paul as intuiting Lucy's true nature, the fact is that Lucy remains "a personage in disguise" (V,XVII:280) as she herself suggests.

⁶⁷Knies, p. 185.

⁶⁸Hannah, p. 31.

⁶⁹Hannah, p. 31.

All of the characters in Lucy's world view and assess her personality. Most come quite near the truth at some times and miss the mark with other perceptions. Like the blind men with the elephant, their views are accurate but fragmentary. Ginevra Fanshawe, Dr. John, M. de Bassompierre, and even Lucy herself offer opinions about Lucy's personality. Despite the fact that many writers see M. Paul as the person who reads Lucy accurately, the text shows him to be no more successful than the other characters in solving this enigma. There are two very obvious reasons why Lucy is never understood: her own lack of awareness and stability prevents a consistency of appearance, and her repression and impassive outward demeanor impede investigations into her buried self.


Consider Ginevra's assessments of Lucy. At first Ginevra guesses, "'I suppose you are nobody's daughter... you have no relations...you have no attractive accomplishments--no beauty...I believe you were never in love.'" (V,XIV:130) Lucy agrees that much of what she has said "is true as gospel and shrewd besides." (V,XIV:130) Ginevra also recognizes what Lucy will not: that Lucy is in love with Dr. John. Ginevra taunts, "'Passionate thing! Your face is the color of a coquelicot. I wonder what always makes you so mighty testy a l'endroit du gros Jean? 'John Anderson, my jo, John!' Oh, the distinguished name!'" (V,XXIV:246) Ginevra also confronts Lucy with

the question "Who are you, Miss Snowe?" (V,XXVII:280) Lucy's response that she is "perhaps a personage in disguise" (V,XXVII:280) makes her seem "so peculiar and mysterious" to Ginevra. (V,XXVII:281) These statements and questions on the whole reflect a limited but insightful view of Lucy. Even the flighty Ginevra can see into some parts of Lucy's character. On the negative side, Ginevra sees Lucy as incapable of loving (V,XIV:130) but even in this context suggests that which turns out to be true: "Though you might have your own heart broken, no living heart will you ever break." (V,XIV:130)

Dr. John, too, is sometimes on and sometimes off target in his perceptions of the mysterious Lucy. He understands the source of her mental anguish: "My art halts at the threshold of hypochondria:...cheerful society would be of use; you should be as little alone as possible." (V,XVII:165) Dr. John recognizes M. Paul's jealousy before Lucy does: "What have you done to him? What is it all about? Ah, Lucy, Lucy! tell me the meaning of this!" he teases. (V,XX:201) Later, reflecting on their childhood, Graham calls the child Lucy "a being inoffensive as a shadow." (V,XXVII:289) The belittling reference galls Lucy, yet considering her early behavior, it would be extraordinary for Graham to have had any other view. Dr. John does not totally understand Lucy's adult nature

either, but he is not alone. Lucy sees his "entire misapprehension of my character and nature" (V,XXVII:289) but she does not try to correct his mistakes. Dr. John, like the others, is partly right and partly wrong.

But everyone in Villette is scrutinizing Lucy from Madame Beck with her spying missions to Mr. Paul who thinks he has the answer to the riddle of Lucy Snowe. Several passages in the novel are Lucy's inventories of the characters' views of her. In these lists again half-truths prevail. One recounting reads:



The light in which M. de Bassompierre evidently regarded "Miss Snowe," used to occasion me much inward edification. What contradictory attributes of character we sometimes find ascribed to us, according to the eye with which we are viewed! Madame Beck esteemed me learned and blue; Miss Fanshawe, caustic, ironic, and cynical; Mr. Home, a model teacher, the essence of the sedate and discreet: somewhat conventional, perhaps too strict, limited, and scrupulous, but still the pink and pattern of governess correctness; whilst another person, Professor Paul Emmanuel to wit, never lost an opportunity of intimating his opinion that mine was rather a fiery and rash nature--adventurous, indocile, and audacious. I smiled at them all. (V,XXVI:275)

Lucy's smile implies that none of these characters sees her as she sees herself. Yet the reader, who already knows that he can entertain judgments very different from Lucy's sees all of these perceptions as partly correct. True, no one character has a complete picture of her, but Lucy shows that her self-portrait is also distorted when she denies the attributes that others assign to her.

