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Advanced Placement in  
English Literature and Composition

Teaching Unit  
Individual Learning Packet

*Jane Eyre*

by Charlotte Brontë

Written by Kelly Stewart McConathy

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# *Jane Eyre*

## Objectives

*By the end of this Unit, the student will be able to:*

1. analyze the characters of Jane, Mrs. Reed, Bessie, Helen Burns, Miss Temple, Mr. Brocklehurst, Edward Rochester, St. John Rivers, Mary, and Diana and their relationships to each other.
2. analyze how Bronte creates suspense throughout the novel and explain its effect on the text.
3. identify and analyze how literary techniques and figurative language, such as simile, metaphor, hyperbole, connotation, anaphora, polysyndeton, repetition, onomatopoeia, and parallelism, affect the development of the plot and meaning of the text.
4. study how Bronte uses the weather to mirror and contrast characters' moods at pivotal points in the plot.
5. explain the impact of a first person protagonist narrator on the novel.
6. investigate Victorian social class structure, considering social class, wealth, employment, gender, and education.
7. analyze Bronte's use of literary elements, such as foreshadowing and tone, on the overall meaning of the novel.
8. respond to multiple choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam.
9. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition exam.
10. offer a close reading of *Jane Eyre* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the novel.

## Lecture Notes

### I. Charlotte Brontë's Life

Born in Yorkshire, England in 1816, Charlotte Brontë was the third daughter of Reverend Patrick Brontë and his wife Maria Branwell Brontë. In sum, there were five daughters and one son, Branwell, in the family. Charlotte's mother died of cancer in 1821 when Charlotte was only five years old, and Elizabeth Branwell, Patrick's sister, helped raise the children. Along with three of her sisters, Charlotte was sent to the Clergy Daughters' School at Cowan Bridge, Lancashire. While enduring poor conditions at the school, Charlotte's sisters Maria and Elizabeth became seriously ill. As a result, all of the daughters were removed from the school, but Maria and Elizabeth died of tuberculosis soon after arriving home.

Now spending their time at their home in Haworth, the remaining children—Charlotte, Branwell, Emily, and Anne—were active readers. Their father's extensive library contained volumes by Lord Byron and Walter Scott, for example. The siblings spent their time creating imaginary kingdoms using wooden soldiers, given to them by their father, as their inspiration. Charlotte and Branwell teamed to create the kingdom of Angria; Emily and Anne created Gondal. The siblings spent their time writing stories, articles, plays, and poems about their imaginary lands.

Charlotte returned to school in Roe Head, England. After a few years, she became a teacher there, earning money to support her family and finance Branwell's art studies. Charlotte soon resigned from her position at the school, however, to work as a private governess. She acquired a position with the Sidgwick family, but left the position due to her own unhappiness. She then worked for a new family, but found the same disappointment. Charlotte decided she would find happiness by teaming with her sisters to establish their own school for girls.

While their attempt at creating a school failed miserably, the sisters began collaborating on a book of poetry. It sold two copies; the sisters then started writing their own novels. The sisters chose to publish under androgynous pen names: Charlotte, Anne, and Emily used the names Currer, Acton, and Ellis Bell, respectively. Charlotte's first novel, *The Professor*, was a failure; it was not published until after her death. She continued to use her pen name when she published her second novel, *Jane Eyre*, in 1847, and it was an immediate bestseller, earning Charlotte 500 pounds, which was much more than her salary as a governess. Near the same time, Emily published *Wuthering Heights*, and Anne published *Agnes Grey*, both under pen names.

Charlotte's brother Branwell, an alcoholic and drug addict, died in 1848. It was also in 1848 that the sisters revealed their true identities to their publisher. The sisters Emily and Ann soon followed Branwell in death. Left alone with only her father, Charlotte became an accepted member of the literary society, spending time with William Thackeray, Elizabeth Gaskell, and G. H. Lewes, for example.

Unable to find true love in her lifetime, Charlotte married Reverend Nicholls, her fourth suitor and the curate of Haworth, in 1854. It was obvious that she did not love him, but she admired him and agreed to the marriage. Performing the duties of a minister's wife and caring for her aging father, Charlotte had little time for writing. Expecting their first child, Charlotte died at the age of 38, probably of tuberculosis. Others of the time suspect her death to have been caused by other circumstances, such as dehydration from pneumonia, typhus, or even severe vomiting due to morning sickness associated with her pregnancy. She was interred in the family vault in 1855 in Haworth, West Yorkshire, England.

## II. *Jane Eyre: An Autobiography*

Originally titled *Jane Eyre: An Autobiography*, Currer Bell was listed as the editor, not the author. Eventually, Bronte named herself as the author, and this fact was included in subsequent publications of *Jane Eyre*. Highly autobiographical, Bronte included many events in the novel that paralleled her own life. For example, Bronte modeled Lowood Institution in the novel after her own boarding school, Cowan Bridge, where she and her sisters endured primitive living conditions. In the novel, Jane's friend Helen Burns dies of tuberculosis; Bronte's two sisters died of tuberculosis that they contracted at Cowan Bridge. Bronte modeled the harsh character of Mr. Brocklehurst using her own severe Reverend Carus Wilson at her boarding school, Cowan Bridge. The fate of John Reed, Jane's cousin in the novel, closely follows Bronte's brother Branwell's struggle with opium and alcohol addiction. Bronte taught at a girls' boarding school—Roe Head—and then became a governess for the Sidgewick family. These events in Bronte's life parallel Jane's teaching position at Lowood and her governess position at Thornfield. Bronte disliked her governess position and dreamed of establishing her own school; she lives this dream by having Jane operate the village school for girls, which is set up by St. John Rivers.

In contrast, the strongest difference between Bronte's life and Jane's life in the novel is regarding true love, passion, and marriage. At the end of the novel, Bronte reunites Jane and Rochester. The two marry, have a child, and are truly in love with one another. In her personal life, Bronte struggled to find her own true love and eventually gave up, marrying her father's curate, whom she didn't love.

## III. Women's Roles in the 19<sup>th</sup> Century

### The Legal Rights of Women

Women in 19<sup>th</sup> century England had few rights and depended solely on their male counterparts—husbands, fathers, and brothers—for support. Women certainly could not vote, and, once married, a woman's property and all possessions belonged to her husband. As far as the law was concerned, women's rights compared to those of children. The law viewed a husband and a wife as one unit, controlled by the husband. Duties of the husband included the wife's protection; duties of the wife involved absolute obedience to the husband.

For the first half of the 19<sup>th</sup> century, should a divorce be necessary, the husband kept all property and possessions. He also had all rights to the children; the wife had no right to see the children after the divorce unless the husband agreed to visitation. These rules slowly changed throughout the century, however. By 1939, if a divorce were necessary, the courts allowed mothers of good character to visit and even raise their children.

Husbands could divorce wives for adultery, but women could not divorce their husbands. A wife had to prove adultery and another crime, such as cruelty, desertion, or incest. It was after Bronte's death, in 1878, when women were able to divorce their husbands on the sole basis of cruelty, and they could retain custody of their children. Furthermore, it was only in 1886 that mothers could be named the guardians of their children should the death of the father occur.

### **The Idea of the Ideal Woman**

Although women had few legal rights, women were treated with care and were generally protected. Should an emergency occur, women were to be saved before men. Women were seen as ideal—symbols of purity and righteousness. Because of these ideas, women were not encouraged to wear makeup, as it would detract from their purity. Likewise, women did not wear overly revealing clothing; they were encouraged to cover much of their skin and even their ankles. As women were pure, their bodies were preserved for their husbands.

### **Women as Household Managers**

The most important duty of women was to manage the household. This involved waking early in the morning—as early risers were viewed as efficient—directing the servant(s), caring for the children, and organizing the family's social engagements. Of course, frugality and cleanliness were necessary components of a successful household, as well. In running the household, women were always required to be hospitable, well-mannered, properly dressed, and schooled on the regulations of society. For example, jewelry and other fancy adornments were worn only to dinner—not throughout the day, and social calls during the day were kept under a strict timeline of twenty minutes.

Contact with society was of the utmost importance, as the wife was required to organize dinner parties in order to maintain desired relationships in the community and, hopefully, gain prestige with society's elite. Women made socially required visits on a daily basis to other families' homes for a variety of reasons, such as visiting a sick friend, giving congratulations, or returning a visit after a party or other social engagement. While relationships were important, they were not started hastily. It took time to build the foundation of a friendship with a family; to simply exhibit friendliness to everyone was considered inappropriate.

### **Education and Occupations of Women**

For their education, women studied subjects that would prove useful in raising the children or in managing the household, such as literature, history, painting, music, and drawing. Males, on the other hand, studied other subjects, such as Latin, physics, science, art, or law. Higher education, or universities, were closed to women until 1848. In their daily lives as adults, women were expected to cultivate themselves at least for a short time each day by engaging in such activities as reading, drawing, playing music, or needlework.

While women of the lower classes sometimes worked outside the home as unskilled factory workers, agricultural laborers, or domestic servants, these options certainly were not appropriate for middle class women. The primary job of the middle class woman was running the household, caring for her family, and managing social engagements. For middle class women who desired a career outside of the home, they had few options. They could be governesses or medical nurses. Writing was another field that opened to women in this century; note, however, that it was only in 1848, midway through the century, that the Bronte sisters revealed their true, female identities to their publisher and readers.

### The Occupation of Governess

Middle class families hired governesses, female teachers, who also belonged to the middle class. Being a governess involved living with a family and teaching the family's children within the home. Governesses taught their students, who were usually females, the necessary subjects for accomplished ladies: a foreign language, drawing, reading, writing, basic math, music, literature, painting, and history. Although the governess was often of the same social status as the family, she was not a member of the family. She often had no one with whom to converse and spent much of her time alone, being considered beneath the family that employed her. Complicating matters was the education of a governess, which clearly placed her above the other servants in the household. Governesses had their own class within the household in which they were employed—beneath the family, but above the servants.

### IV. Gothic Influences

Charlotte Bronte uses elements of the Gothic horror story throughout *Jane Eyre*. Having originated in Germany, Gothic horror was popular in England in the 18<sup>th</sup> and 19<sup>th</sup> centuries. The purpose of Gothic fiction was to evoke a sense of mystery, suspense, fear, and terror. Typically, Gothic stories include mysterious happenings, frightening scenes, and supernatural occurrences as important elements of their plots. Bronte includes several Gothic conventions, including gloomy, desolate landscape descriptions, ghostly encounters, complex family histories, incidents of madness, and revelations of shocking secrets. These Gothic elements add mystery and frightening suspense to *Jane Eyre*. For comparison, other Victorian Gothic literature includes Edgar Allan Poe's *The Fall of the House of Usher*, published in 1839, and Emily Bronte's novel *Wuthering Heights*, published in 1847.

### V. Events and Changes in Victorian England

Queen Victoria's reign lasted from 1837-1901. During her time, which included the Industrial Revolution, England was transformed from a rural, agricultural country into an industrialized, urban environment of growing cities connected by railways. New types of jobs were available in factories, and people migrated to cities for employment. Women and children worked long hours in dangerous factories for meager pay to help support their families. The concentrated population and poor sanitary conditions led to a series of epidemics, such as typhus and cholera. Communication improved, as people used stage coaches, steam ships, and railways to transport messages, materials, and goods from city to city. Made aware of abuses of workers, poor health conditions in urban slums, and the inescapable cycle of poverty, Queen Victoria strove to right some of England's social and economic wrongs. By the end of her reign, England had developed into a nation of bustling urban communities and towns governed by innovations in science and technology.

## Questions for Research and Discussion

1. A Bildungsroman is a novel that traces a character's development from childhood to adulthood. Explain how *Jane Eyre* is a clear example of a Bildungsroman.
2. Consider how Bronte employs the themes of sanity and madness, sight and blindness, or fire and ice throughout the novel.
3. Compare and contrast the religious characters that Bronte includes in the novel: Mr. Brocklehurst, Helen Burns, and St. John Rivers.
4. Jane searches for autonomy throughout the novel. How is this important for her character, the novel, and for Bronte's Victorian readers?
5. Discuss how Bronte weaves elements of the supernatural throughout the novel, especially within Rochester and Jane's relationship.
6. Bronte toys with the motifs of equality and social status throughout the novel. Analyze incidents in the novel where equality and social status are imperative.
7. Romantic literature includes human passion, belief in the supernatural, and individuality. Another philosophy altogether, the Transcendentalists found God within themselves and in nature and strived to be self-reliant. Trace the philosophy of Romanticism or Transcendentalism in the novel.
8. Discuss the role of each of the female influences in Jane's life: Mrs. Reed, Bessie, Helen Burns, Miss Temple, and Diana and Mary Rivers.
9. List and explain at least five instances in which Bronte foreshadows the revelation of Rochester's first marriage to Bertha Mason.
10. Explain how Bronte makes character reappearances important to the structure of the novel and to the novel as a whole. Consider the absence and reappearance of these characters: Helen Burns, Bessie Leaven, Mrs. Reed, Edward Rochester, and St. John Rivers.
11. Explain the importance of the five places Jane lives (Gateshead Hall, Lowood Institution, Thornfield, Moor House/Marsh End, and Ferndean), the significance of each place name, and how each place name represents the quality of Jane's life at each home.
12. Discuss Bronte's ideas regarding Colonialism and the introduction of foreigners into the novel, such as Celine and Adele Varens and Richard and Bertha Mason.
13. For much of the novel, Jane Eyre holds an ambiguous role in society—not fitting in a specific social class. Discuss at least two instances where this is pertinent to Jane's development as a character.



## Multiple Choice Questions

### PRACTICE MULTIPLE CHOICE QUESTIONS 1-10

Carefully read the passage below from Chapter 15 of *Jane Eyre* before selecting your answers to the multiple choice questions that follow:

- I hardly know whether I had slept or not after this musing; at any rate, I started wide awake on hearing a vague murmur, peculiar and lugubrious, which sounded, I thought, just above me. I wished I had kept my candle burning: the night was drearily dark; my spirits were depressed. I rose and sat up in bed, listening. The sound was hushed.
- 5 I tried again to sleep; but my heart beat anxiously: my inward tranquility was broken. The clock, far down in the hall, struck two. Just then it seemed my chamber door was touched; as if fingers had swept the panels in groping away along the dark gallery outside. I said, "Who is there?" Nothing answered. I was chilled with fear.
- 10 All at once I remembered that it might be Pilot: who when the kitchen door chanced to be left open, not unfrequently found his way up to the threshold of Mr. Rochester's chamber: I had seen him lying there myself, in the mornings. The idea calmed me somewhat: I lay down. Silence composes the nerves; and as an unbroken hush now reigned again through the whole house, I began to feel the return of slumber. But it was not fated that I should sleep that night. A dream had scarcely approached my ear, when
- 15 it fled affrighted, scared by a marrow-freezing incident enough.
- This was a demoniac laugh—low, suppressed, and deep—uttered, as it seemed, at the very key-hole of my chamber door. The head of my bed was near the door, and I thought at first the goblin-laughers stood at my bedside—or rather, crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural sound
- 20 was reiterated: and I knew it came from behind the panels. My first impulse was to rise and fasten the bolt; my next, again to cry out, "Who is there?"
- Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third-story staircase: a door had lately been made to shut in that staircase: I heard it open and close, and all was still.
- 25 "Was that Grace Poole? and is she possessed with a devil?" thought I. Impossible now to remain longer by myself: I must go to Mrs. Fairfax. I hurried on my frock and a shawl; I withdrew the bolt, and opened the door with a trembling hand. There was a candle burning just outside, left on the matting in the gallery. I was surprised at this circumstance: but still more was I amazed to perceive the air quite dim, as if filled with
- 30 smoke; and, while looking to the right hand and left, to find whence these blue wreaths issued, I became further aware of a strong smell of burning.
- Something creaked; it was a door ajar; and that door was Mr. Rochester's, and the smoke rushed in a cloud from thence. I thought no more of Mrs. Fairfax; I thought no more of Grace Poole or the laugh: in an instant I was within the chamber. Tongues of flame darted round the bed; the curtains were on fire. In the midst of blaze and vapor,
- 35 Mr. Rochester lay stretched motionless, in deep sleep.
- "Wake! wake!" I cried.—I shook him, but he only murmured and turned: the smoke had stupefied him. Not a moment could be lost: the very sheets were kindling. I rushed

40 to his basin and ewer; fortunately, one was wide and the other deep, and both were filled with water. I heaved them up, deluged the bed and its occupant, flew back to my own room, brought my own water-jug, baptized the couch afresh, and, by God's aid, succeeded in extinguishing the flames which were devouring it.

The hiss of the quenched element, the breakage of a pitcher which I flung from my hand when I had emptied it, and, above all, the splash of the shower-bath I had liberally  
45 bestowed, roused Mr. Rochester at last. Though it was now dark, I knew he was awake; because I heard him fulminating strange anathemas at finding himself lying in a pool of water.

"Is there a flood?" he cried.

"No, sir," I answered; "but there has been a fire: get up, do, you are quenched now; I  
50 will fetch you a candle."

"In the name of all the elves in Christendom, is that Jane Eyre?" he demanded. "What have you done with me, witch, sorceress? Who is in the room besides you? Have you plotted to drown me?"

"I will fetch you a candle, sir; and, in Heaven's name, get up. Somebody has plotted  
55 something: you cannot too soon find out who and what it is."

"There!—I am up now; but at your peril you fetch a candle yet: wait two minutes till I get into some dry garments, if any dry there be—yes, here is my dressing-gown. Now run!"

I did run; I brought the candle which still remained in the gallery. He took it from  
60 my hand, held it up, and surveyed the bed, all blackened and scorched, the sheets drenched, the carpet round swimming in water.

"What is it? and who did it?" he asked.

I briefly related to him what had transpired: the strange laugh I had heard in the gallery: the step ascending to the third story; the smoke—the smell of fire which had  
65 conducted me to his room; in what state I had found matters there, and how I had deluged him with all the water I could lay hands on.

He listened very gravely; his face, as I went on, expressed more concern than astonishment; he did not immediately speak when I had concluded.

1. "Tongues of flame darted round the bed" (lines 34-35) is an example of
  - A. allegory.
  - B. flashback.
  - C. hyperbole.
  - D. onomatopoeia.
  - E. personification.
2. The tone of this passage changes from
  - A. absurdity to authority.
  - B. confusion to annoyance.
  - C. mystery to urgency.
  - D. peril to amazement.
  - E. suspicion to shock.

3. In line 46, the word “anathemas” can best be defined as
- A. babblings.
  - B. comments.
  - C. curses.
  - D. mumblings.
  - E. prayers.
4. After hearing Jane tell about how Rochester’s bed is found burning, the fact that Rochester “expressed more concern than astonishment” implies that Rochester
- A. fears for his own life.
  - B. expects punishment for his sins.
  - C. knows the person who set the fire.
  - D. acknowledges that Jane is in danger.
  - E. worries about the safety of his guests.
5. “I heaved them up, deluged the bed and its occupant, flew back to my own room, brought my own water-jug, baptized the couch afresh, and, by God’s aid, succeeded in extinguishing the flames which were devouring it.” (lines 40-42)

The author’s choice of verbs in the above sentence stresses

- A. Jane’s vulnerability.
  - B. Jane’s religious beliefs.
  - C. the desperation in Jane’s efforts.
  - D. the danger that fires caused in this time period.
  - E. the relationship between Mr. Rochester and Jane.
6. The author creates suspense with all of the following expressions EXCEPT
- A. “a vague murmur.” (line 2)
  - B. “return of slumber.” (line 13)
  - C. “crouched by my pillow.” (line 18)
  - D. “the unnatural sound.” (line 19)
  - E. “fasten the bolt.” (line 21)
7. In line 39, the word “ewer” most likely means
- A. bowl.
  - B. dish.
  - C. pitcher.
  - D. pot.
  - E. sink.

8. The purpose of the anaphora in line 33 is to
  - A. point out the suspected arsonist.
  - B. stress Jane's quick thinking and actions.
  - C. show the danger of Rochester's situation.
  - D. emphasize the danger that Jane faced.
  - E. illustrate how much Jane will sacrifice for Rochester.
9. Bronte employs onomatopoeia in the first half of the passage to
  - A. persuade readers to read quickly.
  - B. show Jane's frightened state of mind.
  - C. suggest the slow passage of nighttime.
  - D. help readers clearly imagine the events.
  - E. create suspense and anticipation in readers' minds.
10. In line 3, Bronte uses alliteration to describe the "drearily dark" night in order to
  - A. frighten readers.
  - B. mirror Jane's mood.
  - C. illustrate Jane's fear.
  - D. show the quietness of dark nights.
  - E. contrast the light of the candle.

## PRACTICE MULTIPLE CHOICE QUESTIONS 11-20

Carefully read the passage below from Chapter 18 of *Jane Eyre* before selecting your answers to the multiple choice questions that follow:

5 I have told you, reader, that I had learned to love Mr. Rochester; I could not unlove him now, merely because I found that he had ceased to notice me—because I might pass hours in his presence and he would never once turn his eyes in my direction—because I saw all his attentions appropriated by a great lady, who scorned to touch me with the hem of her robes as she passed; who, if ever her dark and imperious eye fell on me by chance, would withdraw it instantly as from an object too mean to merit observation. I could not unlove him, because I felt sure he would soon marry this very lady—because I read daily in her a proud security in his intentions respecting her—because I witnessed hourly in him a style of courtship which, if careless and choosing rather to be sought than to seek, was yet, in its very carelessness, captivating, and in its very pride, irresistible.

10 There was nothing to cool or banish love in these circumstances, though much to create despair. Much too, you will think, reader, to engender jealousy, if a woman in my position could presume to be jealous of a woman in Miss Ingram's. But I was not jealous, or very rarely;—the nature of the pain I suffered could not be explained by that word. Miss Ingram was a mark beneath jealousy: she was too inferior to excite the feeling. Pardon the seeming paradox; I mean what I say. She was very showy, but she was not genuine: she had a fine person, many brilliant attainments; but her mind was poor, her heart barren by nature; nothing bloomed spontaneously on that soil; no unforced natural fruit delighted by its freshness. She was not good; she was not original: she used to repeat sounding phrases from books: she never offered, nor had, an opinion of her own. She advocated a high tone of sentiment; but she did not know the sensations of sympathy and pity; tenderness and truth were not in her. Too often she betrayed this, by the undue vent she gave to a spiteful antipathy she had conceived against little Adèle: pushing her away with some contumelious epithet if she happened to approach her; sometimes ordering her from the room, and always treating her with coldness and acrimony. Other eyes besides mine watched these manifestations of character—watched them closely, keenly, shrewdly. Yes: the future bridegroom, Mr. Rochester himself, exercised over his intended a ceaseless surveillance: and it was from this sagacity—this guardedness of his—this perfect clear consciousness of his fair one's defects— this obvious absence of passion in his sentiments towards her, that my ever-torturing pain arose.

