

revision, and with supplements.<sup>17</sup> This, the seventh of *Land Birds* and the fifth of *Water Birds*, was offered in imperial, royal and demy 8vo. In 1826 appeared the last edition of Bewick's lifetime, in the same three styles, further revised and greatly enlarged. The order of the birds is altered, there are many new entries, with new figures and new vignettes. Some birds are transferred from one volume to another.

It should be clear, then, that the bibliography of *Birds* is no simple matter of a list of reprints. Jane Stedman, after her unsatisfactory reference to the 1804/5 demy edition, goes on to suggest identifications for the vignettes which Jane describes, indicating each as to be found with some particular bird. As, however, she does not state which edition she is consulting, and as the placing of the vignettes varies considerably in different editions, it is not possible to use her references. A new table of locations has therefore been constructed (see Appendix). As for establishing which edition Charlotte herself had in mind, this has not proved possible. That she had a text before her is clear from her quotations; that she was drawing in at least part on other Bewick texts is also obvious.<sup>18</sup>

To proceed, then, to the use which she makes of these words and pictures from Bewick. Jane, aged ten, escapes one drear November afternoon from the displeasure of her aunt, Mrs Reed of Gateshead, into the small breakfast-room adjoining the family sitting-room. 'It contained a bookcase; I soon possessed myself of a volume, taking care that it should be one stored with pictures.' (p 39). Mounting into the window seat behind the curtain, and so 'shrined in double retirement', Jane looks out at the wintry afternoon, with its 'ceaseless rain sweeping away wildly before a long and lamentable blast.' (p 40.) She takes refuge in her book, *British Birds*.

Here is established what will be the three-fold pattern of the novel; in the centre is Jane, secluded and secret in herself; outside, beyond the protecting glass of the window (and how often that recurs), is the literal landscape, wintry in this instance. Within, there lies ready the 'inner world', the landscape of Jane's consciousness, to which the reader is given access through the medium of books, of Bessie's fairy tales, and of Jane's own feverish dreams and paintings.

It is the consistent pressure of the imagery derived from this pattern that gives the novel its unity of tone. Later, the details that compose the pattern will widen out, until the four elements themselves (the earth and air (Eyre) of the moors, the fire, the rain and snow), and the sun, moon and skies will be full of thematic resonance. Windows, mirrors, and locks will recur, to reiterate the contrast of within and without, and to stress the thinness of the wall that divides them. It is with these leit-motifs that, without such conventional narrative devices as diary-keeping, letter-writing, or authorial exposition, Charlotte Brontë