The impression that Mr. Paul has of Lucy, as seen above, is markedly different from that of the other characters. Many writers believe that M. Paul is the one character in Villette who understands Lucy and thereby promotes her individuation. This assumption is easy to make; throughout the novel Lucy describes M. Paul as perceptive and insightful: "He had the terrible unerring penetration of instinct, and pierced in its hiding place the last lurking thought of the heart...." (V,XXIV:306) If one accepts Lucy's evaluation of Paul's powers, one can agree with Earl Knies that "only the perceptive characters in Charlotte's novels really understand the heroines...Dr. John considers Lucy pleasant and innocuous; Mr. Paul sees her as a fiery colt needing training."⁷⁰

Lucy, in fact, conforms to neither of these characterizations which have been foisted upon her. The curious notion that M. Paul understands her better than other people is based upon Lucy's assertions about his insight and upon the fact that he eventually falls in love with Lucy. M. Paul's responses to Lucy, however, show only that he misunderstands her nature as often and as completely as any other person does. When first extending his friendship to Lucy, he insists: "You are one of those beings who must be kept down. I know you! I know you!"

⁷⁰Knies, p. 38.

(V,XV:139) Certainly the reader knows enough of Lucy's self-suppression to realize that M. Paul is very wrong, that what Lucy needs desperately is to be brought out and set free. M. Paul objects to any frivolity in Lucy, even in her attire. While Dr. John approves of Lucy's wearing the cheerful pink dress, M. Paul judges it harshly: "He was looking at me gravely and intently: at me, or rather at my pink dress--sardonic comment on which gleamed in his eye." (V,XX:200) Later M. Paul ridicules Lucy for wearing "a scarlet gown." (V,XXVIII:303)

Paul clearly exaggerates Lucy's momentary levity. Lucy knows that his opinions are "differing diametrically" (V,XXVIII:304) from those of everyone else, but who can possibly see Lucy as does M. Paul:

Too airy and cheery--too volatile and versatile--too flowery and coloury. This harsh little man--this pitiless censor--gathers up your poor scattered sins of vanity, your luckless chiffon of rose colour, your small fringe of a wreath, your small scrap of ribbon, your silly bit of lace, and calls you to account for the lot, and for each item. (V,XXVIII:304)

Perhaps Lucy submits to M. Paul's opinion because it is easier to be "kept down," to be seen as "a fiery colt needing training" than to actually confront her own potential. Perhaps M. Paul sees Lucy as she would like to see herself, but his is an inaccurate portrait. Lucy is neither "Petite chatte, doucerette, coquette" (V,XXVII:290) nor "sauvage!" (V,XXVII:290) All of his views insist

on Lucy's fiery, rebellious nature, little enough of which ever appears. Truly M. Paul's clearest judgment of Lucy comes in his last letter to her, when he calls her "My little English Puritan." (V, XLII:450)

Nonetheless, M. Paul and Lucy become involved in a relationship based on a kind of mutual fascination. The anima and animus, which were aspects of the love of Jane and Rochester, are also involved in Lucy's love affairs. But Lucy's passions, like everything else about her, are not easily disentangled. Lucy first loves Dr. John, onto whom she projects her animus. Graham does not return her love and she experiences a one-sided attachment. Harding suggests that even this inappropriate sort of love can have benefits, and in Lucy's case it apparently does:

The fact remains that the experience of intense love, even though it is for an unworthy or unsuitable object, may have a most favorable effect on the lover....It is not that he is blinded or deluded; he is transformed by the emotion he experiences, regardless of whether the object is what he believes her to be or not. And in those few weeks or months, while the in-love period lasts, he may grow and mature enormously ...What has happened? Obviously something that up to this time has lain deep in the unconscious, dormant within the personality, has wakened to life, and the result is most favorable to the individual's development, even though later, when the spell is lifted, the illusion dissolved, grief and loss and bitterness may be the aftermath.⁷¹

Dr. John provides this all-important awakening for Lucy, despite the eventual torment which follows his "desertion."