30 I saw he was going to marry her, for family, perhaps political reasons; because her rank and connections suited him; I felt he had not given her his love, and that her qualifications were ill adapted to win from him that treasure. This was the point—this was where the nerve was touched and teased—this was where the fever was sustained and fed: *she could not charm him*.

35 If she had managed the victory at once, and he had yielded and sincerely laid his heart at her feet, I should have covered my face, turned to the wall, and (figuratively) have died to them. If Miss Ingram had been a good and noble woman, endowed with force, fervor, kindness, sense, I should have had one vital struggle with two tigers— jealousy and despair: then, my heart torn out and devoured, I should have admired her—acknowledged her excellence, and been quiet for the rest of my days: and the more absolute her superiority, the deeper would have been my admiration—the more truly tranquil my quiescence. But as matters really stood, to watch Miss Ingram's efforts at fascinating Mr. Rochester; to witness their repeated failure—herself unconscious that

45 they did fail; vainly fancying that each shaft launched hit the mark, and infatuatedly pluming herself on success, when her pride and self-complacency repelled further and further what she wished to allure—to witness *this*, was to be at once under ceaseless excitation and ruthless restraint.

Because when she failed I saw how she might have succeeded. Arrows that continually  
50 glanced off from Mr. Rochester's breast and fell harmless at his feet might, I knew, if shot by a surer hand, have quivered keen in his proud heart—have called love into his stern eye and softness into his sardonic face; or, better still, without weapons a silent conquest might have been won.

“Why can not she influence him more when she is privileged to draw so near to him?”  
55 I asked myself. “Surely she cannot truly like him, or not like him with true affection. If she did she need not coin her smiles so lavishly, flash her glances so unremittingly, manufacture airs so elaborate, graces so multitudinous. It seems to me that she might, by merely sitting quietly at his side, saying little and looking less, get nigher his heart. I have seen in his face a far different expression from that which hardens it now while  
60 she is so vivaciously accosting him; but then it came of itself; it was not elicited by meretricious arts and calculated maneuvers: and one had but to accept it—to answer what he asked without pretension, to address him when needful without grimace—and it increased and grew kinder and more genial, and warmed one like a fostering sunbeam. How will she manage to please him when they are married? I do not think she  
65 will manage it; and yet it might be managed, and his wife might, I verily believe, be the very happiest woman the sun shines on.”

I have not yet said anything condemnatory of Mr. Rochester's project of marrying for interest and connections. It surprised me when I first discovered that such was his intention; I had thought him a man unlikely to be influenced by motives so commonplace  
70 in his choice of a wife; but the longer I considered the position, education, etc., of the parties the less I felt justified in judging and blaming either him or Miss Ingram for acting in conformity to ideas and principles instilled into them, doubtless, from their childhood. All their class held these principles; I supposed, then, they had reasons for holding them such as I could not fathom. It seemed to me that, were I a gentleman like  
75 him, I would take to my bosom only such a wife as I could love; but the very obviousness of the advantages to the husband's own happiness, offered by this plan, convinced me that there must be arguments against its general adoption of which I was quite ignorant; otherwise I felt sure all the world would act as I wished to act.

But in other points, as well as this, I was growing very lenient to my master: I was  
80 forgetting all his faults, for which I had once kept a sharp look-out. It had formerly been my endeavor to study all sides of his character; to take the bad with the good; and from the just weighing of both to form an equitable judgment. Now I saw no bad. The sarcasm that had repelled, the harshness that had startled me once were only like keen condiments in a choice dish: their presence was pungent, but their absence would  
85 be felt as comparatively insipid. And as for the vague something—was it a sinister or a sorrowful, a designing or a desponding expression?—that opened upon a careful observer, now and then, in his eye, and closed again before one could fathom the strange depth partially disclosed; that something which used to make me fear and shrink, as if I had been wandering amongst volcanic-looking hills, and had suddenly felt the ground  
90 quiver and seen it gape; that something I at intervals beheld still, and with throbbing heart, but not with palsied nerves. Instead of wishing to shun I longed only to dare—to divine it; and I thought Miss Ingram happy, because one day she might look into the abyss at her leisure, explore its secrets, and analyze their nature.

11. All of the following phrases from paragraph 2 work to make a similar point about Miss Ingram EXCEPT
- A. “heart barren by nature.”
  - B. “not original.”
  - C. “repeat sounding phrases.”
  - D. “high tone of sentiment.”
  - E. “undue vent.”
12. Bronte has Jane address the reader directly in paragraphs 1 and 2 in order to
- A. interject her authorial opinions.
  - B. share Jane’s intimate feelings.
  - C. help the reader understand the plot.
  - D. emphasize the autobiographical nature of the passage.
  - E. explain why the narrator will be a better wife than Miss Ingram.
13. The phrase “I should have had one vital struggle with two tigers—jealousy and despair: then, my heart torn out and devoured, I should have admired her” employs
- A. only one simile.
  - B. only one metaphor.
  - C. one metaphor and one hyperbole.
  - D. one simile and one hyperbole.
  - E. two metaphors.
14. Forms of the word “fail” are repeated three times in paragraphs 4 and 5 in order to
- A. illustrate the narrator’s knowledge of psychological themes.
  - B. point out Miss Ingram’s repeated efforts to anger the narrator.
  - C. emphasize Jane’s belief that it is only she who can please Mr. Rochester.
  - D. demonstrate the closeness of the narrator’s relationship with Mr. Rochester.
  - E. show the declining possibility of a relationship between Mr. Rochester and the narrator.
15. The point of the last paragraph in this passage is to illustrate the narrator’s sense of
- A. desperation for love and companionship.
  - B. anger toward the impending relationship.
  - C. partiality toward Mr. Rochester.
  - D. confidence in her own abilities.
  - E. jealousy toward Miss Ingram.
16. The phrase “contumelious epithet” in line 24 may be best defined as a(n)
- A. abrasive nudge.
  - B. abusive remark.
  - C. careless push.
  - D. indifferent name.
  - E. ridiculous action.

17. In paragraph 4, the metaphor “each shaft launched hit the mark” compares a thrown spear hitting a target to Miss Ingram’s
- A. desire to wed Rochester.
  - B. pride in courting Rochester.
  - C. remarks to control Rochester.
  - D. attempts to impress Rochester.
  - E. adoring glances toward Rochester.
18. “I have seen in his face a far different expression from that which hardens it now while she is so vivaciously accosting him; but then it came of itself; it was not elicited by meretricious arts and calculated maneuvers; and one had but to accept it—to answer what he asked without pretension, to address him when needful without grimace—and it increased and grew kinder and more genial, and warmed one like a fostering sunbeam.”

In the above quotation from paragraph 6, Bronte uses a simile to compare a sunbeam to Rochester’s

- A. facial expression.
  - B. friendly gestures.
  - C. generous heart.
  - D. proper manners.
  - E. way of speaking.
19. Jane concludes that she cannot condemn Rochester for deciding to marry for position instead of love because
- A. Rochester highly values English tradition.
  - B. Rochester wishes to retain his position in society.
  - C. she admits she does not understand the reasoning.
  - D. members of high society have no other alternative.
  - E. all members of the upper class follow this practice.
20. The last paragraph of the passage suggests that
- A. Jane is aware of Miss Ingram’s happiness
  - B. Miss Ingram enjoys Mr. Rochester’s attention.
  - C. Mr. Rochester’s wife will have an exciting life.
  - D. Miss Ingram does not notice Rochester’s faults.
  - E. Mr. Rochester hides secrets that will be plumbed.



## PRACTICE MULTIPLE CHOICE QUESTIONS 21-30

Carefully read the passage below from Chapter 23 of *Jane Eyre* before selecting your answers to the multiple choice questions that follow:

- “My bride! what bride? I have no bride!”  
“But you will have.”  
“Yes; I will! I will!” He set his teeth.  
“Then I must go: you have said it yourself.”  
5 “No: you must stay! I swear it—and the oath shall be kept.”  
“I tell you I must go!” I retorted, roused to something like passion. “Do you think I can stay to become nothing to you? Do you think I am an automaton?—a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you, and full as much heart! And if  
10 God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God’s feet, equal—as we are!”  
15 “As we are!” repeated Mr. Rochester—“so,” he added, inclosing me in his arms, gathering me to his breast, pressing his lips on my lips: “so, Jane!”  
“Yes, so, sir,” I rejoined: “and yet not so; for you are a married man—or as good as a married man, and wed to one inferior to you—to one with whom you have no sympathy—whom I do not believe you truly love; for I have seen and heard you sneer at her. I would scorn such a  
20 union: therefore I am better than you—let me go!”  
“Where, Jane? To Ireland?”  
“Yes—to Ireland. I have spoken my mind, and can go anywhere now.”  
“Jane, be still; don’t struggle so like a wild, frantic bird, that is rending its own plumage in its desperation.”  
25 “I am no bird; and no net ensnares me; I am a free human being, with an independent will; which I now exert to leave you.”  
Another effort set me at liberty, and I stood erect before him.  
“And your will shall decide your destiny,” he said: “I offer you my hand, my heart, and a share of all my possessions.”  
30 “You play a farce, which I merely laugh at.”  
“I ask you to pass through life at my side—to be my second self, and best earthly companion.”  
“For that fate you have already made your choice, and must abide by it.”  
“Jane, be still a few moments: you are over-excited; I will be still too.”  
A waft of wind came sweeping down the laurel-walk, and trembled through the boughs of  
35 the chestnut: it wandered away—away—to an indefinite distance—it died. The nightingale’s song was then the only voice of the hour: in listening to it I again wept. Mr. Rochester sat quiet, looking at me gently and seriously. Some time passed before he spoke: he at last said:  
“Come to my side Jane, and let us explain and understand one another.”  
“I will never again come to your side: I am torn away now, and can not return.”  
40 “But, Jane, I summon you as my wife: it is you only I intend to marry.”  
I was silent: I thought he mocked me.  
“Come, Jane—come hither.”  
“Your bride stands between us.”  
He rose, and with a stride reached me.

45        “My bride is here,” he said, again drawing me to him, “because my equal is here, and my likeness. Jane, will you marry me?”  
          Still I did not answer, and still I writhed myself from his grasp: for I was still incredulous.  
          “Do you doubt me, Jane?”  
          “Entirely.”  
 50        “You have no faith in me?”  
          “Not a whit.”  
          “Am I a liar in your eyes?” he asked passionately. “Little skeptic, you *shall* be convinced. What love have I for Miss Ingram? None: and that you know. What love has she for me? None: as I have taken pains to prove; I caused a rumor to reach her that my fortune was not a third of  
 55        what was supposed, and after that I presented myself to see the result; it was coldness both from her and her mother. I would not—I could not—marry Miss Ingram. You—you strange—you almost unearthly thing!—I love as my own flesh. You—poor and obscure, and small and plain as you are—I entreat to accept me as a husband.”  
          “What, me?” I ejaculated: beginning in his earnestness—and especially in his incivility—to credit his sincerity: “me who have not a friend in the world but you—if you are my friend: not a shilling but what you have given me?”  
          “You, Jane. I must have you for my own—entirely my own. Will you be mine? Say yes, quickly.”  
          “Mr. Rochester let me look at your face, turn to the moonlight.”  
          “Why?”  
 65        “Because I want to read your countenance; turn!”  
          “There: you will find it scarcely more legible than a crumpled, scratched page. Read on: only make haste, for I suffer.”  
          His face was very much agitated and very much flushed, and there were strong workings in the features, and strange gleams in the eyes.  
 70        “Oh, Jane, you torture me!” he exclaimed. “With that searching and yet faithful and generous look, you torture me!”  
          “How can I do that? If you are true, and your offer real, my only feelings to you must be gratitude and devotion—they can not torture.”  
          “Gratitude!” he ejaculated; and added wildly, “Jane, accept me quickly. Say, Edward—give  
 75        me my name—Edward I will marry you.”  
          “Are you in earnest? Do you truly love me? Do you sincerely wish me to be your wife?”  
          “I do; and if an oath is necessary to satisfy you, I swear it.”  
          “Then, sir, I will marry you.”  
          “Edward—my little wife!”  
 80        “Dear Edward!”  
          “Come to me—come to me entirely now,” said he: and added, in his deepest tone, speaking in my ear as his cheek was laid on mine, “Make my happiness—I will make yours.”  
          “God pardon me!” he subjoined ere long; “and man meddle not with me: I have her and will hold her.”  
 85        “There is no one to meddle, sir. I have no kindred to interfere.”  
          “No—that is the best of it,” he said.  
          And if I had loved him less I should have thought his accent and look of exultation savage: but, sitting by him, roused from the nightmare of parting—called to the paradise of union—I thought only of the bliss given me to drink in so abundant a flow. Again and again he said,  
 90        “Are you happy, Jane?” And again and again I answered, “Yes.” After which he murmured, “It will atone—it will atone. Have I not found her friendless, and cold, and comfortless? Will I not guard, and cherish, and solace her? Is there not love in my heart, and constancy in my resolves? It will expiate at God’s tribunal. I know my Maker sanctions what I do. For the world’s judgment I wash my hands thereof. For man’s opinion, I defy it.”

21. The tone of this passage changes from
- A. regret to humility.
  - B. angst to determination.
  - C. frustration to cautiousness.
  - D. humbleness to anticipation.
  - E. bewilderment to disappointment.
22. The rhetorical purpose of the first half of paragraph 6 (lines 6-14 above) is to
- A. emphasize Jane's place in society.
  - B. stress that Jane has passionate feelings.
  - C. create sympathy for the lower classes.
  - D. foreshadow the outcome of the chapter.
  - E. persuade readers to accept Jane's argument.
23. Which of the following phrases includes polysyndeton?
- A. "...sitting by him, roused from the nightmare of parting—called to the paradise of union—I thought only of the bliss given me to drink in so abundant a flow."
  - B. "...don't struggle so like a wild, frantic bird, that is rending its own plumage in its desperation."
  - C. "Make my happiness—I will make yours."
  - D. "...very much agitated, and very much flushed, and there were strong workings in the features, and strange gleams in the eyes."
  - E. "After which he murmured, 'It will atone—it will atone.'"
24. The gravity of Mr. Rochester's request is suggested by all of the following words and phrases EXCEPT
- A. "little skeptic"
  - B. "a liar in your eyes"
  - C. "very much agitated"
  - D. "small and plain as you are"
  - E. "my equal is here, and my likeness"
25. Which of the following phrases includes a metaphor?
- A. "it is my spirit that addresses your spirit"
  - B. "as good as a married man"
  - C. "will find it scarcely more legible than a crumpled, scratched page."
  - D. "searching and yet faithful and generous look, you torture me"
  - E. "writhed and groaned; while wind roared in the laurel walk"
26. The word "it" in line 32 refers to
- A. Jane's life.
  - B. Jane's choice.
  - C. Jane's plans to leave for Ireland.
  - D. Mr. Rochester's desire.
  - E. Mr. Rochester's previous plans for marriage.

27. Jane does not initially take Mr. Rochester's request seriously because she
- A. lacks money and status.
  - B. wants to travel to Ireland.
  - C. fears Rochester is not being honest.
  - D. knows he is in love with Blanche Ingram.
  - E. believes he is best suited with Blanche Ingram.
28. "Jane, be still; don't struggle so like a wild, frantic bird, that is rending its own plumage in its desperation."

In the above quotation, "rending" may best be defined as

- A. agitating.
  - B. breaking.
  - C. displacing.
  - D. flapping.
  - E. upsetting.
29. In paragraph 6, Jane accuses Rochester of being
- A. conventional.
  - B. demanding.
  - C. hypocritical.
  - D. shallow.
  - E. thoughtless.
30. What is Bronte suggesting in the final paragraph of this passage?
- A. Jane's defiance of conformity will result in unhappiness.
  - B. Jane's happiness makes Rochester equally happiness.
  - C. Jane's status as an orphan will threaten Rochester's happiness.
  - D. Something in Rochester's proposal is not proper.
  - E. Rochester and Jane will live "happily ever after."

## Multiple Choice Answer Key with Explanations

1. “Tongues of flame darted round the bed” (lines 34-35) is an example of
- A. allegory.  
a story with a literal and symbolic meaning
  - B. flashback.  
an interruption to show an earlier event
  - C. hyperbole.  
an exaggeration for emphasis
  - D. onomatopoeia.  
a word whose sound imitates its meaning
  - E. *personification*.

An object is given human characteristics; the fire is given the human characteristic of a tongue, and the darting around the bed seems almost intentional on the part of the non-living flames.

2. The tone of this passage changes from
- A. absurdity to authority.
  - B. confusion to annoyance.
  - C. *mystery to urgency*.
  - D. peril to amazement.
  - E. suspicion to shock.

The passage begins with a mysterious tone, as Jane hears frightening noises in the dark, such as a “demoniac laugh,” doors opening and closing, and murmurs. By the end of this passage, Rochester’s burning bed has been extinguished, and Jane urgently relates the events to Rochester.

3. In line 46, the word “anathemas” can best be defined as
- A. babblings.
  - B. comments.
  - C. *curses*.
  - D. mumblings.
  - E. prayers.

Jane writes, “I heard him fulminating strange anathemas at finding himself lying in a pool of water.” As we learn that Rochester is not pleased to be so doused, the “anathemas” he is fulminating must be more than mere babblings (A), comments (B), or mumblings (D), and certainly they are not positive utterances like prayers (E).

4. After hearing Jane tell about how Rochester's bed is found burning, the fact that Rochester "expressed more concern than astonishment" implies that Rochester
  - A. fears for his own life.
  - B. expects punishment for his sins.
  - C. *knows the person who set the fire.*
  - D. acknowledges that Jane is in danger.
  - E. worries about the safety of his guests.

*Rochester's expression of concern might suggest worry about some potential danger, either to himself or to his guests (A, D, E), but the context of the rest of the scene does not support such worries. That fact that the concern is compared to astonishment, and that Rochester is not astonished at having been set on fire, indicates that this might not be the first time something like this has happened, and he might have an idea who has done it (C).*

5. "I heaved them up, deluged the bed and its occupant, flew back to my own room, brought my own water-jug, baptized the couch afresh, and, by God's aid, succeeded in extinguishing the flames which were devouring it." (lines 40-42)

The author's choice of verbs in the above sentence stresses

- A. Jane's vulnerability.  
Jane acts quickly and with resolve. There is no evidence of vulnerability here.
  - B. Jane's religious beliefs.  
The use of one verb, "baptize," is not sufficient to warrant an entire interpretation.
  - C. *the desperation in Jane's efforts.*  
*Jane's desperate efforts are illustrated by words like "heaved," "deluged," "flew," "succeeded," "extinguishing," and "devouring."*
  - D. the danger that fires caused in this time period.  
The verbs in the sentence stress Jane's actions, not the potential danger of the fire.
  - E. the relationship between Mr. Rochester and Jane.  
Their relationship is irrelevant here.
6. The author creates suspense with all of the following expressions EXCEPT
    - A. "a vague murmur." (line 2)
    - B. "return of slumber." (line 13)  
*All answers create suspense with sounds and actions except "return of slumber," which implies calmness.*
    - C. "crouched by my pillow." (line 18)
    - D. "the unnatural sound." (line 19)
    - E. "fasten the bolt." (line 21)

7. In line 39, the word “ewer” most likely means
- A. bowl.
  - B. dish.
  - C. *pitcher*.
  - D. pot.
  - E. sink.

*Jane writes of the “basin and ewer,” that “one was wide and the other deep, and both were filled with water.” The basin, of course, is the wide vessel, so the ewer must be a deep vessel, a companion to a basin, that would be found, filled with water, in a person’s bedroom. Clearly Jane is extinguishing the fire with water from the pitcher and basin on Rochester’s wash stand.*

8. The purpose of the anaphora in line 33 is to
- A. point out the suspected arsonist.  
*At this point, the focus is on putting out the fire—not the arsonist.*
  - B. *stress Jane’s quick thinking and actions.*  
*The anaphora is “I thought no more of,” which is repeated twice in the paragraph. Jane does not have time to think; she quickly begins extinguishing the fire.*
  - C. show the danger of Rochester’s situation.  
*While Rochester is certainly in danger, Bronte uses the anaphora “I thought no more of” to show Jane’s state of mind.*
  - D. emphasize the danger that Jane faced.  
*Jane is in danger, but she does not have time to think; she quickly reacts, almost without thought.*
  - E. illustrate how much Jane will sacrifice for Rochester.  
*This answer is irrelevant.*
9. Bronte employs onomatopoeia in the first half of the passage to
- A. persuade readers to read quickly.  
*Readers may read quickly because the passage is exciting, but not because of the onomatopoeia that is present.*
  - B. show Jane’s frightened state of mind.  
*Jane is afraid of the noises, but she is brave enough to leave her room.*
  - C. suggest the slow passage of nighttime.  
*This is irrelevant.*
  - D. help readers clearly imagine the events.  
*The sounds definitely help readers imagine the events, but choice E is a better answer because readers are actually anticipating upcoming events.*
  - E. *create suspense and anticipation in readers’ minds.*  
*Bronte uses sound words, onomatopoeia, like the following: “murmur,” “heart beat,” the clock sounds, “demoniac laugh,” and “gurgled and moaned” to create suspense and anticipation. Readers can clearly imagine being frightened by hearing strange sounds in the night.*

10. In line 3, Bronte uses alliteration to describe the “drearily dark” night in order to
- A. frighten readers.
  - B. mirror Jane’s mood.  
*In the same sentence, Bronte includes, “the night was drearily dark; my spirits were depressed,” meaning that the dark night matches Jane’s mood.*
  - C. illustrate Jane’s fear.
  - D. show the quietness of dark nights.
  - E. contrast the light of the candle.
11. All of the following phrases from paragraph 2, work to make a similar point about Miss Ingram EXCEPT
- A. “heart barren by nature”
  - B. “not original”
  - C. “repeat sounding phrases”
  - D. “high tone of sentiment”  
*“High tone of sentiment” is the only quote that does not illustrate Miss Ingram’s unoriginal, seemingly uneducated, uncompassionate nature.*
  - E. “undue vent”
12. Bronte has Jane address the reader directly in paragraphs 1 and 2 in order to
- A. interject her authorial opinions.  
*This is irrelevant.*
  - B. share Jane’s intimate feelings.  
*Here, Bronte explains how Jane honestly feels about Rochester and how much she really loves him.*
  - C. help the reader understand the plot.  
*This is irrelevant.*
  - D. emphasize the autobiographical nature of the passage.  
*This is irrelevant.*
  - E. explain why the narrator will be a better wife than Miss Ingram.  
*While Jane knows she would indeed be a better wife than Miss Ingram, Jane is expressing her love for Rochester and how he appears to be courting Miss Ingram in front of Jane.*
13. The phrase “I should have had one vital struggle with two tigers—jealousy and despair: then, my heart torn out and devoured, I should have admired her” employs
- A. only one simile.
  - B. only one metaphor.
  - C. one metaphor and one hyperbole.  
*The metaphor compares “two tigers” to “jealousy and despair.” The hyperbole exaggerates Jane’s feelings; her heart would not actually be “torn out and devoured,” although it would be very hurtful for Jane.*
  - D. one simile and one hyperbole.
  - E. two metaphors.



14. Forms of the word “fail” are repeated three times in paragraphs 4 and 5 in order to
- A. illustrate the narrator’s knowledge of psychological themes.  
This is irrelevant.
  - B. point out Miss Ingram’s repeated efforts to anger the narrator.  
Miss Ingram tries to please and intrigue Rochester; she is not concerned with Jane and does not see her as competition, only as a member of a lower class.
  - C. *emphasize Jane’s belief that it is only she who can please Mr. Rochester.*  
*Here, Jane seems to be gloating over the fact that she knows that Miss Ingram cannot please Rochester; Jane feels that only she can do this.*
  - D. demonstrate the closeness of the narrator’s relationship with Mr. Rochester.  
Jane and Rochester do have a close relationship, but Jane is enjoying watching Miss Ingram’s failing attempts to intrigue Rochester.
  - E. show the declining possibility of a relationship between Mr. Rochester and the narrator.  
This, of course, is not how the plot develops.
15. The point of the last paragraph in this passage is to illustrate the narrator’s sense of
- A. desperation for love and companionship.  
This paragraph does not show Jane’s desperation for love.
  - B. anger toward the impending relationship.  
Jane is not angry.
  - C. *partiality toward Mr. Rochester.*  
*Bronte shows how Jane favors Rochester; she no longer sees his faults and finds him intriguing in every aspect.*
  - D. confidence in her own abilities.  
Jane knows she can please Rochester better than Miss Ingram, but Bronte uses words that focus on Jane’s feelings toward Rochester, not Jane’s confidence level.
  - E. jealousy toward Miss Ingram.  
Jane is jealous, but the focus here is on her biased feelings for Rochester.
16. The phrase “contumelious epithet” in line 24 may be best defined as a(n)
- A. abrasive nudge.
  - B. *abusive remark.*  
Contumelious means humiliating or abusive. In this case, epithet means an abusive comment.
  - C. careless push.
  - D. indifferent name.
  - E. ridiculous action.

17. In paragraph 4, the metaphor “each shaft launched hit the mark” compares a thrown spear hitting a target to Miss Ingram’s
- A. desire to wed Rochester.
  - B. pride in courting Rochester.
  - C. remarks to control Rochester.
  - D. *attempts to impress Rochester.*  
*Miss Ingram keeps trying to impress Rochester. Although all of her attempts fail, she continues to delude herself that “each shaft launched hit the mark.”*
  - E. adoring glances toward Rochester.
18. “I have seen in his face a far different expression from that which hardens it now while she is so vivaciously accosting him; but then it came of itself; it was not elicited by meretricious arts and calculated maneuvers: and one had but to accept it—to answer what he asked without pretension, to address him when needful without grimace—and it increased and grew kinder and more genial, and warmed one like a fostering sunbeam.”

In the above quotation from paragraph 6, Bronte uses a simile to compare a sunbeam to Rochester’s

- A. *facial expression.*  
*Rochester’s face changes from a hard expression to one that is “warmed...like a fostering sunbeam,” meaning that his face grows “kinder and more genial.”*
  - B. friendly gestures.
  - C. generous heart.
  - D. proper manners.
  - E. way of speaking.
19. Jane concludes that she cannot condemn Rochester for deciding to marry for position instead of love because
- A. Rochester highly values English tradition.  
Members of the upper class certainly value tradition, but this is not the best answer.
  - B. Rochester wishes to retain his position in society.  
Jane admits she cannot fault Rochester for wanting to retain his societal position, but this is not the best answer.
  - C. she admits she does not understand the reasoning.  
Jane does admit she does not understand the upper class’ way of thinking regarding marriage without love, but Jane emphasizes that they know no other practice, as in choice E.
  - D. members of high society have no other alternative.  
This is not a correct statement; members of society feel they have no other alternative.
  - E. *all members of the upper class follow this practice.*  
*Yes, all members of the upper class generally conform to the practice “instilled into them...from their childhood” of marrying within their class for reasons other than love. Jane believes she cannot condemn Rochester for this practice.*

20. The last paragraph of the passage suggests that
- A. Jane is aware of Miss Ingram's happiness.  
Jane does not mention Ingram's happiness.
  - B. Miss Ingram enjoys Mr. Rochester's attention.  
This is not the focus of the paragraph.
  - C. Mr. Rochester's wife will have an exciting life.  
Rochester's life will be exciting, but there is a reason—the secrets he hides.
  - D. Miss Ingram does not notice Rochester's faults.  
This is irrelevant in high marriages; his faults do not matter.
  - E. *Mr. Rochester hides secrets that will be plumbed.*  
*Bronte suggests that Rochester is hiding secrets to be plumbed and Ingram is "lucky" that she will have the opportunity to plumb them.*
21. The tone of this passage changes from
- A. regret to humility.
  - B. *angst to determination.*  
*In the beginning of the passage, Rochester suffers angst, as he desperately does not want Jane to leave him. At the end of the passage, Rochester is determined to marry Jane. Despite her contentment, Rochester remains excitedly defiant, as he mentions that he will defy man's opinion and marry Jane.*
  - C. frustration to cautiousness.
  - D. humbleness to anticipation.
  - E. bewilderment to disappointment
22. The rhetorical purpose of the first half of paragraph 6 (lines 6-14 above) is to
- A. emphasize Jane's place in society.  
Jane is of a lower class than Rochester, but this is not the sole purpose of the lines.
  - B. *stress that Jane has passionate feelings.*  
*Although Jane is a member of a lower class, she explains that her feelings are just as passionate and valuable as Rochester's.*
  - C. create sympathy for the lower classes.  
Bronte does not create sympathy here.
  - D. foreshadow the outcome of the chapter.  
Other than Jane's insistence that she will leave, there is no suggestion for how the plot will develop.
  - E. persuade readers to accept Jane's argument.  
Jane makes no argument here, other than that she will leave when Rochester marries.

23. Which of the following phrases includes polysyndeton?
- A. "...sitting by him, roused from the nightmare of parting—called to the paradise of union—I thought only of the bliss given me to drink in so abundant a flow."  
This includes metaphor.
  - B. "...don't struggle so like a wild, frantic bird, that is rending its own plumage in its desperation."  
This includes a simile.
  - C. "Make my happiness—I will make yours."  
This is almost parallelism—interesting sentence construction.
  - D. "...very much agitated, and very much flushed, and there were strong workings in the features, and strange gleams in the eyes."  
*Polysyndeton involves repetition of conjunctions. Here, the conjunction "and" is repeated.*
  - E. "After which he murmured, 'It will atone—it will atone.'"
24. The gravity of Mr. Rochester's request is suggested by all of the following words and phrases EXCEPT
- A. "little skeptic"
  - B. "a liar in your eyes"
  - C. "very much agitated"
  - D. "*small and plain as you are*"  
*Rochester is trying to convince Jane to marry him. All of the answer choices support his argument except for "small and plain as you are," which is not a flattering description.*
  - E. "my equal is here, and my likeness"
25. Which of the following phrases includes a metaphor?
- A. "it is my spirit that addresses your spirit"
  - B. "as good as a married man"
  - C. "*will find it scarcely more legible than a crumpled, scratched page*"  
*This metaphor compares Rochester's facial expression to "a crumpled, scratched page."*
  - D. "searching and yet faithful and generous look, you torture me"
  - E. "writhed and groaned; while wind roared in the laurel walk"
26. The word "it" in line 32 refers to
- A. Jane's life.
  - B. Jane's choice.
  - C. Jane's plans to leave for Ireland.
  - D. Mr. Rochester's desire.
  - E. *Mr. Rochester's previous plans for marriage.*  
*Jane is referring to Rochester's engagement to Miss Ingram; this is the choice Rochester has made.*

27. Jane does not initially take Mr. Rochester's request seriously because she
- A. lacks money and status.  
The focus is more on Rochester's plans to marry Miss Ingram than Jane's lack of money or status.
  - B. wants to travel to Ireland.  
The only reason Jane wants to travel to Ireland is to escape her feelings; she does not want to witness Rochester and Miss Ingram wed.
  - C. *fears Rochester is not being honest.*  
*Jane fears Rochester is "play[ing] a farce." She does not initially believe that he is in earnest in his proposal of marriage.*
  - D. knows he is in love with Blanche Ingram.  
This is incorrect; Jane knows that Rochester does not love Miss Ingram.
  - E. believes he is best suited with Blanche Ingram.  
This is incorrect; Jane knows that Miss Ingram and Rochester are not suited to each other.
28. "Jane, be still; don't struggle so like a wild, frantic bird, that is rending its own plumage in its desperation."

In the above quotation, "rending" may best be defined as

- A. agitating.
  - B. *breaking.*  
*Rending means tearing, splitting, or breaking.*
  - C. displacing.
  - D. flapping.
  - E. upsetting.
29. In paragraph 6, Jane accuses Rochester of being
- A. conventional.
  - B. demanding.
  - C. hypocritical.
  - D. *shallow.*  
*Jane asks a series of rhetorical questions in Rochester's presence to imply that Rochester is indeed shallow. She wonders how Rochester does not know of her strong feelings for him. Because she is from a lower class does not mean that she does not have feelings of the same depth and intensity.*
  - E. thoughtless.

30. What is Bronte suggesting in the final paragraph of this passage?
- A. Jane's defiance of conformity will result in unhappiness.  
Although Jane and Rochester are of different classes, their marriage would not be an unforgivable social breach.
  - B. Jane's happiness makes Rochester equally happiness.  
Rochester insists that Jane's happiness will help him to atone for something. This is very different from being happy.
  - C. Jane's status as an orphan will threaten Rochester's happiness.  
Jane's status as a friendless orphan is one of the details that will help Rochester atone for whatever is wrong.
  - D. *Something in Rochester's proposal is not proper.*  
*Rochester insists that Jane's avowal of happiness will atone for something, will make something that is wrong right.*
  - E. Rochester and Jane will live "happily ever after."  
On the contrary, Rochester's closing comments seem to forebode ill.

## Free Response (Essay) Items

### PRACTICE FREE RESPONSE QUESTION 1

Read the following passage from Chapter 2 and write a well-organized essay in which you discuss the techniques Bronte uses to create suspense. Include in your discussion such considerations as the impact of word choice and imagery on mood. Do not merely summarize the passage.

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

The red-room was a square chamber, very seldom slept in; I might say never, indeed, unless when a chance influx of visitors, at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained; yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the center; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn color, with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly-polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample, cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchens; solemn, because it was known to be so seldom entered. The house-maid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust; and Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room—the spell which kept it so lonely in spite of its grandeur.

Mr. Reed had been dead nine years; it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker's men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece; the bed rose before me; to my right hand there was the high, dark wardrobe, with subdued, broken reflections varying the gloss of its panels; to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and when I dared move, I got up and went to see. Alas! yes: no jail was ever more secure. Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality; and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit; I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travelers. I returned to my stool.

Superstition was with me at that moment; but it was not yet her hour for complete victory; my blood was still warm; the mood of the revolted slave was still bracing me with its bitter vigor; I had to stem a rapid rush of retrospective thought before I quailed to the dismal present.

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Daylight began to forsake the red-room; it was past four o'clock, and the beclouded afternoon was tending to drear twilight. I heard the rain still beating continuously on the staircase window, and the wind howling in the grove behind the hall; I grew by degrees cold as a stone, and then my courage sank.

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A singular notion dawned upon me. I doubted not—never doubted—that if Mr. Reed had been alive he would have treated me kindly; and now, as I sat looking at the white bed and overshadowed walls—occasionally also turning a fascinated eye toward the dimly gleaming mirror—I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perjured and avenge the oppressed; and I thought Mr. Reed's spirit, harassed by the wrongs of his sister's child, might quit its abode—whether in the church vault, or in the unknown world of the departed—and rise before me in this chamber. I wiped my tears and hushed my sobs, fearful lest any sign of violent grief might waken a preternatural voice to comfort me, or elicit from the gloom some haloed face, bending over me with strange pity. This idea, consolatory in theory, I felt would be terrible if realized: with all my might I endeavored to stifle it—I endeavored to be firm. Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room: at this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it glided up the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern carried by some one across the lawn; but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift-darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated; endurance broke down; I rushed to the door and shook the lock in desperate effort. Steps came running along the outer passage; the key turned, Bessie and Abbot entered.



## PRACTICE FREE RESPONSE QUESTION 2

Read the following passage from Chapter 8 and write a well-organized essay in which you explain how Bronte uses dialogue and diction to establish the nature of the relationship between Jane Eyre, Miss Temple, and Helen Burns. Do not merely summarize the passage.

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), she proceeded to address Helen Burns.

"How are you to-night, Helen? Have you coughed much to-day?"

"Not quite so much, I think, ma'am."

"And the pain in your chest?"

"It is a little better."

Miss Temple got up, took her hand and examined her pulse; then she returned to her own seat: as she resumed it, I heard her sigh low. She was pensive a few minutes, then rousing herself, she said cheerfully: "But you two are my visitors to-night; I must treat you as such." She rang her bell.

"Barbara," she said to the servant who answered it, "I have not yet had tea; bring the tray, and place cups for these two young ladies."

And a tray was soon brought. How pretty, to my eyes, did the china cups and bright tea-pot look, placed on the little round table near the fire! How fragrant was the steam of the beverage, and the scent of the toast! of which, however, I, to my dismay (for I was beginning to be hungry), discerned only a very small portion. Miss Temple discerned it too. "Barbara," said she, "can you not bring a little more bread and butter? There is not enough for three."

Barbara went out: she returned soon. "Madam, Mrs. Harden says she has sent up the usual quantity."

Mrs. Harden, be it observed, was the housekeeper—a woman after Mr. Brocklehurst's own heart, made up of equal parts of whalebone and iron.

"Oh, very well!" returned Miss Temple; "we must make it do, Barbara, I suppose." And as the girl withdrew, she added, smiling, "Fortunately, I have it in my power to supply deficiencies for this once."

Having invited Helen and me to approach the table, and placed before each of us a cup of tea with one delicious but thin morsel of toast, she got up, unlocked a drawer, and taking from it a parcel wrapped in paper, disclosed presently to our eyes a good-sized seed-cake.

"I meant to give each of you some of this to take with you," said she; "but as there is so little toast, you must have it now," and she proceeded to cut slices with a generous hand.

We feasted that evening as on nectar and ambrosia; and not the least delight of the entertainment was the smile of gratification with which our hostess regarded us, as we satisfied our famished appetites on the delicate fare she liberally supplied.

Tea over and the tray removed, she again summoned us to the fire; we sat one on each side of her; and now a conversation followed between her and Helen which it was indeed a privilege to be admitted to hear.

Miss Temple had always something of serenity in her air, of state in her mien, of refined propriety in her language, which precluded deviation into the ardent, the excited, the eager: something which chastened the pleasure of those who looked on her and listened to her, by a controlling sense of awe; and such was my feeling now; but as to Helen Burns, I was struck with wonder.

The refreshing meal, the brilliant fire, the presence and kindness of her beloved instructress, or, perhaps, more than all these, something in her own unique mind, had roused her powers within her. They woke, they kindled: first, they glowed in the bright tint of her cheek, which till this hour I had never seen but pale and bloodless; then they shone in the liquid luster of her eyes, which had suddenly acquired a beauty more singular than that of Miss Temple's—a beauty neither of fine color nor long eyelashes, nor penciled brow, but of meaning, of movement, of radiance. Then her soul sat on her lips, and language flowed, from what source I cannot tell: has a girl of fourteen a heart large enough, vigorous enough, to hold the swelling spring of pure, full, fervid eloquence? Such was the characteristic of Helen's discourse on that, to me, memorable evening; her spirit seemed hastening to live within a very brief span as much as many live during a protracted existence.

They conversed of things I had never heard of: of nations and times past; of countries far away; of secrets of nature discovered or guessed at. They spoke of books: how many they had read! What stores of knowledge they possessed! Then they seemed so familiar with French names and French authors; but my amazement reached its climax when Miss Temple asked Helen if she sometimes snatched a moment to recall the Latin her father had taught her, and taking a book from a shelf, bade her read and construe a page of "Virgil;" and Helen obeyed, my organ of veneration expanding at every sounding line. She had scarcely finished ere the bell announced bed-time: no delay could be admitted; Miss Temple embraced us both, saying, as she drew us to her heart, "God bless you, my children!"

Helen she held a little longer than me: she let her go more reluctantly; it was Helen her eye followed to the door; it was for her she a second time breathed a sad sigh; for her she wiped a tear from her cheek.

### PRACTICE FREE RESPONSE QUESTION 3

Read the following passage from Chapter 9 and write a well-organized essay in which you explain how Brontë arouses reader's admiration of Helen Burns. Do not merely summarize the passage.

"How sad to be lying now on a sick-bed, and to be in danger of dying! This world is pleasant—it would be dreary to be called from it, and to have to go who knows where?"

And then my mind made its first earnest effort to comprehend what had been infused into it concerning heaven and hell: and for the first time it recoiled, baffled; and for the first time glancing behind, on each side, and before it, it saw all round an unfathomed gulf: it felt the one point where it stood—the present; all the rest was formless cloud and vacant depth: and it shuddered at the thought of tottering, and plunging amid that chaos. While pondering this new idea I heard the front door open; Mr. Bates came out, and with him was a nurse. After she had seen him mount his horse and depart, she was about to close the door, but I ran up to her.

"How is Helen Burns?"

"Very poorly," was the answer.

"Is it her Mr. Bates has been to see?"

"Yes."

"And what does he say about her?"

"He says she'll not be here long."

This phrase, uttered in my hearing yesterday, would have only conveyed the notion that she was about to be removed to Northumberland, to her own home. I should not have suspected that it meant she was dying; but I knew instantly now: it opened clear on my comprehension that Helen Burns was numbering her last days in this world, and that she was going to be taken to the region of spirits, if such region there were. I experienced a shock of horror, then a strong thrill of grief, then a desire—a necessity to see her; and I asked in what room she lay.

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"Helen!" I whispered softly, "are you awake?"

She stirred herself, put back the curtain, and I saw her face, pale, wasted, but quite composed: she looked so little changed that my fear was instantly dissipated.

"Can it be you, Jane?" she asked in her own gentle voice.

"Oh!" I thought, "she is not going to die: they are mistaken: she could not speak and look so calmly if she were."

I got on to her crib and kissed her: her forehead was cold, and her cheek both cold and thin, and so were her hand and wrist; but she smiled as of old.

"Why are you come here, Jane? It is past eleven o'clock: I heard it strike some minutes since."

"I came to see you, Helen: I heard you were very ill, and I could not sleep till I had spoken to you."

"You came to bid me good by, then: you are just in time probably."

"Are you going somewhere, Helen? Are you going home?"

"Yes; to my long home—my last home."

"No, no, Helen!" I stopped distressed. While I tried to devour my tears, a fit of coughing seized Helen; it did not, however, wake the nurse; when it was over, she lay some minutes exhausted, then she whispered, "Jane, your little feet are bare, lie down and cover yourself with my quilt."

I did so: she put her arm over me, and I nestled close to her. After a long silence, she resumed, still whispering.

"I am very happy, Jane: and when you hear that I am dead, you must be sure and not grieve; there is nothing to grieve about. We all must die one day, and the illness which is removing me is not painful; it is gentle and gradual: my mind is at rest. I leave no one to regret me much: I have only a father; and he is lately married, and will not miss me. By dying young I shall escape great sufferings. I had not qualities or talents to make my way very well in the world: I should have been continually at fault."

"But where are you going to, Helen? Can you see? Do you know?"

"I believe; I have faith: I am going to God."

"Where is God? What is God?"

"My Maker and yours, who will never destroy what He created. I rely implicitly on His power, and confide wholly in His goodness: I count the hours till that eventful one arrives which shall restore me to Him, reveal Him to me."

"You are sure then, Helen, that there is such a place as heaven, and that our souls can get to it when we die?"

"I am sure there is a future state; I believe God is good; I can resign my immortal part to Him without any misgiving. God is my father; God is my friend: I love Him; I believe He loves me."

"And shall I see you again, Helen, when I die?"

"You will come to the same region of happiness: be received by the same mighty, universal Parent, no doubt, dear Jane."

Again I questioned; but this time only in thought. "Where is that region? Does it exist?" And I clasped my arms closer round Helen; she seemed dearer to me than ever: I felt as if I could not let her go; I lay with my face hidden on her neck. Presently she said in the sweetest tone, "How comfortable I am! That last fit of coughing has tired me a little: I feel as if I could sleep: but don't leave me, Jane; I like to have you near me."

"I'll stay with you, *dear* Helen: no one shall take me away."

"Are you warm, darling?"

"Yes."

"Good-night, Jane."

"Good-night, Helen."

She kissed me, and I her; and we both soon slumbered.

#### PRACTICE FREE RESPONSE QUESTION 4

Read the following passage from Chapter 20 and write a well-organized essay in which you explain how Jane conforms outwardly, but questions inwardly. Analyze how Jane's internal conflict between conformity and individuality contributes to the meaning of the work. Avoid mere plot summary.

Again the poor man groaned: he looked as if he dared not move: fear, either of death or of something else, appeared almost to paralyze him. Mr. Rochester put the now bloody sponge into my hand, and I proceeded to use it as he had done. He watched me a second, then saying, "Remember!—No conversation," he left the room. I experienced a strange feeling as the key grated in the lock, and the sound of his retreating step ceased to be heard.

Here, then, I was in the third story, fastened into one of its mystic cells; night around me; a pale and bloody spectacle under my eyes and hands, a murderess hardly separated from me by a door: yes—that was appalling—I shuddered at the thought of Grace Poole bursting upon me.