⁷¹Harding, pp. 116-117.

The experience of loving Dr. John has proven to Lucy that she is capable of love and also capable of finding her own happiness. He gives her sound advice when he says, "Happiness is the cure--a cheerful mind the preventive: cultivate both." (V,XXII:227) Lucy insists that happiness is sent by God and cannot be cultivated, but in the next chapter, the reader sees that the love and advice of Dr. John have profited Lucy: "A new creed became mine --a belief in happiness." (V,XXIII:229)

Thus, Lucy's onesided love has changed her enough to admit the existence of at least temporary contentment. Dr. John's function here is to prepare Lucy for the mutual relationship with M. Paul. She now knows that she can love and that happiness on earth is possible. Lucy's love for John has another characteristic as well. Brontë once again introduces the incest motif into her heroine's affairs. The reader has seen that Rochester created a conflict in Jane because of her inadequate exposure to male figures in her life. Lucy's problems arise from the same source, since she, too, seemingly lacked a father or father figure. She and Graham, of course, had a sister-brother relationship in childhood. Russel M. Goldfarb writes, "Lucy consciously forms half a wish that Dr. John were her brother; she subconsciously forms the other half

to the wish that he were her lover."⁷² Lucy's already complex relationship with Graham Bretton is further confused, then, by conflicting desires. She loves him, but cannot admit her love for fear that either she will be destroying a sibling relationship which gives her security, or that she will be involved in an incestuous coupling which she cannot countenance. Her inability to face either of these possibilities may account in part for her denial of her love for Dr. John.

M. Paul again poses the question of incest avoidance. Pat Beer calls the heroes of Charlotte's novels "nineteenth-century fathers or brothers."⁷³ Lucy and M. Paul first establish their relationship as sister and brother. M. Paul calls Lucy "petite soeur." (V,XXXIII:349) The change in attitude comes hesitantly for both characters. Lucy's first view that their relationship might evolve beyond the early sibling friendship appears when she states: "I envied no girl her lover, no bride her bridegroom, no wife her husband." (V,XXV:371) But the love between them changes slowly: "But through his touch, and with his words, a new feeling and a strange thought found

⁷²Sexual Repression and Victorian Literature (Lewisburg: Bucknell Univ. Press, 1970), p. 149.

⁷³Reader I Married Him: A Study of the Women Characters of Jane Austen, Charlotte Brontë, Elizabeth Gaskell, and George Eliot (New York: Harper and Row, 1974), p. 98.

a course. Could it be that he was becoming more than a friend or brother? Did his look speak a kindness beyond fraternity or amity?" (V,XXXVIII:402) Eventually, of course, the friendship grows into romantic love. No resolution of the incest question takes place, nor does any other figure come forward as an adequate father figure for Lucy. The incest pattern, like the figure of the nun, disappears. Lucy does not ever need to work it out since she is never faced with fully developing a relationship with M. Paul--he dies before they have explored the complexity of their love.⁷⁴

Finally, then, the reader must turn to the anima and animus projections of Lucy and M. Paul to understand the attraction they have for one another. Lucy's psyche, already shown to be riddled with problems, projects her animus onto M. Paul, a man who is an unsuitable recipient since he misunderstands Lucy's nature. Harding explains the negative anima/animus projection: "If the individual is psychologically undeveloped and has done little or nothing to...realize...his moral problems, the anima or animus will work in a negative fashion, so that what is