I must keep to my post, however. I must watch this ghastly countenance—these blue, still lips forbidden to unclosethese eyes now shut, now opening, now wandering, through the room, now fixing on me, and ever glazed with the dullness of horror. I must dip my hand again and again in the basin of blood and water, and wipe away the trickling gore. I must see the light of the unsnuffed candle wane on my employment; the shadows darken on the wrought, antique tapestry around me, and grow black and quiver strangely over the doors of a great cabinet opposite—whose front, divided into twelve panels, bore, in grim design, the heads of the twelve apostles, each enclosed in its separate panel as in a frame; while above them at the top rose an ebon crucifix and a dying Christ.

According as the shifting obscurity and flickering gleam hovered here or glanced there, it was now the bearded physician, Luke, that bent his brow; now St. John's long hair that waved; and anon the devilish face of Judas, that grew out of the panel, and seemed gathering life and threatening a revelation of the arch-traitor—of Satan himself—in his subordinate's form.

Amidst all this, I had to listen as well as watch: listen for the movements of the wild beast or the fiend in yonder side den. But since Mr. Rochester's visit it seemed spellbound; all the night I heard but three sounds at three long intervals—a step creak, a momentary renewal of the snarling, canine noise, and a deep human groan.

Then my own thoughts worried me. What crime was this, that lived incarnate in this sequestered mansion, and could neither be expelled nor subdued by the owner? What mystery, that broke out, now in fire and now in blood, at the deadliest hours of night? What creature was it, that, masked in an ordinary woman's face and shape, uttered the voice, now of a mocking demon, and anon of a carrion-seeking bird of prey?

And this man I bent over—this commonplace, quiet stranger—how had he become involved in the web of horror? and why had the Fury flown at him? What made him seek this quarter of the house at an untimely season, when he should have been asleep in bed? I had heard Mr. Rochester assign him an apartment below—what brought him here? And why, now, was he so tame under the violence or treachery done him? Why did he so quietly submit to the concealment Mr. Rochester enforced? Why *did* Mr. Rochester enforce this concealment? His guest had been outraged, his own life on a former occasion had been hideously plotted against; and both attempts he smothered in secrecy and sank in oblivion! Lastly, I saw Mr. Mason was submissive to Mr. Rochester; that the impetuous will of the latter held complete sway over the inertness of the former: the few words which had passed between them assured me of this. It was evident that in their former intercourse, the passive disposition of the one had been habitually influenced by the active energy of the other: whence, then, had arisen Mr. Rochester's dismay when he heard of Mr. Mason's arrival? Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunder-bolt might fall on an oak?

Oh! I could not forget his look and his paleness when he whispered, "Jane, I have got a blow—I have got a blow, Jane." I could not forget how the arm had trembled which he rested on my shoulder: and it was no light matter which could thus bow the resolute spirit and thrill the vigorous frame of Fairfax Rochester.

"When will he come? When will he come?" I cried inwardly, as the night lingered and lingered—as my bleeding patient drooped, moaned, sickened: and neither day nor aid arrived. I had, again and again, held the water to Mason's white lips; again and again offered him the stimulating salts: my efforts seemed ineffectual: either bodily or mental suffering, or loss of blood, or all three combined, were fast prostrating his strength. He moaned so, and looked so weak, wild and lost, I feared he was dying; and I might not even speak to him!

### PRACTICE FREE RESPONSE QUESTION 5

Romantic novels of Bronte's time period stressed the importance of the individual, freedom, and the common people. More specifically, writers emphasized original, thoughtful content and free expression instead of rigid structure and formal rules of writing, as was popular in previous time periods. On the other hand, Gothic novels typically included elements of the supernatural, mysterious events, desolate landscapes, madness, and gloom. Write a well-organized essay in which you explain how Bronte skillfully blends two styles of novels in *Jane Eyre*—the Romantic novel and the Gothic novel.

### PRACTICE FREE RESPONSE QUESTION 6

A Victorian governess had her own social class, meaning that she fit neither with her employer's family nor with the uneducated servants. *Jane Eyre* clearly exhibits the ambiguous class standing of a governess in the 19<sup>th</sup> century. In a well-organized essay, show how Bronte's exhibition of class structure in society contributes to the overall meaning of the novel. Avoid plot summary.

### PRACTICE FREE RESPONSE QUESTION 7

Many character-driven novels and plays center around a character who challenges social conventions of the day, especially class, gender, or race prejudices. Explain how giving Jane, a mere governess, such a strong narrative voice in *Jane Eyre*, challenged gender and class roles of the Victorian era.

# *Jane Eyre*

## Advanced Placement in English Literature and Composition Teaching Unit

### Study Guide Teacher's Copy

#### Chapter I

1. What narrative point of view does Bronte use for this novel?

*The story is told in the first person protagonist point of view with Jane, the main character, as narrator.*

2. What can the reader expect in a story told from this point of view?

*Readers can expect that the novel will be subjective. The reader will learn what the main character, Jane, observes and thinks. The reader must be aware of possible bias, inconsistencies, or incorrect assumptions from the main character.*

3. How does Bronte create sympathy for Jane in the first chapter?

*Readers feel sympathy for Jane, as she lives with her aunt and cousins and has no family of her own. Her aunt makes it clear that she dislikes Jane, as do her cousins. Jane appears to be treated unfairly by Mrs. Reed and John and looks as if she is treated like an outsider in her home.*

4. Describe the exposition of the novel.

*Jane is thankful that it is too cold and dreary outside to take a walk. Mrs. Reed's children, Eliza, John, and Georgiana, sit with her in the drawing-room. Jane is not allowed to join the family, as Mrs. Reed believes Jane is unpleasant company.*

5. What is the purpose of including the descriptive passages of Berwick's *History of British Birds* at this point in the novel?

*The reader learns that Jane gains comfort and happiness from studying the pictures and words; Jane imagines the places in the book to escape the discomfort of her home life. Readers learn that Jane is happy only by herself and that she has little opportunity for entertainment in her home, as she has no children with whom to play games.*



6. In the following, John Reed is speaking to Jane. Explain Bronte's social point.

"You have no business to take our books; you are a dependant, mamma says; you have no money; your father left you none; you ought to beg, and not live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mamma's expense. Now I'll teach you to rummage my book-shelves: for they *are* mine; all the house belongs to me, or will do in a few years." (p. 14)

*First, it is obvious that boys are superior to girls. John Reed knows that the house and everything in it will belong to him—not to his sisters and certainly not to Jane. Second, readers learn that Jane is a penniless orphan, and John recalls his mother's ideas that Jane should not live as they do. She should not be allowed to share their meals or clothing. Mrs. Reed takes care of Jane because it is her obligation.*

7. Do you believe Jane's description of her abuse by John Reed is realistic or exaggerated? Explain.

"I really saw in [John Reed] a tyrant: a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering: these sensations for the time predominated over fear, and I received him in frantic sort." (p. 15)

*Jane's description of the fight is clearly accurate. While he is not literally a murderer, he is a bully. Especially since Jane is not allowed to join the family in the drawing-room, readers can infer that Jane is habitually mistreated by John Reed.*

## Chapter II

1. Describe how the weather sets the tone for this chapter in the novel.

*Outside, the wind howls during a fierce storm. Readers can expect a chapter full of conflict to match the foreboding tone set by the weather. Inside, Jane is terrified that she is left in the red-room. Abbot and Bessie hold Jane down and threaten to tie her to the chair. Jane becomes more and more worried and frightened as night approaches. The "rain [is] still beating," and "the wind [is] howling," matching Jane's intensity of fright. (p. 20) Jane screams, but Mrs. Reed does not permit her to go to the nursery. At the end of the chapter, Jane faints.*

2. Describe how Jane holds an ambiguous place in the Reed home and in society.

*Jane is not a member of the immediate family, nor is she a servant. In fact, she is "less than a servant" because she does nothing for her keep. (p. 17) The servants are not required to treat Jane with respect. Jane knows she is in an awkward position because if she is dismissed from Mrs. Reed's home, she has nowhere to live and nowhere to go. Although she is from an upper class family, Jane has no money and nothing of her own.*

3. How does Miss Abbot try to frighten Jane before locking her in the red-room?

*Miss Abbot says, "God will punish [Jane]; He might strike her dead in the midst of her tantrums, and then where would she go?" She also tells Jane that if she does not repent, "something bad might be permitted to come down the chimney and fetch [her] away." (p. 18)*

4. What does the reader learn about Jane's character in this chapter?

*Readers learn that Jane is strong-willed and opinionated. Jane resists when Bessie and Miss Abbot take her to the red-room. She ponders her predicament and behavior, but decides she has done nothing wrong, thereby defying authority.*

5. Jane briefly considers escaping Gateshead. What options does she ponder?

*Jane thinks about running away or "never eating or drinking more, and letting [herself] die." (p. 20) She feels death is her only escape from Gateshead.*

6. Why is Jane allowed to live at Gateshead with the Reeds?

*Mr. Reed was Jane's uncle, and he took her into his home as an infant. Before he died, he made his wife, Mrs. Reed, promise to raise Jane as one of her own children.*

7. Describe how Bronte's use of diction and sentence structure in the following sentence contributes to the overall meaning of the sentence.

*"My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated; endurance broke down; I rushed to the door and shook the lock in desperate effort." (p. 21)*

*Bronte chooses the words "oppressed," "suffocated," "broke," and "desperate" to show Jane's terrified state of mind. She also uses one long run-on sentence to illustrate Jane's frantic state of mind; Jane is thinking so quickly that her thoughts run together in panic.*

8. How does this chapter begin and end?

*In the beginning of this chapter, Bessie and Abbot drag Jane to the red-room and hold her down in a chair. At the end, Jane thinks she sees a ghost in the red-room and screams. In her exhaustion and fear, she faints.*

9. Consider the other characters' actions when Jane is locked in the red-room. How do the other characters' dialogue and behavior help shape readers' opinions of them?

*Unlike Jane, with whom readers feel immense sympathy, readers instantly dislike Mrs. Reed and see her as a harsh woman, devoid of sympathy, love, and kindness. Bessie's dialogue shows concern for Jane, as Bessie asks if Jane is sick, hurt, or if she has seen something. She also pleads with Mrs. Reed on Jane's behalf to let Jane out of the room. Abbot, on the other hand, speaks as if Jane is only a naughty girl who wants attention. Readers leave the scene feeling sympathy for Jane and Bessie, but disgust and distaste for Mrs. Reed and Miss Abbot.*

## Chapter III

1. Describe how the tone of the chapter changes from beginning to end.

*The tone of the beginning of this chapter is sad, melancholy, and indifferent. Jane wakes up in the red-room and finds Bessie gently caring for her. Jane deems this care and nurturing as having come too late, and Bessie's kindness does not improve Jane's mood. When Mr. Lloyd, the apothecary, arrives, Jane politely answers his questions, but her mood only improves at his suggestion of school. Jane is seldom allowed to make a choice in her own life, and the tone of the chapter lightens somewhat as Jane ponders the possibility of going to school.*

2. Study the ballad on page 26. a.) Identify the rhyme scheme. b.) Explain the effect of the repetition used in the ballad. c.) Explain how the imagery in the ballad emphasizes the typical life of an orphan in the 19<sup>th</sup> century.

*a.) The rhyme scheme is abab. b.) The phrase "the poor orphan child" is repeated at the end of each stanza, thereby emphasizing the sadness of the ballad. (p. 26) c.) The imagery created by words and phrases like sore feet, weary limbs, wild mountains, dark skies, grey rocks, and broken bridges emphasizes the cheerless life that orphans of the 19<sup>th</sup> century could expect. Having been discarded and alone, they had no one to take care of them, but God, and could expect a harsh life.*

3. Describe the irony in Jane's thought: "[P]overty for me was synonymous with degradation." (p. 28)

*The irony is that Jane is poor, even though she is allowed to live with wealthy relative. She has no money and no prospects, yet she states that she "should not like to belong to poor people." (p. 28) Even Jane makes an ironic distinction between being penniless and coming from a lower class.*

4. Describe the effect of the allusion that Brontë employs in this chapter.

*Miss Abbot compares Jane to Guy Fawkes. Fawkes was a member of the conspiracy that attempted to carry out the Gunpowder Plot to assassinate King James I of England and members of Parliament. By this comparison, Abbot suggests that Jane is devious and dishonest.*

5. Explain how Jane suffers prejudice based on her appearance.

*Abbot says: “[I]f [Jane] were a nice, pretty child, one might compassionate her forlornness; but one really can not care for such a little toad as that.” (p. 29) Readers assume that attractive children are generally treated more favorably than unattractive or plain-looking children. Bessie agrees with Miss Abbot and adds that they would feel sorry for Georgiana if she were in Jane’s position because Georgiana is so beautiful with “her long curls and her blue eyes.” (p. 30) If Jane were a prettier child, readers believe she would have been treated with more care.*

## Chapter IV

1. What do readers learn from Jane’s dialogue in the following quotation?

*“I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty.” (p. 39)*

*From Jane’s fiery words to Mrs. Reed, readers learn that Jane has an explosive temper. She is passionate, brave, outspoken, and bold. Readers also note that after she fires her feelings to Mrs. Reed, Jane immediately feels relieved, “as if an invisible bond had burst.” (p. 40)*

2. Identify 3 or more similes and/or metaphors that Bronte uses in this chapter. Explain the comparison that each makes and how they add to the overall meaning of the text.

*Responses may vary. Possible responses: The simile Jane “had flown at [John Reed] like a mad cat” compares Jane’s wild behavior to that of a rabid beast. (p. 31) One can picture her scratching with claw-like finger nails, biting, etc.*

*Simile: Jane speaks back to Mrs. Reed and rouses her anger, thus invoking Mrs. Reed to “[sweep Jane] like a whirlwind into the nursery.” (p. 32) Mrs. Reed takes Jane to the nursery very quickly, almost violently—like a tornado.*

*Simile: Jane loves her doll; it is one of the few possessions she has, and it brings her comfort. She describes it as being “shabby as a miniature scarecrow,” meaning that her doll is ragged and threadbare. (p. 33)*

*Metaphor: Jane describes Mr. Brocklehurst as “a black pillar” (p. 35), an inanimate stack of stone blocks, because of his imposing figure and dark dress.*

*After Jane speaks harshly to Mrs. Reed, she learns what vengeance feels like, and she compares the feeling to “aromatic wine,” (p. 40), sweet and comforting.*

*These similes and metaphors add to the overall meaning of the text by presenting clear examples of Jane’s feelings. Readers learn how quickly Jane was rushed to the red-room and how Jane relishes in the vengeance from telling Mrs. Reed how she really feels.*

3. Identify the hyperbole that Bronte incorporates in the following quotation and explain its effect on the text.

“Now, uttered before a stranger, the accusation cut me to the heart: I dimly perceived that she was already obliterating hope from the new phase of existence which she destined me to enter; I felt, though I could not have expressed the feeling, that she was sowing aversion and unkindness along my future path; I saw myself transformed under Mrs. Brocklehurst’s eye into an artful, noxious child, and what could I do to remedy the injury?” (p. 37)

*Bronte uses the hyperbole “cut me to the heart” to emphasize Jane’s strong feeling of betrayal and obliteration. (p. 37) Bronte has Jane exaggerate her feelings to use the word “cut” to have readers realize that Jane is so hurt that she feels physically injured and that she needs a “remedy” for her injury. By incorporating the hyperbole into the text, readers understand how profoundly devastated Jane is by her aunt’s remarks to Mr. Brocklehurst.*

4. Analyze Bronte’s use of fire and ice in this chapter. Provide examples from the text to support your thoughts. What do these motifs represent in the text?

*The color red, fire, and brimstone are used in several instances to represent evil, fury, and misbehavior. Bessie tells Jane: “You look quite red, as if you had been about some mischief.” (p. 34) More specifically, fire represents Jane’s passionate spirit, which is described as “a ridge of lighted heath, alive, glancing, devouring.” (p. 40) On the other hand, ice is used to represent any force that attempts to suppress Jane’s vitality. For example, when the argument with Mrs. Reed is over, Jane feels a “chill of reaction” and feels as if “the flames are dead.” (p. 40)*

5. Analyze Jane’s shocking statements in this chapter. Considering Jane’s place in society, explain why her statements are inappropriate.

*First, Jane dares to ask her Aunt Reed what her husband would say about the way Mrs. Reed treats Jane. For a moment, Mrs. Reed is absolutely stunned at Jane’s bold tongue, while the reader probably admires her courage. Jane is, after all, living among relatives in whose care she was placed. Second, Jane tells Mr. Brocklehurst that she does not like Psalms because they are boring. According to the social conventions of the time period, children studied scripture as a part of their moral development. Third, after Mr. Brocklehurst leaves, Jane tells Mrs. Reed that she detests the manner in which Mrs. Reed spoke about her behavior. Jane tells Mrs. Reed that she is not a liar and that she does not love her. While it might seem inappropriate for a child to speak disrespectfully to an adult, the reader must also admit that Jane is speaking the truth.*

6. From Mr. Brocklehurst's description of Lowood, how do readers know that he is a hypocrite? How does this knowledge foreshadow Jane's experience at Lowood?

*Mr. Brocklehurst states that the girls at Lowood are subjected to plain food, clothing, and lodging, but his wife and daughter wear silk dresses. Readers can predict that Mr. Brocklehurst will continue to indulge himself and his family with luxuries, possibly at the expense of the students at Lowood, thereby foreshadowing Jane's grim future at the school.*

7. Explain the epiphany that Jane has at the end of the chapter about her relationship with Bessie.

*Jane suddenly realizes that Bessie truly cares for her even though she sometimes speaks harshly to Jane. Jane realizes that she will miss Bessie when she leaves Gateshead and that their relationship is special.*

8. This chapter ends the first section of the novel, Jane's childhood at Gateshead. What has Jane learned from her relationship with Mrs. Reed?

*Jane learns that she is essentially alone in the world, that she is not worthless simply because she is an orphan, and that she must stand up for herself in the world.*

## Chapter V

1. This chapter marks the first time the reader is addressed directly. Why is this important?

*It is important because readers realize that the novel is being narrated by an older woman—not the child Jane at Lowood. Instead of being written directly from a child's mind, the novel is narrated by adult Jane remembering her childhood experiences.*

2. Examine how Bronte uses onomatopoeia in this chapter and discuss its effect on the text.

*Examples of onomatopoeia fill this chapter. Some examples include:*

- “teeth chattered” (p. 44)
- “distant roll of wheels” (p. 44)
- “hollow horn” (p. 44)
- “wild wind rushing amongst trees” (p. 45)
- “hum of many voices” (p. 46)
- “hum I had heard was the combined result of their whispered repetitions” (p. 46)
- “the wind rave in furious gusts, and the rain fall in torrents” (p. 46)
- “a loud bell was ringing” (p. 47)
- “again the bell rang” (p. 47)
- “low, vague hum of numbers” (p. 47)
- “a distant bell tinkled” (p. 47)
- “The indefatigable bell now sounded for the fourth time” (p. 47)
- “whispered words” (p. 47)
- “the sound of a hollow cough” (p. 50)
- “the sound of a cough close behind me” (p. 50)

*The first few sounds help the readers to experience Jane’s travel by coach. Most of the onomatopoeia is used to illustrate the school setting. These sounds are all very new to Jane, the young orphan who has never been to school. With these examples of onomatopoeia, readers can better imagine Jane’s environment at the school. Readers also are aware because of the repetition of the bells and humming voices that the school is strict, orderly, and has formal rules.*

3. Consider these facts and answer the following question:
- All girls share drinks from one large mug of water.
  - The girls are fed small portions of unappetizing food.
  - Jane hears girls coughing on more than one occasion.
  - When outside, the stronger girls run and play, but the thin, pale girls huddle together.
  - Lowood Institution is a school for orphans.
- Knowing these facts, what can readers predict will happen later in the novel?

*Because all girls drink from the same mug of water, they share each other’s germs. The girls also share unhealthy conditions, and little money will be spent on children at a school for orphans. Adding the coughing, pale children, readers can infer that many of the girls are or will become sick. Then, the germs will spread rapidly, creating an epidemic at the school.*



4. In general, consider the connotations that Bronte employs in this chapter. Is the overall feeling of the language in this chapter positive or negative? Cite examples and explain Bronte's strategy.

*In general, Bronte uses negative connotations for this chapter. One example is the word "severed" to describe the end of Bessie and Jane's relationship. (p. 44) This word has a negative connotation that implies that the separation is difficult and emotionally painful. The coach sounded its "hollow horn," which implies a lonely journey. (p. 44) The word "silence" is repeated many times in this chapter, indicating the rules and procedures of Lowood Institution. (p. 47) When describing the food, Bronte uses the words "rancid" and "mess," which are both unappetizing terms. (p. 52) Bronte uses an abundance of negative connotations to emphasize Jane's gloomy journey and arrival at Lowood.*

5. What can readers infer about Mr. Brocklehurst's character from the information presented in this chapter?

*First, Mr. Brocklehurst is in charge of Lowood Institution because his mother is Naomi Brocklehurst, the builder of the newest part of the house. He is treasurer, so he allots money to the school to buy food and other goods for the school girls. After the girls are fed burnt porridge for breakfast, the girls whisper about Mr. Brocklehurst, and Miss Temple does little to quiet their complaints. Readers can infer that Miss Temple shares their thoughts, especially since she later arranges for the girls to receive bread and cheese. In addition, readers learn that the girls make their own clothing, as is obviously commanded by Mr. Brocklehurst. He cares little for the girls, as many, including Jane, are left hungry at the end of the school day. Readers can infer that he prefers to save money rather than provide more food and warmer clothing for the girls. Of his overall character, readers can infer that he is stingy and neglectful.*

6. What do the burnt porridge, distasteful food, and inadequate portion sizes at Lowood emphasize?

*The scanty portion sizes and ruined food emphasize the poor living conditions at Lowood Institution.*

7. Contrast Bronte's description of Superintendent Miss Temple with that of her employer, Mr. Brocklehurst.

*Bronte metaphorically describes Mr. Brocklehurst as "a black pillar." (p. 35) His features are stern and grim; his beliefs are inflexible and rigid. On the contrary, Miss Temple is described as having "a benignant light" in her eyes. (p. 49) She contrasts Mr. Brocklehurst by being a kind, caring, feminine figure for the girls at Lowood. Despite Mr. Brocklehurst's orders, Miss Temple orders a meal of bread and cheese to supplement the burnt porridge the girls have for breakfast.*



## Chapter VI

1. Detail the harsh physical conditions of the setting in this chapter.

*The rooms are very cold, and the girls can feel the cold wind coming through the cracks in the windows in their rooms. The temperature is so low that the water in their pitchers they use for washing is completely frozen.*

2. Why does Helen Burns endure her harsh treatment at Lowood?

*First, she does not want to disappoint her family. Second, she tries to be good to everyone, including evildoers. Third, she believes her harsh treatment is her fate, which she is required to endure.*

3. Analyze the difference between Jane and Helen's beliefs about Christianity.

*Because Helen places so much emphasis on fate and the practice of enduring hardships, readers can assume that she follows strict Calvinist doctrine. Unlike Jane, Helen treats evildoers with love and kindness, as she believes this is what her religion and the Bible require. Jane, on the other hand, has limited knowledge of religion. She tells Helen that she would resist her ill treatment and rebel from her teacher.*

4. What does Helen tell Jane about her feelings toward the Reed family?

*Helen tells Jane that it is her duty to forgive Mrs. Reed and John Reed. However, Jane feels this is impossible.*

5. Evaluate Helen's diction in her lesson to Jane about strength of character. Explain how Bronte uses Helen's diction to exhibit her character.

*Helen's diction matches her character: Helen is strong, but a conformist. She exhibits heightened self-discipline, but readily accepts reprimands from her teachers. Bronte has Helen speak using formal language, educated vocabulary, and complex sentence patterns to illustrate her strong, but conforming beliefs.*

## Chapter VII

1. Using examples from Chapter VII, examine Bronte's use of light and dark.

*Bronte uses darkness and dark colors when describing Mr. Brocklehurst. He is again referred to as "the same black column" (p. 65) and "the black-marble clergyman." (p. 69) When Mr. Brocklehurst whispers in Miss Temple's ear, Jane is afraid that he is telling Miss Temple bad things about her, and she fears she will see Miss Temple's "dark orb turn on [her]," as Jane fears Mr. Brocklehurst's influence on Miss Temple. (p. 65) Light, on the other hand, is used to describe Helen Burns' effect on Jane when Jane stands on the stool for her punishment. Jane notes that Helen has a "strange light" in her eyes, and Jane compares her to an angel. (p. 69) When Helen smiles at Jane, Helen feels a boost of energy and strength coming from the "brightness." (p. 70)*

2. How does Bronte indicate that Mr. Brocklehurst is a hypocrite in this chapter?

*Mr. Brocklehurst demands that Julia Severn's red, curly hair be cut, and that all girls' braids be cut, as well. However, his wife wears elaborate, false French curls. Mr. Brocklehurst also remarks that he strives to teach girls plainness and modesty instead of vanity, yet his family members are elaborately dressed in "velvet, silk, and furs." (p. 67)*

3. From Jane's point of view, how is Miss Temple's behavior in this chapter unacceptable?

*When Mr. Brocklehurst chastises Miss Temple for supplementing the girls' meals with bread and cheese, Miss Temple does not respond. She obviously disagrees with his view that feeding the girls properly will "starve their immortal souls," but she does not voice her concerns or make any facial expressions. To Jane, this is unacceptable, as she would have likely responded with fury to Mr. Brocklehurst, and she believes the girls' poor diet and scanty clothing is unhealthy.*

4. How does this chapter begin and end?

*This chapter begins with Jane's description of the poor conditions at Lowood, including small food portions and scanty clothing, and their long, cold walks to church to hear Mr. Brocklehurst's sermons. The chapter ends with Jane's punishment. Mr. Brocklehurst states that no one shall speak to Jane; Helen smiles at Jane and raises her spirits.*

5. Explain the purpose of the figurative language in this paragraph:

“Mr. Brocklehurst again paused—perhaps overcome by his feelings. Miss Temple had looked down when he first began to speak to her; but she now gazed straight before her, and her face, naturally pale as marble, appeared to be assuming also the coldness and fixity of that material; especially her mouth, closed as if it would have required a sculptor’s chisel to open it, and her brow settled gradually into petrified severity.” (p. 66)

*Bronte employs the use of similes in this paragraph to emphasize Miss Temple’s strong feelings. She is certainly not allowed to disagree with her boss, so she cannot voice her concerns. Her mouth is squeezed tightly shut, so she will not speak against her boss and be fired from her job. Further, her “pale as marble” face appears marble-like. (p. 66) She does not agree with Mr. Brocklehurst’s ideas, yet she cannot show him that she disagrees.*

## Chapter VIII

1. What is the one thing that Jane Eyre truly wants?

*Jane wants a friend; she tells Helen Burns that she only wants “to gain some real affection from you, or Miss Temple, or any other whom I truly love, I would willingly submit to have the bone of my arm broken, or to let a bull toss me, or to stand behind a kicking horse.” (p. 72)*

2. Contrast Helen and Jane’s views of solitude.

*Unlike Jane, Helen finds peace in solitude. She enjoys her own company and believes that self-approval is more valuable than friends. Jane is distraught at the thought of being friendless at Lowood and states that she would rather have her “arm broken” than be without friends. (p. 72)*

3. How does the tone of the chapter change from beginning to end?

*In the beginning of the chapter, the tone is despondent and downhearted, as Jane is very upset that she has been accused of lying. She feels hopeless and miserable. By the end of the chapter, however, Miss Temple clears Jane of all accusations, and the tone changes to exaltation and elation.*

4. Describe how Helen’s actions foreshadow a later event in the novel.

*When Helen speaks to Jane about death, she tells Jane that “[L]ife is so soon over, and death is so certain an entrance to happiness” to show her fixation and even almost obsession with death. Immediately after she speaks, she breathes faster than usual and coughs, thus foreshadowing her premature death.*

5. Explain how Jane's temperament begins to change in this chapter because of her relationship with Helen and Miss Temple.

*Jane is naturally fiery and hot-tempered. However, from watching Helen and Miss Temple's behavior, she is learning to control her passionate nature. When Miss Temple asks Jane to tell her about Jane's relationship with Mrs. Reed, Jane decides to tell her story in a "restrained and simplified" manner. (p. 74) Later in the chapter, however, Jane's usual temperament returns. Helen is forced to wear the pasteboard with the word "slattern" written upon it, and when she is allowed to finally remove it, Jane rushes to her, removes the sign, and throws it into the fire with fury that has been "burning in [her] soul all day." (p. 76)*

## Chapter IX

1. Explain the symbolic meanings of the names of the places where Jane has lived so far in her life: Gateshead and Lowood.

*With the word "gate" in the name of Gateshead, readers can infer that this is the beginning of Jane's life. Gates can also be closed, representing the limited control that Jane has over her own life. Lowood has the word "low" in its title, implying that Jane's stay at Lowood will be a low point of her life.*

2. Contrast Helen and Jane's views of death and religion.

*Helen waits patiently for death with a cheerful attitude, as she excited to "escape great sufferings" and meet God. (p. 84) Jane, being much less religious, does not understand death. Death, God, and the afterlife are a mystery to her, and she asks Helen if she is sure such a place called Heaven even exists.*

3. Analyze how the weather parallels and contrasts the tone and events of the chapter.

*Contrasting with the harsh winter conditions, April and May have arrived, bringing warm days and beautiful flowers, which match Jane's happier lifestyle. Since so many of the girls are ill, Jane and the other healthy girls are free to roam the beautiful gardens and play together. In contrast, the tone of the chapter is ultimately sorrowful because Helen dies in Jane's arms. Though the weather remains pleasant, Jane experiences great tragedy in the loss of her friendship with Helen.*

4. Why does Jane enjoy her new friend?

*Jane enjoys Mary Ann Wilson's company. Jane finds Mary Ann to be funny and informative. Jane likes asking Mary Ann questions, as Mary Ann is older than Jane and understands more of the world.*

5. Explain the figurative language Bronte uses here: “[D]isease had thus become an inhabitant of Lowood, and death its frequent visitor.” (p. 80)

*In this quotation, Bronte uses metaphors to compare disease to a girl at Lowood and death to a visitor. Bronte makes the point that death and disease are now commonplace at Lowood; they are no longer shocking surprises.*

6. At this point in her life, Jane has only encountered two significant religious figures. Explain the effect that each has on Jane and her view of religion.

*The first figure that Jane encounters is the hypocritical Mr. Brocklehurst. He claims to be very religious, but does not follow the conventions he preaches. Once a frequent visitor at Lowood Institution, Mr. Brocklehurst ceases his visits to Lowood after the typhus outbreak begins. Instead of being a loving, spiritual figure who assists in dealing with the epidemic, he displays his hypocritical nature by no longer visiting Lowood. His actions and views do not impress Jane favorably on the subject of religion.*

*Helen Burns is the second significant religious figure that Jane meets. Unlike Brocklehurst, Helen is kind, caring, religious, and faithful. She is not afraid to die, as she believes she will be comforted by God. Jane questions what God is and if He exists; Helen’s strong beliefs in God impress Jane heavily. She still does not have a clear view of religion, but considering Helen’s unwavering views, Jane believes that religion must have merit.*

## Chapter X

1. An aporia occurs when a character speaks directly to oneself or to the reader, especially when a character is trying to solve a dilemma or decide on a plan. Explain when and why Bronte uses aporia in this chapter.

*Bronte uses aporia when Jane is trying to decide what new course of action she should take. She has been at Lowood for many years, and she desires a change. Uncertain of what she should do, Jane talks to herself in her room and tries to formulate a plan to obtain a new job.*

2. Explain the device that Bronte uses in this quotation: “I had had no communication by letter or message with the outer world: school rules, school duties, school habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence.” (p. 89) What effect does the device produce?

*Here, Bronte uses polysyndeton, the repetition of the conjunction “and.” The device emphasizes Jane’s point that she has had enough of Lowood: The repetition of “and” seems to make the sentence seem monotonously never-ending, and this is also how she views her life at Lowood. The repetition of the word “school” further produces this effect.*

3. How does Miss Temple's marriage affect Jane?

*When Miss Temple marries, she moves away to live with her husband, and Jane is left alone at Lowood. In Miss Temple's presence, Jane has learned to harness her emotions and keep them under restraint. In her absence, however, Jane begins "to feel the stirring of old emotions," and she is no longer content with her life at Lowood. (p. 88) Her thoughts begin to wander, and with her companion gone, Jane seeks adventure and a change of scenery.*

4. Discuss Jane's one real concern about venturing away from Lowood.

*Although Jane desires a change, above all, she wishes "the result of [her] endeavors to be respectable [and] proper." (p. 92) Jane is relieved when she reads the response to her advertisement, as the handwriting looks like that of an elderly lady. Working for an elderly lady is safe. Society will approve.*

5. Bessie notes that Jane is "quite a lady." (p. 95) On what does Bessie base her opinion?

*Bessie calls Jane a lady because she is educated and is properly dressed. Jane can play the piano, draw, and speak French; by the standards of society, these abilities make Jane a lady. Bessie's opinion has nothing to do with Jane's personality or Bessie's own ideas.*

6. Explain how Bronte uses the supernatural in this chapter.

*Having used the red-room as the supernatural element at Gateshead, Bronte uses a fairy here at Lowood. Jane believes that a fairy "dropped the required suggestion on [her] pillow." (p. 90) In response to Jane's dilemma, a fairy tells her to be a governess; she is to advertise in the newspaper and receive replies at the post office.*

## Chapter XI

1. Examine how class issues are important in this chapter.

*Mrs. Fairfax, the head housekeeper, being an upper servant, cannot associate with the lower servants because "one must keep [the servants] at due distance for fear of losing one's authority." (p. 100) She and Jane share similar positions: They are above the servants but below the Rochester family. This explains why Mrs. Fairfax is excited about Jane's arrival; Mrs. Fairfax has been bored with no one to talk with during the winters at Thornfield.*

2. Explain what Jane means by this thought: "My couch had no thorns in it that night; my solitary room no fears." (p. 101)

*The word "thorns" is a pun on the name of her new home, Thornfield. Her comfortable room greatly contrasts her prior homes, Gateshead and Lowood. For one of the few times in her life, she is comfortable in her surroundings and is optimistic about her life and environment.*

3. Why does Bronte have Jane address the reader at the beginning of this chapter?

*Jane addresses the reader to draw the reader into her story. Jane is entering a new phase of her life, and Bronte encourages readers to imagine Jane's surroundings as if they are there.*

4. Before Jane goes to sleep in her new room at Thornfield, she kneels to pray. This action does not correlate with Jane's previous beliefs concerning religion. Why have Jane's views changed?

*Readers can infer that Jane's religious views have further developed in the years that have passed before the beginning of this chapter. Jane is now an adult, and it is apparent that her understanding of religion as opposed to superstition has matured.*

5. Explain how Bronte uses foreshadowing and the supernatural in this chapter.

*When Jane is touring the house with Mrs. Fairfax, they discuss the lack of life on the third floor, and Jane asks if a ghost lives there. Next, Mrs. Fairfax tells Jane that the Rochesters have a violent past. Then, Jane hears a ghostly laugh, and Mrs. Fairfax explains that it is probably one of the servants, Grace Poole. Readers can assume that Bronte is employing foreshadowing, and these are the first of additional mysterious happenings at Thornfield.*

## Chapter XII

1. In the following quotation, what statement is Bronte making regarding gender roles in the 19<sup>th</sup> century?

“Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them or laugh at them if they seek to do more or learn more than custom has pronounced necessary for their sex.” (p. 112)

*In the 19<sup>th</sup> century, society viewed middle class women as having and needing solely domestic lives and responsibilities. Bronte argues that women feel just as men feel; the sexes are similar in nature—not different—in that they both need stimulation to grow as individuals. Women have desires outside the home, just as men do, which was a revolutionary idea in Victorian times.*



2. Explain the function of the Gytrash and its effect on the text.

*When Jane sees Rochester and his large dog, she immediately thinks of the Gytrash, the supernatural creature who can harm or aid travelers. Bronte includes the idea of the Gytrash as a way of adding yet another supernatural element to the text. The inclusion reinforces Jane's unconventional thoughts and character in that she considers life with the supernatural in mind.*

3. In this chapter, Jane experiences a rare moment of equality with the male gender. Explain this incident and its significance.

*Jane unknowingly meets her employer, Mr. Rochester, when he falls off his horse. Unable to get up on his own, Mr. Rochester truly needs Jane's assistance, which creates a temporary equality due to his dependence on Jane. Afterward, Jane is proud that she was able to help a man in need.*

4. Detail the importance of onomatopoeia in Chapter 12 and provide specific examples.

*Some examples include:*

- *"the tinkle of the nearest streams, the sough of the most remote" (p. 114)*
- *"tramp, tramp, a metallic clatter" (p. 114)*
- *"in addition to the tramp, tramp, I heard a rush under the hedge" (p. 114)*
- *"a heaving, stamping, clattering process, accompanied by a barking and baying" (p. 115)*

*Jane enjoys a quiet, peaceful walk to Hay, and the "tinkle" and "sough" of the streams emphasizes her calm environment. Suddenly, the calm is broken when Jane hears a "tramp" and "metallic clatter." The noise interrupts Jane's quiet thoughts, and the scene evolves when Jane hears the "stamping, clattering process" and "a barking a baying." The noises intensify throughout the chapter to lead up to the climax of the scene—Mr. Rochester's fall off his horse, and Jane's assistance. Bronte effectively blends words with sounds to help readers better imagine the incident.*

5. Explain how Jane's attire exemplifies her ambiguous position in society.

*When Mr. Rochester initially meets Jane, he studies her clothing and finds it to be "quite simple: a black merino cloak, a black beaver bonnet: neither of them half fine enough for a lady's-maid." (p. 116) Puzzled by her dress, Rochester is unable to interpret her position in society from her clothing, which is odd for the time period. She explains that she is a governess; he then understands how her attire relates to her position in society.*



## Chapter XIII

1. Explain why Jane's paintings are atypical.

*Jane's watercolors are not typical paintings that a woman would paint. Instead of flower gardens and scenery, as one would expect, she shows Mr. Rochester a painting of a dead body. Another painting includes a great head sitting on top of an iceberg.*

2. Evaluate Bronte's use of supernatural elements in this chapter and their effects. Provide examples from the text to support your ideas.

*Many examples exist in this chapter. Here is a sample response: When Mr. Rochester summons Jane to tea, he tells her that she has "the look of another world" and he wonders if she bewitched his horse on the road from Hay. (p. 124) Here, Bronte uses a supernatural element to further explain the relationship between Mr. Rochester and Jane. They are new to each other and are trying to learn about one another. He finds her mysterious. As another example, Mr. Rochester refers to Jane's dead parents as "the men in green," insinuating they may be leprechauns. (p. 124)*

3. Explain the purpose and effect of the diction in Chapter 13; it changes from informal to formal.

*The chapter begins with informal diction, as Jane is teaching Adele, although Adele is distracted now that Mr. Rochester is home. When Jane is summoned to tea with Mr. Rochester, she is obligated to change into her formal dress. She and Mr. Rochester speak formally to one another. Bronte uses this formal language to exhibit the new relationship between Jane and her employer. The formal diction emphasizes the importance of Jane's relationship with her employer, her place in society, and common Victorian practices.*

4. Explain the significance of Mr. Rochester's comment to Jane: "Excuse my tone of command; I am used to say, 'Do this,' and it is done. I cannot alter my customary habits for one new inmate." (p. 126)

*He is explaining his behavior to her. He wants her to know that he does not intend to be so abrupt and commanding, but it is his natural behavior. Readers will note that he refers to people who live in his house as inmates, signifying Mr. Rochester's leadership of his home, Thornfield. The word inmate also mirrors Jane's current feelings about Thornfield; she has little business outside of the walls of Thornfield.*

5. Examine Bronte's use of repetition and diction in her description of Mr. Rochester. Discuss how these elements help the reader understand his character.

"I knew my traveler, with his broad and jetty eyebrows; his square forehead, made squarer by the horizontal sweep of his black hair. I recognized his decisive nose, more remarkable for character than beauty; his full nostrils denoting, I thought, choler; his grim mouth, chin, and jaw—yes, all three were very grim, and no mistake. His shape, now divested of cloak, I perceived harmonized in squareness with his physiognomy: I suppose it was a good figure in the athletic sense of the term—broad-chested and thin-flanked, though neither tall nor graceful." (Pp. 122-123)

*In her description of Mr. Rochester, Bronte repeats forms of the word "square" in three instances. Because he is square-like, has rigid, "grim" features, readers can infer that his personality is demanding, stern, serious, and confident.*

6. Assess the foreshadowing that occurs at the end of this chapter.

*When Jane asks about Mr. Rochester's abrupt nature, Mrs. Fairfax explains that his personality is due partly to his nature and partly to family troubles. She does not fully explain these family troubles and is rather evasive. Readers can infer that Mrs. Fairfax's deliberately general response will be revealed in subsequent chapters.*

## Chapter XIV

1. Summarize common Victorian practices that Bronte includes in Chapter 14.

*At the beginning of the chapter, Mr. Rochester has several callers that stay to dine with him; he later is obliged to return their visits, as was common among the Victorians. Further, Rochester strives to perform "the part of a good host" by entertaining his guests. (p. 133)*

2. Explain how the weather contrasts with the mood of the chapter.

*While a rainstorm occurs, Mr. Rochester and Jane have a lively conversation indoors by the warmth of a bright fire, and Jane notes that Mr. Rochester is cheerful. Unlike his usual reserved demeanor, he is "more expanded and genial" and generally friendlier than usual, which puzzles Jane. (p. 133)*

3. Examine how Bronte uses dialogue to illustrate the relationship between Mr. Rochester and Jane.

*The dialogue in Chapter 14 is overwhelmingly formal, as it should be between an employer and employee. Mr. Rochester and Jane speak in long sentences, use large vocabulary, and discuss complex ideas; this formality mirrors their formal relationship of employer/employee.*

4. Judge Bronte's use of fire and light in this chapter. Provide examples from the text and argue the effect of each.

*Bronte uses fire and light numerous times in the text when Jane arrives in the dining-room after Mr. Rochester's summons. Here are some of the examples where fire and light are used in Chapter 14:*

- "...filled the room with a festal breadth of light; the large fire was all red and clear..." (p. 133)
- "...receiving the light of the fire..." (p. 133)
- "He had been looking two minutes at the fire..." (p. 133)

*Readers will notice that Bronte continuously uses fire and light to describe the room. During this brief time where Mr. Rochester studies the fire, Jane notes that his mood is livelier than usual, and Mr. Rochester even seems cheerful. The excited fire seems to echo Mr. Rochester's mood, and the brightness of the light further emphasizes his uplifted mood.*

5. Decide Mr. Rochester's thoughts as he tells Jane: "I don't wish to treat you like an inferior..." (p. 135)

*Tonight, Mr. Rochester is lonely. He does not particularly enjoy the company of Adele or Mrs. Fairfax, and he finds Jane to be a suitable audience. He tells Jane that he does not want to treat her like she is an inferior because he wants to engage in a real conversation with her. Normally, the master of the house does not converse with the help.*

6. Summarize Mr. Rochester's feelings toward Celine Varens.

*Mr. Rochester remembers Celine Varens with contempt and says that "she charmed my English gold out of my British breeches pocket." (p. 140) Mr. Rochester implies that, although she is gone, he is left with Adele, a child whom he only keeps in hopes of earning redemption.*

## Chapter XV

1. Explain the effect of the literary technique that Bronte uses in this phrase: "I like this day: I like that sky of steel; I like the sternness and stillness..." (p. 144)

*Here, Bronte uses an anaphora, which is the repetition of words within a short passage. The repetition of the word "like" emphasizes Jane's optimistic mood and her new feelings toward Thornfield and its master.*

2. Assess how Mr. Rochester and Jane seem to become equals in social status in Chapter 15.

- Mr. Rochester immensely enjoys talking with Jane, which is not common practice between members of different social classes, especially a highborn man and a lowborn woman.
- He confides in Jane about his relationship with Celine Varens, thereby sharing important secrets of his past.
- She questions him during the conversation, prying for additional information.
- Mr. Rochester advises Jane that by confiding in her, she can somehow cleanse him of his wrongdoings, as if she has a power over him.
- Jane “felt at times as if he were [her] relation, rather than [her] master.” (p. 148)
- When Jane saves Mr. Rochester from the fire, he tells her he “[has] a pleasure in owing [Jane] so immense a debt.” (p. 152)

3. Contrast the changes in tone caused exclusively by the supernatural elements that Bronte employs in this chapter.

*Bronte includes many elements of the supernatural in this chapter:*

- Jane hears a “demoniac laugh” and then refers to it as “goblin-laughter.” (p. 149)
- She wonders if Grace Poole is “possessed with a devil.” (p. 149)
- When Mr. Rochester awakes from his sleep, he calls Jane a “witch, sorceress.” (p. 150)
- After Mr. Rochester realizes that Jane has saved his life, he compares Jane to “good genii.” (p. 152)