⁷⁴The ending of *Villette* was left ambiguous. According to Margot Peters in *Unquiet Soul: A Biography of Charlotte Brontë* (Garden City, New York: Doubleday, 1975), Charlotte intended to conclude the novel with M. Paul's death in a shipwreck. Charlotte's father and her publisher, George Smith, objected to the tragic ending and exerted pressure enough that Charlotte amended the conclusion, leaving M. Paul's fate uncertain. Peters writes, however, "She had no illusions about Lucy Snowe's destiny; the public might cherish them if they wished." p. 363.

undesirable, being projected, will appear desirable, or will exert an irresistible fascination."⁷⁵

From the description M. Paul gives of Lucy, it seems that he believes that further repression is what she needs. He tries to overpower her, goading her on with ridicule, hardly behavior that can help Lucy's struggling emergence: "The more I did, the harder I worked, the less he seemed content. Sarcasms of which the severity amazed and puzzled me, harrassed my ears." (V,XXX:32) Yet the fascination which M. Paul holds for Lucy is extremely potent; its very power derives from the fact that Lucy can again lose herself in another person, and submit to his punishment and reward. Kate Millett states, "John Graham Bretton never saw Lucy; M. Paul sees her and hates her."⁷⁶ Perhaps Millett's argument is overstated. Still the element of submission which inhibits Lucy finds a counterpoint in M. Paul's tyrrany: "I used to think, as I sat looking at M. Paul, while he was knitting his brow ...over some exercise of mine, which had not as many faults as he wished (for he liked me to commit faults: a knot of blunders was sweet to him as a cluster of nuts) that he had points of resemblance to Napoleon Bonaparte. I think so still." (V,XXX:317) She continues, "In a love of power, in an eager grasp after supremacy, M. Emmanuel was like Bonaparte." (V,XXX,318)

⁷⁵Harding, pp. 115-116.

⁷⁶Millett, p. 141.

Further, M. Paul refuses to help Lucy, but lets her struggle along as well as she can: "What thorns and briars, what flints he strewed in the path of feet not inured to rough travel!" (V,XXX:319) Lucy's masochistic nature is attracted to this petty tyrant. F. A. C. Wilson, describing Lucy's lasting self-torment, explains: "Thus it is that, as Lucy's love for Paul-Emmanuel crystallizes, her submission to her destiny in love is presented in terms of submission to ritual punishment."⁷⁷

Considering, then, M. Paul's misapprehension of Lucy, and his authoritarian postures which encourage Lucy's submissiveness, the object onto which she has projected her animus is unsuitable. There is another reason why Paul is a very unhealthy influence. Although Earl Knies holds that "Instead of losing herself in another personality, she finds herself there,"⁷⁸ Lucy is indeed in serious danger of losing her already unstable personality through M. Paul's influence. She tells him, "It kills me to be forgotten, monsieur" (V,XLI:439) and declares, "Ever after that I knew what I was for him; and what I might be for the rest of the world I ceased painfully to care." (V,XLI:440) Truly M. Paul holds the power of life and death over Lucy's personality. Even after his

⁷⁷Wilson, p. 44.

⁷⁸Knies, p. 197.

departure she states: "The secret of my success did not lie so much in myself....The spring which moved my energies lay far away beyond the seas." (V, XLII:449)

What becomes clear in this relationship is that Lucy is helped by the power of love, but hindered by the form in which it comes. M. Paul must be eliminated before she can overcome the tyranny of her own nature. Harding explains that negative anima and animus projections are generally self-destructing: "Where no assimilation of the anima and animus takes place...they never come to a real understanding of each other. It seems as if something that they cannot control tries to bring about a separation."⁷⁹

The separation is unavoidable. M. Paul dies in a shipwreck before he and Lucy have to confront the reality of their relationship. Once more, the conflicts in Lucy's life seemingly disappear. She remains, therefore, a repressed individual, without identity, unable to emerge into wholeness, subject to the withdrawal that her shadow side forces upon her. It cannot surprise the reader, therefore, that her animus projection does not become assimilated. She has neither the psychological maturity to accept her animus, nor the opportunity to alter her condition.

⁷⁹Harding, p. 120.

VI

One final problem is central to the whole matrix of Lucy's complexes. This difficulty accounts for much of her unhappiness in life. Lucy lives in misery because she does not actively work to change the direction of her life. Jane Eyre energetically confronts obstacles and overcomes them, but Lucy waits for someone or something else to alleviate her distress; she refuses to take the responsibility for her own development and behavior.

Everything that inhibits Lucy also bears on this abdication of responsibility for her life. The condition is common enough and influences the behavior of people who are self-unaware, who have not come to terms with psychological emergence. Esther Harding describes such a case:

I once knew a woman who never said that she did something, but always that "it happened." This gave a most curious impression that she just drifted through life without any conscious direction, and with practically no sense of responsibility towards her own life. In her the ego had been most inadequately formed, but this did not prevent her from having very strong reactions regarding her own comfort and her expectation of what was due her. Any frustration would be met by resentment, not by an effort to do something constructive about the difficulty. This is a very important point. Resentment always means that we are not willing to do something about the situation. We prefer to assume that it is someone else's business to take care of the difficulty or that "it ought to happen to us in a better way." We do not definitely say, even to ourselves, that "Life" ought to treat us as favored children; nonetheless, that is the implication.⁸⁰

⁸⁰Harding, p. 8.

Lucy is just such a character as Harding describes. Fate and God are frequently called upon to help Lucy shift the responsibility of her life elsewhere. When her romantic nature is aroused, she states, "I did long, achingly...for something to fetch me out of my present existence." [my emphasis] (V,XII:96) After her collapse, while staying at the Bretton's, Lucy describes her attitude toward her subconscious: "It is on the surface only the common gaze will fall. As to what lies below, leave that with God." (V,XVII:161) When Dr. John asks her who is to blame for her poor health, Lucy accepts part of the onus and lays the rest on Fate: "Me; and a great abstraction on whose wide shoulders I like to lay the mountains of blame they were sculptured to bear: me and Fate." (V,XVII:167) When Mrs. Bretton buys her a new dress for the concert, Lucy's response is in character: "Without any force at all, I found myself led and influenced by another's will, unconsulted, unpersuaded, quietly overruled." (V,XX:187) Lucy accepts her mental capacity as it is since "God had limited its powers and its action." (V,XXI:213) Similarly, when Dr. John suggests that she cultivate happiness, Lucy replies, "Happiness is not a potato...Happiness is a glory shining far down upon us out of Heaven." (V,XXII:227) When despairing over her lost love for Graham, she states: "It is quite right: it ought to be so, since so it is." (V,XXIV:242)

She remains in agony through her inaction and yet insists: "Of course I did not blame myself for suffering: I thank God that I had a truer sense of justice than to fall into any imbecile extravagance of self-accusation." (V,XXIV: 243) The same refrain sounds throughout her relationship with M. Paul: "Fate would not have it so." (V,XXIX:311)

Though Lucy occasionally breaks out of this complete surrender to external forces, notably when she cries out her devotion to M. Paul, one can see that it has already set a pattern for her development. Lucy does not escape this pattern; though she takes on a career, it is not done through her own diligence and initiative. If anything, the gift from M. Paul furthers Lucy's dependence on that "something" which will allow her to deny responsibility for herself. Karl Kroeber sees Lucy's independence as "hard-won and jealously hoarded"⁸¹ unlike Jane Eyre's which comes from "an unexpected legacy."⁸² But where is the distinction? M. Paul bestows upon Lucy her school house and "independence" and Mr. Eyre bequeaths to Jane the inheritance. Lucy relies on Fate, God, and "someone else" to take over for her. When Kate Millett writes, "Lucy is free;...given a choice between "love"... and freedom, Lucy chose to retain the individualist

⁸¹Kroeber, p. 91.