*Readers will note how the supernatural elements create an ominous, suspenseful tone in the beginning of the chapter. By the end, the tone of the chapter is elevated, as Bronte uses positive supernatural figures like “good genii” instead of negative figures like “devil,” “witch,” and “sorceress.” (p. 150)*

4. Evaluate how the relationship between Mr. Rochester and Jane changes drastically in this chapter.

*Jane realizes she is in love with her employer. She now finds his appearance appealing and “his presence in a room [is] more cheering than the brightest fire.” (p. 148) She imagines his absence and decides it would be “doleful.” (p. 149) At the end of the chapter, though Mr. Rochester knows Jane cannot stay in his room, he does not wish her to depart too quickly.*

5. Justify why Jane now thinks of Adele more favorably.

*From talking with Mr. Rochester, Jane learns that Adele is an orphan—just as she is. Because of this fact, Jane now favors Adele and gives her special attention.*

## Chapter XVI

1. Generalize Jane's confusion about Grace Poole's position at Thornfield.

*In the previous chapter, Mr. Rochester allows Jane to believe that Grace Poole set fire to his bed. She does not understand why Mr. Rochester still allows her to keep her position; she also wonders how Grace Poole can converse so easily about the topic when Jane believes she is guilty.*

2. Examine how Jane's feelings for Mr. Rochester change drastically from this chapter's beginning to end.

*At the beginning of Chapter 16, Jane is eager to see Mr. Rochester. He was kind to her the previous night, and she wants to further discuss the fire with him. By the end of the chapter, however, she learns that Mr. Rochester is absent from Thornfield and that he is spending time with Blanche Ingram. She decides to deny her love for him.*

3. Explain the significance of the following phrase: "Portrait of a Governess, disconnected, poor, and plain." (p. 160)

*Here, Jane is reminding herself of her place in society. Governesses are to be disconnected from the master of the house, as they are of a higher class. Compared to the master's upper class, a governess is poor indeed. Also due to the fact that Jane is a governess, she is to dress appropriately for teaching in plain dress and with plain appearance—not in fancy attire.*

4. Identify and explain the comparisons Bronte employs in the description of Blanche Ingram: "...eyes rather like Mr. Rochester's, large and black, and as brilliant as her jewels." (p. 158)

*Bronte uses two similes in this passage. One compares Blanche Ingram's eyes to those of Mr. Rochester. The other compares Blanche's eyes to brilliant jewels.*

## Chapter XVII

1. Identify the tangibles that Bronte utilizes to show wealth in this chapter.

*The men and women are finely dressed. The men are dressed in dark suits; the women wear extravagant dresses, jewels, and fancy hair arrangements. They share wine and cigars.*

2. In Blanche's verbal description of governesses, identify the negative connotations that she applies.

*Blanche describes governesses in general as being in a lower class of their own. She uses negative connotations to emphasize her point: "nuisance," "suffered," "sleepy," "sickly," "lachrymose," "low-spirited," "not worth the trouble," and "coarse." (p. 173)*

3. Analyze the significance of the following passage.

“Why did you not come and speak to me in the room?”  
I thought I might have retorted the question on him who put it; but I would not take that freedom. I answered, “I did not wish to disturb you, as you seemed engaged, sir.” (p. 176)

*Mr. Rochester knows it would not be appropriate behavior for a governess to join in a party with her employer; yet he asks her why she chose not to speak to him. Conversely, Jane thinks to herself that it would have been his place, as employer, to speak to her first. Instead of being honest, she invents a conventional excuse. The fact that Mr. Rochester yearns for additional conversation with Jane implies that he has an interest in her other than employer/employee, especially when he has members of his own class surrounding him with whom he could converse.*

4. Argue how readers know Mr. Rochester has intimate feelings toward Jane.

*At the very end of the chapter, Mr. Rochester catches himself as he dismisses Jane for the night: “Good-night, my—.” (p. 177) He suddenly leaves her; readers infer that only a complimentary term would have completed his farewell.*

5. What effect does Bronte achieve by having Jane leave from her “asylum with precaution?” (p. 165)

*Only when the ladies are in their own rooms dressing, does Jane leave her room—her sanctuary or shelter—to obtain food for herself and Adele. She is comfortable out of sight, so she hurries to the kitchen and back up to her room. Once she has returned, she is relieved she is safely in her own room. Here, Bronte shows how unaccustomed Jane is to formality and life of the upper class.*

## Chapter XVIII

1. Summarize how Blanche Ingram insults Jane throughout Chapter 18.

*First, regarding the game of charades, Blanche remarks of Jane: “She looks too stupid for any game of the sort.” (p. 180) Second, Jane notices that Blanche tries to avoid Jane by not letting her dress touch Jane. Third, when Blanche realizes she is standing by Jane at the window, she makes a face and quickly moves to a different window. Fourth, when the arriving visitor is not Mr. Rochester, Blanche casts “an angry glance” toward Jane, as Blanche implies that Jane has given Adele false information about the visitor. (p. 186)*

2. Explain the symbolism of the answers to the game of charades.

*The first answer is marriage, and the third answer is Bridewell, the name of a London prison. Here, Bronte compares marriage to a prison. The second answer references a story to a marriage of a random woman. With regard to Mr. Rochester's apparent impending marriage to Blanche Ingram, readers imply that this marriage of conformity, not of love, will be similar to a prison for the spouses.*

3. Explain Bronte's repeated use of forms of the word "no" in the following passage.

"She was very showy, but she was not genuine: she had a fine person, many brilliant attainments; but her mind was poor, her heart barren by nature; nothing bloomed spontaneously on that soil; no unforced natural fruit delighted by its freshness. She was not good; she was not original: she used to repeat sounding phrases from books: she never offered, nor had, an opinion of her own. She advocated a high tone of sentiment; but she did not know the sensations of sympathy and pity; tenderness and truth were not in her." (pp. 182-183)

*Bronte uses several forms of the word "no," such as "nor," "never," "not," and "nothing" in her description of Blanche Ingram to emphasize her negative qualities and the desirable qualities that she does not possess, such as originality, intelligence, and tenderness.*

4. Above all, why is Jane most disturbed by the impending marriage between Mr. Rochester and Miss Ingram?

*Mostly, Jane is upset because she recognizes from their actions that they are not in love and are not likely to fall in love in the future. She knows Mr. Rochester well understands that Blanche Ingram will not bring him pleasure. Jane disagrees with the practice of marrying exclusively for political or social reasons.*

5. Contrast the perceptions of Mr. Mason by Jane and the other ladies at the party.

*Jane sees Mr. Mason in a negative light; she dislikes his face and perceives it to be "unsettled and inanimate." (p. 186) She is most unattracted to him while the remaining ladies, on the other hand, find him to be very attractive. Mary, for example, likes his "pretty little mouth and nice nose." (p. 186) While Jane searches a person's face for deeper meaning, thoughts, and personality traits, the other ladies only study Mr. Mason's physical appearance.*



## Chapter XIX

1. How does Bronte apply Gothic conventions in Chapter 19?

*Bronte uses the gypsy woman, who is actually Mr. Rochester, to add a bit of mystery to this chapter. The gypsy appears to know private details about Jane; Jane feels as if an “unseen spirit [has] been sitting for weeks by [her] heart watching its workings, and taking record of every pulse.” (p. 195)*

*Secrecy, another Gothic convention, is also used in this chapter. When Jane tells Mr. Rochester that the visitor—Mr. Mason—has arrived, Mr. Rochester starts to panic. Jane notes that he suddenly looks ill; Mr. Rochester later questions Jane’s faith in him. She vows to assist him in any way possible, which foreshadows an upcoming scene in the novel when Mr. Rochester will indeed need her help.*

2. In this chapter, Mr. Rochester and Jane are momentary equals. When and why does this equality occur?

*When Jane tells Mr. Rochester that Mr. Mason is at Thornfield, Mr. Rochester is noticeably shaken. He staggers, and tells Jane: “You offered me your shoulder once before; let me have it now.” (p. 198) In this moment, Mr. Rochester depends on Jane for a second time (the first time being when he fell off his horse), and it is, of course, unconventional for a master to need the help of a governess.*

3. Analyze the change in the relationship between Mr. Rochester and Jane that occurs in this chapter.

*Mr. Rochester calls Jane “[his] little friend,” and he tells her he wishes they were truly alone together. (p. 198) He holds her hand, and they sit beside one another. As the conversation develops, Jane vows to assist Mr. Rochester however she can, despite the thoughts of others.*

4. Explain the foreshadowing of Mr. Rochester’s statement: “They don’t look grave and mysterious, as if they had heard something strange.” (p. 198)

*Mr. Rochester is probing Jane for information; he clearly wants to know if Mr. Mason has revealed a secret that would upset his guests. This statement foreshadows an upcoming revelation in the novel; the secret that Mr. Mason holds will soon be exposed, and members of society will be shocked.*



## Chapter XX

1. How does Bronte effectively use Gothic elements in Chapter 20?

*Chapter 20 is filled with Gothic elements. The chapter begins with a scream, and the guests rush out into the hallway. Mr. Rochester explains the disturbance as a servant's nightmare: "She construed her dream into an apparition, or something of that sort." (p. 202) Jane spends time soaking blood from Mr. Mason's injury, and Jane fears the creature in the adjoining room. Madness is implied, as the doctor also finds teeth marks on Mr. Mason. Further, it is clear that Mr. Rochester does not wish to reveal his secret that lives on the third story: "I have striven long to avoid exposure, and I should not like it to come at last." (p. 208)*

2. What effect does Bronte create in having Mr. Rochester refer to Jane as his "little friend" multiple times in this chapter? (p. 211)

*By having Mr. Rochester repeatedly refer to Jane as his "little friend," Bronte emphasizes the close relationship between Mr. Rochester and Jane and how greatly Mr. Rochester depends on Jane for mental and physical support. (p. 211) By using the word "little," Bronte stresses Jane's innocence and the nurturing manner in which Rochester treats her.*

3. Contrast how Mr. Rochester and Jane view Thornfield in different ways.

*While Mr. Rochester refers to the house as a "dungeon," Jane contrastingly calls it a "splendid mansion." (p. 209) Jane is looking at the physical beauty of the house; Mr. Rochester is referring to the secret that lives inside the house and how the secret imprisons him.*

4. Explain the comparison Bronte makes here: "Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunder-bolt might fall on an oak?" (p. 206)

*Here, Bronte uses two similes to make comparisons. The first simile compares how Mr. Rochester controls Mr. Mason very easily—like one controls a child. The second simile compares the powerful way that lightning strikes an oak tree to the manner in which Mr. Rochester feels and appears when he learns Mr. Mason is at Thornfield; Mr. Rochester suffers a powerful shock.*

5. Mr. Mason has been seriously injured by the woman locked in the third story room. However, he obviously cares for her: "'Let her be taken care of; let her be treated as tenderly as may be: let her—' he stopped and burst into tears." (p. 209) What can readers infer from his words and actions?

*From Mr. Mason's words and tears, readers can infer that he somehow cares for the mystery woman. Even though she has bitten and injured him, he still wishes her to remain safe, implying that he has known her for some time in his life. Readers can infer that they are either relatives, old friends, or at least someone whom Mr. Mason is obliged to provide care.*

6. Consider Mr. Rochester's comments at the end of Chapter 20. What statement does he make about class and society?

*Mr. Rochester wishes for happiness. He asks Jane if it is acceptable to shun customs and the rules of society and class in order to achieve happiness. He asks if rules are really important in life; he does not believe or approve of society's rules and thoughts about class structure.*

## Chapter XXI

1. Explain the superstition that Jane considers at the beginning of this chapter.

*For seven nights, Jane dreams of infants. She believes in the superstition that dreaming of children means trouble. She fears that the "baby-phantom" foreshadows bad news; indeed, Robert Leaven arrives to tell Jane of Mrs. Reed's poor health and John's death. (p. 216)*

2. Explain the reasons behind Mrs. Reed's poor health.

*Mrs. Reed's son, John, dies and his death causes Mrs. Reed to have a stroke; Mrs. Reed also fears poverty, which brings her great anxiety and stress.*

3. Explain and analyze the implication of Miss Ingram's comment: "What can the creeping creature want now?" (p. 217)

*To refer to Jane as a "creeping creature," as if she were an insect or reptile, or a sneaking intruder in Rochester's household, completely dehumanizes Jane. Ingram regards her as lower even than the servants, as did the Reed household.*

4. Describe the mood of the scene where Mr. Rochester and Jane say goodbye.

*Mr. Rochester tells Jane that to simply say farewell "seems stingy, ...and dry, and unfriendly," as he desires a more intimate parting. (p. 220) He repeatedly asks her if she will make their goodbye more meaningful, but Jane believes a simple farewell to be sufficient. Mr. Rochester's desires give the scene a feeling of longing, emptiness, or incompleteness, as he wishes to be closer to Jane.*

5. What is the significance of having Jane travel back to Gateshead at this point in her life?

*Having Jane travel back to Gateshead enables Jane to face her fears and her past. Jane shows great personal growth, which reinforces this novel's distinction as a Bildungsroman.*

6. Contrast the descriptions of Eliza and Georgiana. How is Jane different from each of her cousins?

*Eliza is constantly busy; she feels every moment of the day should be used properly. She dresses plainly and plans to join a convent after her mother's death. Georgiana, on the other hand, has a flair for extravagant dress, society, and rich, luxurious settings. She values superficial beauty.*

*Jane is different from both of her cousins. She is not religious like Eliza is, and she does not value society's opinion and fine clothing as Georgiana does. Instead of following conventions set by religion or society, Jane thinks of herself first and tries to make her own decisions based on her best interest.*

## Chapter XXII

1. Explain the significance of Jane's thoughts toward Georgiana: "It is only because our connection happens to be very transitory, and comes at a peculiarly mournful season, that I consent thus to render it so patient and compliant on my part." (p. 233)

*Instead of complying with Georgiana's wishes because she is of a higher class, Jane follows her orders because this will be the last time they see one another and because Mrs. Reed has recently died. This is a very bold idea for a governess; typically, Jane would follow the orders of a member of the upper class just because it is expected.*

2. What does "unmolested" mean in this sentence?

"I shall take up my abode in a religious house, near Lisle—a nunnery you would call it: there I shall be quiet and unmolested." (p. 234)

*In this sentence, unmolested means undisturbed, not bothered, and free from annoyances.*

3. Examine and explain Brontë's figurative language: "I thought of Eliza and Georgiana; I beheld one the cynosure of a ball-room, the other the inmate of a convent cell." (p. 234)

*Brontë uses two metaphors—one for Eliza and one for Georgiana. She compares Eliza to an inmate, or prisoner; she compares Georgiana to the center of attention, or star, at a party.*

4. How do the setting and weather conditions mirror Jane's mood in this chapter?

*The weather is a "bright and splendid summer evening," and the setting is filled with blooming flowers. (p. 235) These bright surroundings, full of life, mirror Jane's mood, as she is excited and exhilarated at the thought of returning to her master at Thornfield. She finds that her master exudes "sunshine." (p. 238)*

5. How does Bronte employ supernatural elements in the diction in this chapter, and what effect do they produce?

*When Mr. Rochester describes or mentions Jane, Bronte uses supernatural elements in her diction to create a mystical atmosphere. Mr. Rochester calls Jane a “dream,” a “shade,” an “elf,” and a “fairy,” as he views her as almost being supernatural in nature. It is as if they are somehow mystically connected.*

## Chapter XXIII

1. Explain how the imagery Bronte uses at the beginning of this chapter creates a mood of optimism.

*Bronte uses attractive imagery, such as a flock of birds, green fields, and a beautiful sunset, to create a mood of optimism, which mirrors Jane’s state of mind.*

2. Explain the significance of the possible allusions, “Eden-like” and “string somewhere under my left ribs.” (pp. 239, 243)

*Eden-like is, of course, an allusion to the Garden of Eden, the paradise for which humankind was created, and from which Adam and Eve were expelled because of their sin. (p. 239) Rochester’s insistence that his feelings were “as if [he] had a string somewhere under [his] left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of [Jane’s] little frame.” (p. 243) This is possibly another allusion to Adam and Eve—that woman was created from a man’s rib.*

3. Analyze Bronte’s use of repeated words in this chapter and the effectiveness of this strategy.

*Many responses are correct here. Some examples include: Bronte repeats forms of the word “cold” on page 242, thereby emphasizing the loneliness and emptiness that Jane would feel if she traveled to Ireland and away from Mr. Rochester. Another example is the repetition of the word “love” on page 243. Jane says: “I love Thornfield:—I love it...,” emphasizing her deep feelings for Thornfield mansion and its owner.*

4. What separates Jane from her love?

*Jane is separated from Mr. Rochester by the conventions of society; their relationship would not be approved because of “wealth, caste, [and] custom.” (p. 242)*

5. After Jane accepts Mr. Rochester’s proposal, a thunderstorm begins, and a lightning bolt strikes a tree. What is the significance of the lightning bolt?

*The night Jane agrees to marry Edward, a fierce thunderstorm erupts, and lightning strikes and splits a tree. This destruction foreshadows the rocky relationship and separation that will ensue between Edward and Jane. Society will not favor their relationship.*

## Chapter XXIV

1. Examine Bronte's use of connotations in the diction she employs to describe Jane:

"While arranging my hair, I looked at my face in the glass, and felt it was no longer plain: there was hope in its aspect, and life in its color; and my eyes seemed as if they had beheld the fount of fruition, and borrowed beams from the lustrous ripple." (p. 249)

Explain and analyze the effects of the connotations.

*Bronte employs several positive connotations, such as "hope," "color," "fount of fruition," "beams," and "lustrous," to illustrate Jane's revitalized appearance. Notably positive terms such as these evoke pleasant images in readers' minds to mirror Jane's state of mind.*

2. Explain why Mrs. Fairfax looks at Jane "with a sad countenance." (p. 249)

*Mrs. Fairfax is quite concerned about the relationship between Mr. Rochester and Jane because of class differences, age differences, and the impending negative opinions of society.*

3. Explain the irony present in Rochester's desire to dress Jane in jewels and fancy clothing.

*Mr. Rochester falls in love with Jane in her plain, governess attire, yet he suddenly decides to dress her richly, as if she belongs to a different class. The irony here is that Rochester was previously in love with Celine Varens, who dressed extravagantly. She was the type of woman who loved Rochester only for his wealth. Jane loves Rochester for who he is—with or without his riches—and cares nothing for fine clothes and jewels.*

4. Explain what Rochester means by this: "Ten years since, I flew through Europe half mad; with disgust, hate, and rage, as my companions: now I shall revisit it healed and cleansed, with a very angel as my comforter." (p. 251)

*On his previous visit to Europe, Mr. Rochester behaved in a manner unfitting for a gentleman; he plans to retrace his steps with Jane. He feels as if she can cleanse him, and he wants to see Europe through his proper, gentleman's eyes.*

5. How does Jane frighten Edward Rochester in this chapter?

*Jane asks Rochester to satisfy her curiosity, and Rochester fears the worst. He almost panics, fearing that Jane will ask about the woman he keeps on the third story of his home. He relaxes suddenly, however, when Jane only asks why he pretended to plan to marry Miss Ingram. He feels he has "averted" a "danger." (p. 253)*

6. Evaluate the effect of the terms of endearment, such as “angel,” that Rochester uses to refer to Jane in this chapter. (p. 251)

*In the beginning of the chapter, Rochester is delighted with his soon to be wife and refers to her as his “angel.” (p. 251) His tone changes, however, as the chapter progresses; he realizes Jane will not submit to his orders. Rochester then refers to Jane as his “little tyrant,” “provoking puppet, malicious elf, sprite, [and] changeling.” (pp. 260, 263) The terms of endearment that Bronte chooses for Rochester reflect his attitude toward Jane at the moment of each comment.*

## Chapter XXV

1. Compare and contrast how Rochester and Jane view marriage.

*As evidenced in previous chapters, Rochester regularly refers to marriage as a prison, or Bridewell. Jane, on the other hand, sees marriage as a new beginning or rebirth.*

2. Assess the importance of Bronte’s unconventional description of Jane’s wedding dress: “I shut the closet, to conceal the strange, wraith-like apparel it contained; which, at this evening hour—nine o’clock—gave out certainly a most ghastly shimmer through the shadow of my apartment.” (p. 265)

*Oddly, Bronte describes Jane’s wedding attire using negative connotations and supernatural elements, such as “strange, wraith-like” and “ghastly.” (p. 265) Readers know from Bronte’s diction that Jane’s wedding day will not be ordinary; the odd description here foreshadows an ominous wedding day.*

3. Justify Bronte’s reason to address the reader in Chapter 25.

*Bronte addresses the reader near the beginning of this chapter when Jane is eager to inform Rochester of her dream and the events that have occurred. Addressing the reader indicates great importance and heightens suspense in this chapter.*

4. Trace the weather conditions in this chapter and indicate how they relate to Jane’s mood and events in the chapter.

*The weather parallels the mood, Jane’s feelings, and events numerous times in this chapter. To begin, Jane runs through the orchard amidst wild wind, which mirrors her wild, confused state of mind. Next, Jane remembers the calmness of the previous day; she remarks that the pleasant weather did not allow her to think negatively of Rochester’s journey. Further, when Jane examines her veil, the weather abruptly changes for the worse: “it grew dark, the wind rose,” thereby foreshadowing the coming veil incident. (p. 270) There are even storms in Jane’s nightmares. At the end of the chapter, Rochester calms Jane’s fears, and both are content. Mirroring Jane’s mood and her contentment, “the moon shone peacefully.” (p. 274)*

5. Explain the significance of Jane's nightmares.

*In both her dreams, Jane dreams of a small child. Readers know Jane believes dreams about children to be bad omens; these dreams have proved prophetic of negative events in past chapters. In Jane's second dream, she cannot reach Rochester, foreshadowing their upcoming separation.*

## Chapter XXVI

1. Evaluate Bronte's use of fire and ice in this chapter.

*Bronte uses numerous examples of fire and ice throughout this chapter; there are many possible responses. Some appropriate responses include: Images of fire and ice represent anger and despair, respectively, throughout this chapter. On the way to the chapel, Jane notes Rochester's passionate "flaming and flashing eyes." (p. 278) On the contrary, before entering the chapel, Rochester and Jane stop to rest, and the blood leaves Jane's face, and her "cheeks and lips" grow cold, thus foreshadowing the revelations in the chapel. (p. 278) The most notable example of fire, or passion and anger, occurs in the chapel when the marriage ceremony is interrupted; Rochester's grasp grows "hot." (p. 279) The words that Rochester is already married strike Jane worse than "frost or fire," and Rochester's anger shows in the "bloody light" in his eye. (p. 280) At the end of the chapter, Bronte describes the disappointed Jane as "cold," and imagery includes winter scenes full of terms like "frozen" and "ice." (pp. 284, 285)*