⁸²Kroeber, p. 92.

humanity,"⁸³ one cannot but wonder at her word selection: does Lucy choose anything? Rather, doesn't she once again accept the dictates of Fate, accept her role as schoolmistress, not even considering that she might persuade M. Paul not to take his fatal voyage? No, Lucy does not make choices; she does not accept responsibility, and like the woman in Harding's example, she gives a strange impression that life just happens to her.

In conclusion, a few words need be said about the consequences of a life of repression, self-denial, psychological inhibition, and passive inactivity. Lucy's final isolation, lack of human contact, and loss of love are appropriate recompense for her lack of development. Individuals are, after all, responsible for their lives. But, as Harding explains, many people "struggle to be free, to grasp the advantages of freedom, but they lack the true heroic quality that is willing to put everything into the effort that is needed."⁸⁴ Here Jane and Lucy differ again. Whereas Jane goes after her freedom and her love with her whole soul committed to the cause, Lucy holds back, rationalizes, and does not act. Whereas Jane wins in the end, Lucy fails. Each is given her appropriate reward--

⁸³Millett, p. 146.

⁸⁴Harding, p. 64.

for, as Harding explains, we are all responsible for our own destiny:

One who cringes invites kicks, one who bullies attracts the weaklings; and one who is really kind usually meets with friendliness. And so we bring our fate upon ourselves by our unconscious attitudes. In a sense, we can be said to create our own fate. For, as I have often pointed out, our outer fate is the reciprocal of the state of our inner being. Therefore it is no good to kick against one's fate--the only way to change it is to change oneself, through becoming more conscious of oneself."⁸⁵

⁸⁵Harding, p. 61.

CONCLUSION

When they were both unhappy and unfortunate children, Jane and Lucy chose very different roads and in their final chapters they accept the implications of their choices. Jane returns to her beloved Rochester, and if her candor and reliability continue to the end, she finds fulfillment and joy in her marriage. She reports, "I am my husband's life as fully as he is mine. No woman was ever nearer to her mate than I am; ever more absolutely bone of his bone and flesh of his flesh." (JE,XXXVIII: 396-397) Surely Jane's contented marriage is fit recompense for the valiant orphan who, through enduring self-respect and action, faces the obstacles of loneliness, passion, psychological upheaval, and near death and finally overcomes them. As Laura Hinkley writes, "Underneath the romantic fable of Jane Eyre is the drama of a self-sustaining individuality, assailed on many sides, hard-pressed, fighting desperately for survival--never conquered."¹

Because Jane triumphs over her lack of family and her passionate shadow, because she accepts her animus, because she refuses to submit to self-sacrifice, and because she chooses to develop her finest nature, Jane is rewarded

¹The Brontës: Charlotte and Emily (New York: Hastings House, 1945), p. 274.

with "her lover--the 'other self' essential to her completion,"² as Moglen states. Jane has always demanded equality and justice of the universe, and the triumphant message in the last chapter of her story, the often-quoted and always-welcome "Reader, I married him," (JE, XXXVIII:395) shows that Jane has achieved the happiness and satisfaction that she deserves. As Charles Burkhardt says, "Jane Eyre wants her share, indeed more than her share, of love and other fulfillment; at times Lucy Snowe, who is a far more complex young woman, wants them too, but she learns she is not to have them."³ Jane's psychological completeness is clearly the reason for her victory.

Lucy's path in life was never as clear and straightforward as Jane's. Though Lucy writes as an elderly woman, the reader discovers little about what transpires between the time of M. Paul's departure for the West Indies and Lucy's old age. She describes only the three years which intervene between M. Paul's trip and his expected return; silence shrouds the remaining years of Lucy's life.