2. After learning of Rochester's wife, what is surprising about Jane's behavior when she locks herself in her room?

*It is surprising that Jane turns to God for help, as she is not regularly religious. The last time she recognized God directly was when she was at Lowood Institution. Here, she finds herself in desperate need; she knows nobody on earth who can ease her pain at this moment while facing her dissolved marriage plans.*

3. Analyze the effect of the literary technique Bronte employs here: "Without speaking, without smiling, without seeming to recognize in me a human being he only twined my waist with his arm and riveted me to his side." (p. 280)

*Here, Bronte uses anaphora by repeating the word "without." This repetition emphasizes Rochester's facial expression: He strives to keep his face immovable in order to contain his fear and not expose his marriage.*



4. Evaluate Bronte's use of sarcasm in Rochester's words regarding Bertha Mason: "I must shut up my prize." (p. 283)

*Bronte has Rochester refer to Bertha Mason as his "prize," using sarcasm to illustrate his ludicrous marriage. He obviously feels that he should not be required to live with Bertha as his wife because she behaves like a mad animal. He desires true love and what he considers a real marriage—his impending marriage with Jane.*

5. Explain the effect of the literary technique that Bronte uses in the following quotation.

"The whole consciousness of my life lorn, my love lost, my hope quenched, my faith death-struck, swayed full and mighty above me in one sullen mass."  
(p. 285)

*Bronte uses parallelism in the phrases "my life lorn, my love lost, my hope quenched, my faith death-struck" to stress Jane's desperation and despair. (p. 285) Readers understand that Jane feels her situation cannot be any worse; Jane feels she has lost her life, love, hope, and faith.*

## Chapter XXVII

1. How does Bronte create sympathy for Mr. Rochester in Chapter 27?

*Bronte evokes readers' sympathy through both dialogue and narration. Rochester recounts the circumstances that led him to marry Bertha; readers feel sympathy for Rochester, as he was tricked into marrying Bertha. When Jane says she will leave him, Rochester sobs. Jane even tells Rochester that she "earnestly pit[ies]" him. (p. 295)*

2. Justify Jane's reasoning to leave Rochester. On what does she base her decision?

*Jane hears a prophetic voice from the moon, which demands her to escape from Thornfield. Further, after hearing Rochester tell of his relationships with other mistresses, Jane decides she will not simply be a mistress. Being a mistress is wrong in Jane's thinking and wrong in the ideas of society, as well. She wishes to "respect [her]self" and "keep the law given by God; sanctioned by man." (p. 304)*

3. How does Bronte use Gothic conventions in this chapter?

*Gothic elements are prevalent throughout this chapter. For example, Jane hears the voice of the moon talking to her, encouraging her to leave Thornfield, and Bertha's madness and the madness that exists in her family is included.*



4. Conclude Rochester's reasoning for asking Jane to travel to Europe with him.

*Rochester feels he is entitled to a proper marriage, but since Jane and the community now know about Bertha, he still feels justified in asking Jane to be his wife "both virtually and nominally." (p. 293) He feels as if he is not really married, since Bertha is insane. He supports his reasoning by telling Jane about how their mockery of a marriage began—through trickery. He was not informed that madness was prevalent in her family.*

5. Explain the literary techniques that Bronte employs in the following passage and explain the effect Bronte desires the techniques to produce.

*"I never loved, I never esteemed, I did not even know her. I was not sure of the existence of one virtue in her nature: I had marked neither modesty, nor benevolence, nor candor, nor refinement in her mind or manners—and, I married her: gross, groveling, mole-eyed blockhead that I was!" (p. 294)*

*Bronte uses repetition, parallelism, anaphora, and polysyndeton in Rochester's dialogue to illustrate Rochester's desperation. He tries to explain how he was tricked into marrying Bertha and how he has never loved her; he repeats many words and phrases to make his point clear to Jane.*

6. Explain the irony in Rochester's statement: "Hiring a mistress is the next worse thing to buying a slave: both are often my nature, and always by position, inferior: and to live familiarly with inferiors is degrading." (p. 299)

*Rochester speaks negatively of mistresses and living with inferiors, yet he expects Jane to be his mistress.*

7. Why does Bronte have Jane address the reader multiple times in this chapter? What effect does each direct address produce?

*Bronte has Jane address the reader three times in this chapter. In the first direct address on page 288, she justifies Jane's reasoning and explains her feelings about why she forgives Rochester so quickly. In the second address on page 305, she emphasizes Jane's actions when she walks back to Rochester, kisses him, and tells him goodbye. It is Jane's choice to turn around, walk back to him, kiss him, and, most importantly, choose to leave him. In the last address on page 307, Jane emphasizes her feelings to the reader: She is terribly upset about leaving Rochester; she feels she is almost leaving a piece of herself at Thornfield.*

8. Identify the literary device that Bronte uses as Jane sneaks out of Thornfield mansion: "I had to deceive a fine ear: for aught I knew, it might now be listening." (p. 306)

*Here, Bronte uses synecdoche—using a part to stand for a whole. She uses "a fine ear" to represent Mr. Rochester; she walks quietly in hopes to not alert Rochester of her departure.*

## Chapter XXVIII

1. Analyze and explain how the following passage exhibits Transcendental philosophy.

“Hopeless of the future, I wished but this—that my Maker had that very night thought good to require my soul of me while I slept; and that this weary frame, absolved by death from further conflict with fate, had now but to decay quietly and mingle in peace with the soil of this wilderness. Life, however, was yet in my possession; with all its requirements, and pains, and responsibilities. The burden must be carried, and want provided for, the suffering endured, the responsibility fulfilled. I set out.” (p. 311)

*Transcendentalism includes the ideas that God and nature are related, and Transcendentalists rely on themselves for their fate. Bronte has Jane note the intermingled relationship between nature and God, as Jane relies on nature for her home while lost on the moors. In addition, Jane notes that she is responsible for her own fate; it is her own self-reliance that will allow her to survive her desperate situation.*

2. What feelings does Bronte evoke by having Jane hear “a bell chime—a church-bell” while she is lost in the wilderness? (p. 311)

*Readers feel instant hope for Jane—that someone at the church will rescue her by giving her temporary food and lodging.*

3. Explain the effect of the figurative language Bronte includes here: “Solitude would be no solitude—rest no rest—while the vulture, hunger, thus sank beak and talons in my side.” (p. 313)

*Bronte employs different literary devices in this quotation: First, she uses repetition to emphasize Jane’s life-threatening condition; second, she uses a metaphor (in comparing the feelings of a vulture attacking Jane to the feelings of extreme hunger), which also stresses Jane’s seemingly hopeless situation.*

4. How does onomatopoeia add to the overall meaning of the following quote?

The scene was as silent as if all the figures had been shadows, and the fire-lit apartment a picture: so hushed was it, I could hear the cinders fall from the grate, the clock tick in its obscure corner; and I even fancied I could distinguish the click-click of the woman’s knitting-needles.” (p. 317)

*Onomatopoeia (the cinders falling, the clock ticking, and the needles clicking) helps set the scene for readers; it is very quiet and peaceful in the house. While Jane is near death, there are ladies living in their calm home.*

5. Bronte has Hannah speak in a strong dialect. Why?

*The most obvious reason that Bronte has Hannah speak in a dialect is to illustrate her membership in the lower class. Her dialect and uneducated speech set her apart from her mistresses—Diana and Mary.*

6. A poor beggar, how does Jane still not fit into society?

*Although Jane is filthy, and she is still dressed like an ordinary beggar, her speech and manners are strange for those of a beggar. These idiosyncrasies cause the people she encounters to mistrust her even more than if she appeared as a real beggar. Jane is still outside of the realms of society with no clear class indications.*

## Chapter XXIX

1. Explain how Hannah decides Jane's class in society.

*Hannah interrogates Jane, asking her if she is educated and if she has been to school. She also studies the condition of Jane's hands. Hannah decides Jane is above a servant but below a lady and is generally puzzled.*

2. What is the ultimate purpose of this chapter?

*Bronte needs this chapter to describe the new characters she has introduced in the novel. In this chapter, she takes time to clearly describe St. John, Mary, Diana, and Hannah.*

3. How is Mr. St. John's description similar to that of Mr. Brocklehurst's?

*Mr. Brocklehurst is continuously described as "a black pillar." (p. 35) Similarly, St. John is described as "a statue instead of a man." (p. 328) Both are inanimate, unfeeling stone.*

## Chapter XXX

1. Why does Jane find happiness and comfort at Moor House?

*At Moor House, Jane is surrounded by modest furnishings and modest people. Most importantly, she is surrounded by her true peers—fellow governesses. It is only in their company where society considers her equal to someone else.*

2. How does the weather mirror Jane's mood in this chapter?

*For example, at the beginning of Chapter 30, Jane is enjoying her stay at Moor House, and Bronte describes the beautiful scenery that surrounds Jane's glorious mood: "purple moors," blooming flowers, and "wild coloring." (p. 333)*

3. Contrast St. John's personality with that of his sisters, Diana and Mary.

*Unlike Diana and Mary, St. John does not enjoy nature, and he does not appear to take delight in the company of others. He finds peace in solitude instead of in intimacy.*

4. Why does St. John delay in informing Jane of the position he finds for her?

*St. John notes that his sisters find "unusual pleasure" in Jane's company, as they enjoy conversing with a true equal, just as Jane does. (p. 336) He allows them to spend time together until his sisters are ready to depart.*

5. How is St. John a hypocrite?

*St. John admits to Jane that he preaches contentment, yet he is unsatisfied with his position in life. He desires excitement and "almost rave[s] in [his] restlessness." (p. 339)*

6. Explain the significance in the fact that St. John's uncle is named "John." (p. 339)

*It is peculiar that Jane's uncle is also named John. Both men named John have seemingly died near the same time and have fortunes to leave to their relatives; Jane knows her uncle wanted to leave her his fortune, and at the same time, she learns that St. John's uncle does not leave his fortune to St. John or his sisters. The peculiarity foreshadows the revelation of the true identity of Jane's Uncle John from Madiera.*

## Chapter XXXI

1. Explain the point Bronte makes in the following quotation:

*"I must not forget that these coarsely-clad little peasants are of flesh and blood as good as the scions of gentlest genealogy; and that the germs of native excellence, refinement, intelligence, kind feeling, are as likely to exist in their hearts as in those of the best born." (p. 341)*

*Here, Bronte once again alludes to the idea of equality. Jane sees herself as superior to her uneducated students, and she feels her new position as teacher is a bit degrading. She immediately condemns herself for her thoughts and decides that she will enjoy her new position and that her poor students are just as important as wealthier, more educated students.*

2. Analyze the internal conflict that Jane experiences regarding her new life.

*Jane questions her decision to leave Thornfield. She argues with herself whether it would have been better to be Rochester's mistress and live in luxury instead of living such a meager existence without her beloved.*

## Chapter XXXII

1. How does Jane surprise St. John Rivers in this chapter?

*Jane surprises St. John with her boldness—her blunt manner of speaking. Jane speaks frankly with St. John about his feelings for Rosamond. He is shocked throughout their conversations, having “not imagined that a woman would dare to speak so to a man.” (p. 356)*

2. Compare Jane’s and St. John’s thoughts toward relationships and lust.

*Neither Jane nor St. John give in to lust: Jane leaves Rochester, and St. John refuses to show affection toward Rosamond. For their own reasons, both prefer self-preservation to indulgence.*

3. How does this chapter begin and end?

*The chapter begins with Jane’s feelings toward her students; despite her initial feelings, Jane finds herself learning to like and appreciate her students and her teaching position. At the end of the chapter, Jane and St. John part hastily. Mysteriously, St. John tears a scrap of paper from Jane’s work and abruptly leaves. Jane studies the paper, but cannot figure out why St. John values it.*

## Chapter XXXIII

1. Explain how Bronte uses description to reinforce St. John’s character.

*When St. John arrives at Jane’s home, Bronte yet again compares St. John’s face to “chiseled marble.” (p. 360) Further, his face shows a “hollow trace of care or sorrow,” and “his hand look[s] wasted like his face.” (p. 360) Bronte’s stern and bitter description clearly matches St. John’s reserved personality.*

2. What content in this chapter illustrates the Bildungsroman concept?

*St. John mentions the following stages in Jane’s life:*

- *Jane’s life with the Reeds at Gateshead*
- *Lowood Institution*
- *pupil to teacher and then governess*
- *Mr. Rochester*
- *foiled marriage; Mr. Rochester’s living wife*
- *Jane’s departure from Thornfield*
- *Jane’s current feelings and thoughts toward Rochester*
- *Jane’s current life as teacher*

3. Explain Bronte's purpose in using an allusion in this chapter.

*Bronte employs an allusion to Medusa, a mythological figure with hair of snakes and the power to turn others to stone. Bronte uses the allusion to make a comparison between stone and Jane's facial expression when Jane learns of her inheritance.*

4. Analyze Bronte's use of fire and ice in this chapter.

*Bronte compares Jane's passionate nature to fire and St. John's reserved nature to ice: "Whereas I am hot, and fire dissolves ice." (p. 365) Other than her fortune, Jane presses St. John for the additional information he has for her. Further, a fierce snowstorm is occurring outside Jane's home; Jane is infected with a fury of passion and excitement at the news of her fortune and family.*

5. Identify the antecedent of "this" in the following passage:

"The two girls, on whom, kneeling down on the wet ground, and looking through the low, latticed window of Moor House kitchen, I had gazed with so bitter a mixture of interest and despair, were my near kinswomen; and the young and stately gentleman who had found me almost dying at his threshold was my blood relation. Glorious discovery to a lonely wretch! This was wealth indeed!" (p. 366)

*"This" refers to the fact that Jane has family—two sisters.*

6. Analyze Jane's view of wealth.

*In this chapter, Jane learns that she has been given a fortune of 20,000 pounds, left to her by her uncle. She is immediately saddened because she realizes she has received the fortune because of her uncle's death, whom she believes to be her only living relative. Jane then learns that she has cousins and is overjoyed. She is more excited at the wealth of family members, as she has always been alone in the world, than she is about the money.*

## Chapter XXXIV

1. Analyze Bronte's use of language in St. John's remark to Jane: "What aim, what purpose, what ambition in life, have you now?" (p. 372) What is its effect on the text?

*Bronte uses repetition of the word "what" to create a parallelism in the sentence. In effect, readers see that St. John strongly desires to know what Jane wants to do and plans to do with her time. He presses her for a response, hoping she will spend her extra time serving God; he fears that she will "turn slothful." (p. 372)*

2. Other than the fact that Diana and Mary will be arriving, why does Jane plan to “clean down” Moor House? (p. 372)

*Jane knows that Moor House is now her home. More than that, it is the environment where she plans to cherish time she will spend with her cousins—her family. The house is special, as she has never had a home before with family, and she plans to treat it so.*

3. Contrast St. John’s behavior in this chapter with that of his sisters’.

*Diana and Mary are excited to return home to see St. John, Jane, and the wonderful changes to Moor House. On the contrary, St. John is unimpressed with the changes at Moor House; he begrudgingly submits to a tour of the house, but Jane is disappointed with his response. He is ambivalent even when his sisters arrive. Diana and Mary hug him excitedly, but he calmly gives each a “quiet kiss,” speaks in a “low tone,” and leaves for solitude in the parlor. (p. 375)*

4. Consider Helen Burns, Jane’s childhood friend at Lowood Institution with St. John. How do their views on religion differ?

*While both characters are extremely religious and believe in serving God, their ultimate goals, however, are different. While Helen Burns desires to reach her eternal home, her joyous, safe haven with God, St. John sees glory in death. As he leads his life of servitude and revokes tangibles of the flesh, his ultimate goal is to earn his glory in Heaven.*

5. Identify instances of the words in this chapter that use ice or coldness to refer to St. John and explain their effect.

*Bronte uses ice and coldness throughout this chapter to refer to St. John; some examples include “frigidity,” “frozen,” and he makes “chilling differences” between his sisters and Jane. (p. 377) Bronte uses these terms to emphasize St. John’s reserved, forbearing, quiet, calm, stern, and lonely personality.*

6. How does Jane’s behavior around St. John change throughout this chapter?

*In the beginning, she is hospitable and loving toward him. Later in the chapter, St. John asks Jane to study Hindoostanee with him. In her studies, Jane’s behavior changes. She feels as if St. John is, in a way, her “master” and that St John takes away her “liberty of mind.” (p. 378) She finds herself his student, unable to enjoy herself in his presence; she knows he prefers “serious moods and occupations.” (p. 378)*



7. At the end of Chapter 34, St. John asks Jane to marry him and to accompany him to India as his wife and work by his side. How does Brontë foreshadow his request earlier in the chapter?

*Brontë foreshadows St. John's marriage proposal throughout the first half of Chapter 34. In the beginning, Jane studies St. John and considers his personality and demeanor; she decides that "he would hardly make a good husband: that it would be a trying thing to be his wife." (p. 374) Later, St. John remarks that Jane's "constitution is both sound and elastic;—better calculated to endure variations of climate than many more robust," indicating that he is considering having her accompany him to India. (p. 378) St. John also treats Jane differently from his sisters. Jane feels that he gives her an "experiment kiss" one evening as he kisses his sisters and Jane goodnight. (p. 379) St. John is thinking of Jane in different ways than the ways in which he thinks of his sisters.*

8. Why does Brontë address the reader regarding Jane's thoughts toward Mr. Rochester?

*It is important for readers to know that Jane truly loves Rochester, especially when St. John proposes marriage later in the chapter. Brontë's address to the reader also contrasts the two men—St. John and Rochester—and emphasizes how Jane feels in the presence of each. Readers are able to understand Jane's intimate thoughts toward the men.*

9. Explain the significance of the diction that Brontë uses in St. John's description of his duty toward God.

*St. John uses warlike terms to describe his duty to God. He wants others to "enlist under the same banner" and to "march with the strong." (p. 381) Further, St. John "prizes [Jane] as a soldier would a good weapon." (p. 384) By using warlike language, Brontë stresses St. John's ultimate goal to earn his glory in the afterlife.*

10. What effect does Brontë produce by using fire and heat when referring to Jane?

*Brontë uses words like fire and heat to stress Jane's passionate nature. Though St. John asks Jane to marry him, Jane feels she cannot because the marriage would extinguish her passion for life. Jane fears that her "imprisoned flame" would be "unendurable." (p. 386)*

## Chapter XXXV

1. Explain the significance of Brontë's use of language in the following quote: "To me he was in reality become no longer flesh, but marble; his eye was a cold, bright, blue gem, his tongue, a speaking instrument—nothing more." (p. 389)

*Jane views St. John in a different way and sees him as inhuman. Brontë uses words like "marble," "gem," and "instrument" to describe St. John. These metaphors illustrate Jane's feelings toward St. John and his cold, rather inhuman personality.*



2. How does St. John attempt to use guilt to persuade Jane to marry him and accompany him to India?

*St. John uses powerful persuasion to try to influence Jane's decision to his favor. He twists the truth early in the chapter and accuses her of breaking her promise to travel to India as a missionary's wife when, in fact, Jane has not promised to marry him at all. Further, he attempts to use religion to produce guilt. When St. John realizes that Jane does not want to leave England without first seeing Mr. Rochester, he immediately remarks that he must "remember [Jane] in [his] prayers" because he mistakenly "recognized in [Jane] one of the chosen." (p. 392) At dinner, St. John reads from Revelation, a chapter in the Bible; as he talks of lost souls and brimstone, Jane infers that he is still trying to influence her using religion, as he implies that she will be lost in Hell if she continuously refuses him.*

3. At the end of Chapter 35, Jane feels the possibility of changing her mind—of becoming St. John's wife, as he is a powerful influence. What device does Bronte use that has Jane change her mind?

*Bronte uses a supernatural element to change Jane's mind: In the midst of Jane's inner conflict, she feels "an electric shock" and hears Rochester calling her name. (p. 397) She is immediately pulled back from St. John and vows to find Rochester.*

4. Contrast St. John's and Jane's method of prayer.

*St. John's prayer exhibits duty and servitude; he uses it to persuade others toward God and his own needs. Jane's prayer is different in that she prays in her own way; she believes her prayer is effective, and she "seemed to penetrate very near a Mighty Spirit." (p. 397)*

## Chapter XXXVI

1. Explain how Jane's position in life is different now than when she fled Thornfield.

*When Jane left Thornfield, she was "desolate, and hopeless, and objectless" (p. 400). Now, she has her own position in the world and is an independent woman who can support herself. She has family, hope, and financial security.*

2. How does Bronte employ suspense in Chapter 36?

*This chapter provides a detailed account of Jane's waiting and anticipation in finding Rochester. On the morning of her departure from Moor House, Jane rises early, noting the time as two hours before breakfast. She rechecks her belongings and finds herself ready to depart, simply waiting. She watches St. John disappear after leaving her a note to resist temptation and waits for her own time to meet the coach at Whitcross. During the thirty-six-hour journey, Jane ponders how her life has changed. When on foot and close to Thornfield, Jane anticipates seeing the front of Thornfield and possibly seeing Rochester at his window. Waiting and anticipation fill the chapter.*

3. Identify the significance of the places Bertha Mason sets afire.

*Earlier in the novel, Bertha sets Rochester's bed on fire, the bed of her husband. The night she burns down Thornfield, she first burns the room adjoining hers—the room that keeps her hidden and imprisoned. She then moves to the second level of the mansion and burns Jane's room, the room of her husband's mistress.*

4. How does Bronte create sympathy for Rochester in Chapter 36?

*The innkeeper who tells Jane of the fire at Thornfield has known Edward Rochester since he was a boy, as well as Edward's father. He once lived at Thornfield as butler, and he feels connected with Thornfield. His sympathy for Rochester is strengthened because he has known and cared for the family for decades. The innkeeper scorns the governess and wishes she had never arrived at Thornfield, so Edward would have been unaffected by her. Readers feel further sympathy for Rochester because after having searched for his mistress, he locks himself up in Thornfield and only goes out at night "like a ghost." (p. 405) Bronte evokes even more sympathy by having Rochester rescue everyone in the house the night of the fire; he also attempts to rescue his mad wife, but she commits suicide. Rochester is scarred by blindness and an amputated hand. He lives as a hermit in his alternate home, Ferndean.*

## Chapter XXXVII

1. What is ironic about the first view Jane has of Rochester at Ferndean?

*Jane sees Rochester coming out of the house. Instead of announcing her presence, she simply watches him, observing him closely. When Jane lived at Thornfield earlier in the novel, it was Rochester who watched and studied Jane. There are times when Rochester observed her closely without her knowledge and other times when he planted her, such as in the parlor during the party at Thornfield, and observed her behavior. Jane also realizes that it is now Rochester, instead of herself, who is in need of guidance and faces daily challenges.*

2. Explain the literary technique that Bronte uses in the following quote: "What sweet madness has seized me?" (p. 410) What effect does it have on the text?