²Charlotte Brontë: The Self Conceived (New York: Norton, 1976), p. 108.

³"The Nuns of Villette," The Victorian Newsletter, No. 44 (Fall 1973), p. 9.

Charlotte Brontë intended the reader to understand that M. Paul died in a shipwreck before reaching Belgium.⁴ Lucy invites her reader to indulge himself in a fantasy which sadly rephrases the joy of Jane Eyre's description:

Here pause: pause at once. There is enough said. Trouble no quiet, kind heart; leave sunny imaginations hope. Let it be theirs to conceive the delight of joy born again fresh out of great terror, the rapture of rescue from peril, the wondrous reprieve from dread, the fruition of return. Let them picture union and a happy succeeding life. (V, XLII:451)

Let them picture--the very solemnity of her closing leaves no doubt about her solitude. Not for Lucy the realization of love and happiness on earth. Lucy's psychic condition does not permit her to reach self-emergence. The external world, the reflection of her inner consciousness, will not allow her fulfillment in marriage. Arnold Shapiro writes:

Villette rejects easy solutions entirely. Its heroine, Lucy Snowe, never really escapes isolation, never faces up to the challenge that any relationship imposes. In Villette, Charlotte Brontë accepts fully the grim implications of her own outlook.⁵

⁴Margot Peters, Unquiet Soul: A Biography of Charlotte Brontë (Garden City, N.Y.: Doubleday, 1975), p. 365.

⁵"A Study in the Development of Art and Ideas in Charlotte Brontë's Fiction," Dissertation Abstracts, 26 (Nov.-Dec. 1965), p. 2730 (Indiana).

Lucy is alone; no more can be guessed about her old age, since she leaves but one word, "Farewell," (V, XLII: 451) to cover all of the years left to her. For Jane Eyre, as Phillip Momberger indicates, "solitude is finally recognized as...the destroyer of the hidden self, not its preserver."⁶ For Lucy, solitude means nothing more than a continuation of the repression and withdrawal that have characterized her behavior all along. Lucy's fate is sad, but it is appropriate. If she had but chosen action over inaction, courage over cowardice, and self-revelation over disguise, perhaps she would have found more in life than a lonely school house. Laura Hinkley proposes that Brontë used Lucy's tragic destiny to relieve her own sadness: "Lucy could not be happy because Lucy was grief itself. Grief may be comforted, courageous, useful, hopeful; but grief cannot become happiness...the scapegoat must bear her burden through the wilderness."⁷

Lucy's final word, "Farewell," echoes back the pain of the hollow years that have passed. Lucy's fate is a quiet and tragic life. Her story shows that she never

⁶"Self and World in the Works of Charlotte Brontë," Journal of English Literary History, 32, No. 3 (Sept. 1965), p. 359.

⁷Hinkley, pp. 313-314.

comes to terms with the problems that have placed her in her isolation, as surely as Jane Eyre's tale indicates success and happiness. Kate Millett calls the fulfillment of Jane's marriage "fraudulent,"⁸ but considering Jane's courage and perseverance, Tom Winnifrith's description of "a happy ending which even the most cynical cannot find inappropriate"⁹ is more accurate. The reader applauds Jane's gratification because she has toiled for it, and she has earned her happiness. Poor Lucy no longer deserves the reader's anger and frustration, but only his pity. She has no sustenance for her soul, nor any dreams to nourish her through a long, lonely life. Ironically, Jane Eyre once expressed a wish "to save enough money... to set up a school some day in a little house;" (JE, XIX: 174) and the full depth of Lucy's tragedy resounds in Rochester's prophetic reply: "A mean nutriment for the spirit to exist on." (JE, XIX:174)

⁸Sexual Politics (Garden City, N.Y.: Doubleday, 1970), p. 146.

⁹The Brontës (New York: MacMillan, 1977), p. 109.

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