*Bronte uses an oxymoron—"sweet madness"—to illustrate Rochester's state of mind. Seemingly opposite words, "sweet madness" describes how Rochester is so very excited at the sound of Jane's voice, but he fears he is mad because he does not know that Jane is in the room with him. (p. 410)*

3. Analyze the significance of the following quote: "I told you I am independent, sir, as well as rich: I am my own mistress." (p. 411)

*Jane is her "own mistress" instead of Rochester's mistress. Unlike Jane and Rochester's first meeting, Jane can now do anything she pleases with her time, energy, and finances.*

4. Identify and explain the effect of the literary technique that Bronte uses in Jane's remark: "He is not like you, sir; I am not happy at his side, nor near him, nor with him." (p. 419)

*Bronte repeats the conjunction "nor" to create a polysyndeton. She also uses parallelism, a repetition of similarly constructed phrases: "nor near him, nor with him." (p. 419) Together, these techniques highlight the point that Jane is in love only with Rochester—not St. John Rivers. By repeating her words to Rochester, she emphasizes her point, so he will readily believe her words.*

5. Identify and explain the effect of the literary technique that Bronte uses in the following quote: "Mr. Rochester, if ever I did a good deed in my life—if ever I thought a good thought—if ever I prayed a sincere and blameless prayer—if ever I wished a righteous wish—I am rewarded now." (p. 420)

*Bronte uses a different, but similar technique here—anaphora, which involves the repetition of a phrase to emphasize her ideas. By repeating "if ever I," Jane stresses to Rochester that her words are truthful, honest, and sincere.*

6. Why does Jane feel like she and Rochester are true equals now—that she can accept his marriage proposal?

*In their previous relationship, Rochester was her master: For reasons other than Rochester's first marriage, Jane and Rochester were unequals in society, considering financial status and class status. Now, in Jane's mind, they are equals. Rochester is blind and maimed; Jane is an independent woman. Jane feels she and Rochester are at a point in their lives where they are suitable for each other, as both have "pass[ed] through the valley of the shadow of death." (p. 421)*

## Chapter XXXVIII: Conclusion

1. Explain what Bronte means by: "a sound English education corrected in a great measure her French defects." (p. 426)

*Bronte shares the idea of colonialism here; English values and society are more appropriate than that of the French. Bronte implies that Adele escapes her mother's flaws by receiving an English upbringing—valuing the tangible, material things and sensuality.*

2. Conclude St. John's and Jane's ideas of home.

*Jane's idea of home is with Rochester, as is Rochester's home. Together, they create "perfect concord." (p. 427) St. John's home is in Heaven with God, and Jane knows St. John will find no sorrow in death. Bronte ends the novel with St. John's words, "Amen; even so come, Lord Jesus." (p. 428)*

# *Jane Eyre*

## Advanced Placement in English Literature and Composition Teaching Unit

### Study Guide Student Copy

#### Chapter I

1. What narrative point of view does Bronte use for this novel?
2. What can the reader expect in a story told from this point of view?
3. How does Bronte create sympathy for Jane in the first chapter?
4. Describe the exposition of the novel.

5. What is the purpose of including the descriptive passages of Berwick's *History of British Birds* at this point in the novel?

6. In the following, John Reed is speaking to Jane. Explain Bronte's social point.

"You have no business to take our books; you are a dependant, mamma says; you have no money; your father left you none; you ought to beg, and not live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mamma's expense. Now I'll teach you to rummage my book-shelves: for they *are* mine; all the house belongs to me, or will do in a few years." (p. 14)

7. Do you believe Jane's description of her abuse by John Reed is realistic or exaggerated? Explain.

"I really saw in [John Reed] a tyrant: a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering: these sensations for the time predominated over fear, and I received him in frantic sort." (p. 15)

## Chapter II

1. Describe how the weather sets the tone for this chapter in the novel.
2. Describe how Jane holds an ambiguous place in the Reed home and in society.
3. How does Miss Abbot try to frighten Jane before locking her in the red-room?
4. What does the reader learn about Jane's character in this chapter?
5. Jane briefly considers escaping Gateshead. What options does she ponder?

6. Why is Jane allowed to live at Gateshead with the Reeds?
7. Describe how Bronte's use of diction and sentence structure in the following sentence contributes to the overall meaning of the sentence.

“My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated; endurance broke down; I rushed to the door and shook the lock in desperate effort.” (p. 21)
8. How does this chapter begin and end?
9. Consider the other characters' actions when Jane is locked in the red-room. How do the other characters' dialogue and behavior help shape readers' opinions of them?

## Chapter III

1. Describe how the tone of the chapter changes from beginning to end.
2. Study the ballad on page 26. a.) Identify the rhyme scheme. b.) Explain the effect of the repetition used in the ballad. c.) Explain how the imagery in the ballad emphasizes the typical life of an orphan in the 19<sup>th</sup> century.
3. Describe the irony in Jane's thought: "[P]overty for me was synonymous with degradation." (p. 28)
4. Describe the effect of the allusion that Bronte employs in this chapter.
5. Explain how Jane suffers prejudice based on her appearance.



## Chapter IV

1. What do readers learn from Jane's dialogue in the following quotation?

"I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty." (p. 39)

2. Identify 3 or more similes and/or metaphors that Bronte uses in this chapter. Explain the comparison that each makes and how they add to the overall meaning of the text.

3. Identify the hyperbole that Bronte incorporates in the following quotation and explain its effect on the text.

"Now, uttered before a stranger, the accusation cut me to the heart: I dimly perceived that she was already obliterating hope from the new phase of existence which she destined me to enter; I felt, though I could not have expressed the feeling, that she was sowing aversion and unkindness along my future path; I saw myself transformed under Mrs. Brocklehurst's eye into an artful, noxious child, and what could I do to remedy the injury?" (p. 37)

4. Analyze Bronte's use of fire and ice in this chapter. Provide examples from the text to support your thoughts. What do these motifs represent in the text?

5. Analyze Jane's shocking statements in this chapter. Considering Jane's place in society, explain why her statements are inappropriate.
6. From Mr. Brocklehurst's description of Lowood, how do readers know that he is a hypocrite? How does this knowledge foreshadow Jane's experience at Lowood?
7. Explain the epiphany that Jane has at the end of the chapter about her relationship with Bessie.
8. This chapter ends the first section of the novel, Jane's childhood at Gateshead. What has Jane learned from her relationship with Mrs. Reed?

## Chapter V

1. This chapter marks the first time the reader is addressed directly. Why is this important?
2. Examine how Bronte uses onomatopoeia in this chapter and discuss its effect on the text.
3. Consider these facts and answer the following question:
  - All girls share drinks from one large mug of water.
  - The girls are fed small portions of unappetizing food.
  - Jane hears girls coughing on more than one occasion.
  - When outside, the stronger girls run and play, but the thin, pale girls huddle together.
  - Lowood Institution is a school for orphans.Knowing these facts, what can readers predict will happen later in the novel?
4. In general, consider the connotations that Bronte employs in this chapter. Is the overall feeling of the language in this chapter positive or negative? Cite examples and explain Bronte's strategy.
5. What can readers infer about Mr. Brocklehurst's character from the information presented in this chapter?
6. What do the burnt porridge, distasteful food, and inadequate portion sizes at Lowood emphasize?
7. Contrast Bronte's description of Superintendent Miss Temple with that of her employer, Mr. Brocklehurst.

## Chapter VI

1. Detail the harsh physical conditions of the setting in this chapter.
2. Why does Helen Burns endure her harsh treatment at Lowood?
3. Analyze the difference between Jane and Helen's beliefs about Christianity.
4. What does Helen tell Jane about her feelings toward the Reed family?
5. Evaluate Helen's diction in her lesson to Jane about strength of character. Explain how Bronte uses Helen's diction to exhibit her character.

## Chapter VII

1. Using examples from Chapter VII, examine Bronte's use of light and dark.
2. How does Bronte indicate that Mr. Brocklehurst is a hypocrite in this chapter?
3. From Jane's point of view, how is Miss Temple's behavior in this chapter unacceptable?
4. How does this chapter begin and end?
5. Explain the purpose of the figurative language in this paragraph:

“Mr. Brocklehurst again paused—perhaps overcome by his feelings. Miss Temple had looked down when he first began to speak to her; but she now gazed straight before her, and her face, naturally pale as marble, appeared to be assuming also the coldness and fixity of that material; especially her mouth, closed as if it would have required a sculptor's chisel to open it, and her brow settled gradually into petrified severity.” (p. 66)

## Chapter VIII

1. What is the one thing that Jane Eyre truly wants?
2. Contrast Helen and Jane's views of solitude.
3. How does the tone of the chapter change from beginning to end?
4. Describe how Helen's actions foreshadow a later event in the novel.
5. Explain how Jane's temperament begins to change in this chapter because of her relationship with Helen and Miss Temple.

## Chapter IX

1. Explain the symbolic meanings of the names of the places where Jane has lived so far in her life: Gateshead and Lowood.
2. Contrast Helen and Jane's views of death and religion.
3. Analyze how the weather parallels and contrasts the tone and events of the chapter.
4. Why does Jane enjoy her new friend?
5. Explain the figurative language Bronte uses here: "[D]isease had thus become an inhabitant of Lowood, and death its frequent visitor." (p. 80)
6. At this point in her life, Jane has only encountered two significant religious figures. Explain the effect that each has on Jane and her view of religion.

## Chapter X

1. An aporia occurs when a character speaks directly to oneself or to the reader, especially when a character is trying to solve a dilemma or decide on a plan. Explain when and why Bronte uses aporia in this chapter.
2. Explain the device that Bronte uses in this quotation: "I had had no communication by letter or message with the outer world: school rules, school duties, school habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence." (p. 89) What effect does the device produce?
3. How does Miss Temple's marriage affect Jane?
4. Discuss Jane's one real concern about venturing away from Lowood.
5. Bessie notes that Jane is "quite a lady." (p. 95) On what does Bessie base her opinion?
6. Explain how Bronte uses the supernatural in this chapter.



## Chapter XI

1. Examine how class issues are important in this chapter.
2. Explain what Jane means by this thought: “My couch had no thorns in it that night; my solitary room no fears.” (p. 101)
3. Why does Bronte have Jane address the reader at the beginning of this chapter?
4. Before Jane goes to sleep in her new room at Thornfield, she kneels to pray. This action does not correlate with Jane’s previous beliefs concerning religion. Why have Jane’s views changed?
5. Explain how Bronte uses foreshadowing and the supernatural in this chapter.

## Chapter XII

1. In the following quotation, what statement is Bronte making regarding gender roles in the 19<sup>th</sup> century?

“Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them or laugh at them if they seek to do more or learn more than custom has pronounced necessary for their sex.” (p. 112)

2. Explain the function of the Gytrash and its effect on the text.
3. In this chapter, Jane experiences a rare moment of equality with the male gender. Explain this incident and its significance.
4. Detail the importance of onomatopoeia in Chapter 12 and provide specific examples.
5. Explain how Jane’s attire exemplifies her ambiguous position in society.

## Chapter XIII

1. Explain why Jane's paintings are atypical.
2. Evaluate Bronte's use of supernatural elements in this chapter and their effects. Provide examples from the text to support your ideas.
3. Explain the purpose and effect of the diction in Chapter 13; it changes from informal to formal.
4. Explain the significance of Mr. Rochester's comment to Jane: "Excuse my tone of command; I am used to say, 'Do this,' and it is done. I cannot alter my customary habits for one new inmate." (p. 126)
5. Examine Bronte's use of repetition and diction in her description of Mr. Rochester. Discuss how these elements help the reader understand his character.

"I knew my traveler, with his broad and jetty eyebrows; his square forehead, made squarer by the horizontal sweep of his black hair. I recognized his decisive nose, more remarkable for character than beauty; his full nostrils denoting, I thought, choler; his grim mouth, chin, and jaw—yes, all three were very grim, and no mistake. His shape, now divested of cloak, I perceived harmonized in squareness with his physiognomy: I suppose it was a good figure in the athletic sense of the term—broad-chested and thin-flanked, though neither tall nor graceful." (Pp. 122-123)

6. Assess the foreshadowing that occurs at the end of this chapter.

## Chapter XIV

1. Summarize common Victorian practices that Bronte includes in Chapter 14.
2. Explain how the weather contrasts with the mood of the chapter.
3. Examine how Bronte uses dialogue to illustrate the relationship between Mr. Rochester and Jane.
4. Judge Bronte's use of fire and light in this chapter. Provide examples from the text and argue the effect of each.
5. Decide Mr. Rochester's thoughts as he tells Jane: "I don't wish to treat you like an inferior..." (p. 135)
6. Summarize Mr. Rochester's feelings toward Celine Varens.

## Chapter XV

1. Explain the effect of the literary technique that Bronte uses in this phrase: "I like this day: I like that sky of steel; I like the sternness and stillness..." (p. 144)
2. Assess how Mr. Rochester and Jane seem to become equals in social status in Chapter 15.
3. Contrast the changes in tone caused exclusively by the supernatural elements that Bronte employs in this chapter.
4. Evaluate how the relationship between Mr. Rochester and Jane changes drastically in this chapter.
5. Justify why Jane now thinks of Adele more favorably.

## Chapter XVI

1. Generalize Jane's confusion about Grace Poole's position at Thornfield.
2. Examine how Jane's feelings for Mr. Rochester change drastically from this chapter's beginning to end.
3. Explain the significance of the following phrase: "Portrait of a Governess, disconnected, poor, and plain." (p. 160)
4. Identify and explain the comparisons Bronte employs in the description of Blanche Ingram: "...eyes rather like Mr. Rochester's, large and black, and as brilliant as her jewels." (p. 158)

## Chapter XVII

1. Identify the tangibles that Bronte utilizes to show wealth in this chapter.
2. In Blanche's verbal description of governesses, identify the negative connotations that she applies.
3. Analyze the significance of the following passage.

“Why did you not come and speak to me in the room?”

I thought I might have retorted the question on him who put it; but I would not take that freedom. I answered, “I did not wish to disturb you, as you seemed engaged, sir.” (p. 176)

4. Argue how readers know Mr. Rochester has intimate feelings toward Jane.
5. What effect does Bronte achieve by having Jane leave from her “asylum with precaution?” (p. 165)

## Chapter XVIII

1. Summarize how Blanche Ingram insults Jane throughout Chapter 18.
2. Explain the symbolism of the answers to the game of charades.
3. Explain Brontë's repeated use of forms of the word "no" in the following passage.

"She was very showy, but she was not genuine: she had a fine person, many brilliant attainments; but her mind was poor, her heart barren by nature; nothing bloomed spontaneously on that soil; no unforced natural fruit delighted by its freshness. She was not good; she was not original: she used to repeat sounding phrases from books: she never offered, nor had, an opinion of her own. She advocated a high tone of sentiment; but she did not know the sensations of sympathy and pity; tenderness and truth were not in her." (pp. 182-183)

4. Above all, why is Jane most disturbed by the impending marriage between Mr. Rochester and Miss Ingram?
5. Contrast the perceptions of Mr. Mason by Jane and the other ladies at the party.



## Chapter XIX

1. How does Bronte apply Gothic conventions in Chapter 19?
2. In this chapter, Mr. Rochester and Jane are momentary equals. When and why does this equality occur?
3. Analyze the change in the relationship between Mr. Rochester and Jane that occurs in this chapter.
4. Explain the foreshadowing of Mr. Rochester's statement: "They don't look grave and mysterious, as if they had heard something strange." (p. 198)

## Chapter XX

1. How does Bronte effectively use Gothic elements in Chapter 20?
2. What effect does Bronte create in having Mr. Rochester refer to Jane as his “little friend” multiple times in this chapter? (p. 211)
3. Contrast how Mr. Rochester and Jane view Thornfield in different ways.
4. Explain the comparison Bronte makes here: “Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunder-bolt might fall on an oak?” (p. 206)
5. Mr. Mason has been seriously injured by the woman locked in the third story room. However, he obviously cares for her: “Let her be taken care of; let her be treated as tenderly as may be: let her—‘ he stopped and burst into tears.” (p. 209) What can readers infer from his words and actions?
6. Consider Mr. Rochester’s comments at the end of Chapter 20. What statement does he make about class and society?

## Chapter XXI

1. Explain the superstition that Jane considers at the beginning of this chapter.
2. Explain the reasons behind Mrs. Reed's poor health.
3. Explain and analyze the implication of Miss Ingram's comment: "What can the creeping creature want now?" (p. 217)
4. Describe the mood of the scene where Mr. Rochester and Jane say goodbye
5. What is the significance of having Jane travel back to Gateshead at this point in her life?
6. Contrast the descriptions of Eliza and Georgiana. How is Jane different from each of her cousins?

## Chapter XXII

1. Explain the significance of Jane's thoughts toward Georgiana: "It is only because our connection happens to be very transitory, and comes at a peculiarly mournful season, that I consent thus to render it so patient and compliant on my part." (p. 233)
2. What does "unmolested" mean in this sentence?

"I shall take up my abode in a religious house, near Lisle—a nunnery you would call it: there I shall be quiet and unmolested." (p. 234)
3. Examine and explain Bronte's figurative language: "I thought of Eliza and Georgiana; I beheld one the cynosure of a ball-room, the other the inmate of a convent cell." (p. 234)
4. How do the setting and weather conditions mirror Jane's mood in this chapter?
5. How does Bronte employ supernatural elements in the diction in this chapter, and what effect do they produce?

## Chapter XXIII

1. Explain how the imagery Bronte uses at the beginning of this chapter creates a mood of optimism.
2. Explain the significance of the possible allusions, “Eden-like” and “string somewhere under my left ribs.” (pp. 239, 243)
3. Analyze Bronte’s use of repeated words in this chapter and the effectiveness of this strategy.
4. What separates Jane from her love?
5. After Jane accepts Mr. Rochester’s proposal, a thunderstorm begins, and a lightning bolt strikes a tree. What is the significance of the lightning bolt?

## Chapter XXIV

1. Examine Bronte's use of connotations in the diction she employs to describe Jane:

“While arranging my hair, I looked at my face in the glass, and felt it was no longer plain: there was hope in its aspect, and life in its color; and my eyes seemed as if they had beheld the fount of fruition, and borrowed beams from the lustrous ripple.” (p. 249)

Explain and analyze the effects of the connotations.

2. Explain why Mrs. Fairfax looks at Jane “with a sad countenance.” (p. 249)
3. Explain the irony present in Rochester's desire to dress Jane in jewels and fancy clothing.
4. Explain what Rochester means by this: “Ten years since, I flew through Europe half mad; with disgust, hate, and rage, as my companions: now I shall revisit it healed and cleansed, with a very angel as my comforter.” (p. 251)
5. How does Jane frighten Edward Rochester in this chapter?
6. Evaluate the effect of the terms of endearment, such as “angel,” that Rochester uses to refer to Jane in this chapter. (p. 251)

## Chapter XXV

1. Compare and contrast how Rochester and Jane view marriage.
2. Assess the importance of Brontë's unconventional description of Jane's wedding dress:  
"I shut the closet, to conceal the strange, wraith-like apparel it contained; which, at this evening hour—nine o'clock—gave out certainly a most ghastly shimmer through the shadow of my apartment." (p. 265)
3. Justify Brontë's reason to address the reader in Chapter 25.
4. Trace the weather conditions in this chapter and indicate how they relate to Jane's mood and events in the chapter.
5. Explain the significance of Jane's nightmares.

## Chapter XXVI

1. Evaluate Bronte's use of fire and ice in this chapter.
2. After learning of Rochester's wife, what is surprising about Jane's behavior when she locks herself in her room?
3. Analyze the effect of the literary technique Bronte employs here: "Without speaking, without smiling, without seeming to recognize in me a human being he only twined my waist with his arm and riveted me to his side." (p. 280)
4. Evaluate Bronte's use of sarcasm in Rochester's words regarding Bertha Mason: "I must shut up my prize." (p. 283)
5. Explain the effect of the literary technique that Bronte uses in the following quotation.

"The whole consciousness of my life lorn, my love lost, my hope quenched, my faith death-struck, swayed full and mighty above me in one sullen mass."  
(p. 285)



## Chapter XXVII

1. How does Bronte create sympathy for Mr. Rochester in Chapter 27?
2. Justify Jane's reasoning to leave Rochester. On what does she base her decision?
3. How does Bronte use Gothic conventions in this chapter?
4. Conclude Rochester's reasoning for asking Jane to travel to Europe with him.

5. Explain the literary techniques that Bronte employs in the following passage and explain the effect Bronte desires the techniques to produce.

“I never loved, I never esteemed, I did not even know her. I was not sure of the existence of one virtue in her nature: I had marked neither modesty, nor benevolence, nor candor, nor refinement in her mind or manners—and, I married her: gross, groveling, mole-eyed blockhead that I was!” (p. 294)

6. Explain the irony in Rochester’s statement: “Hiring a mistress is the next worse thing to buying a slave: both are often my nature, and always by position, inferior: and to live familiarly with inferiors is degrading.” (p. 299)
7. Why does Bronte have Jane address the reader multiple times in this chapter? What effect does each direct address produce?
8. Identify the literary device that Bronte uses as Jane sneaks out of Thornfield mansion: “I had to deceive a fine ear: for aught I knew, it might now be listening.” (p. 306)

## Chapter XXVIII

1. Analyze and explain how the following passage exhibits Transcendental philosophy.

“Hopeless of the future, I wished but this—that my Maker had that very night thought good to require my soul of me while I slept; and that this weary frame, absolved by death from further conflict with fate, had now but to decay quietly and mingle in peace with the soil of this wilderness. Life, however, was yet in my possession; with all its requirements, and pains, and responsibilities. The burden must be carried, and want provided for, the suffering endured, the responsibility fulfilled. I set out.” (p. 311)

2. What feelings does Bronte evoke by having Jane hear “a bell chime—a church-bell” while she is lost in the wilderness? (p. 311)
3. Explain the effect of the figurative language Bronte includes here: “Solitude would be no solitude—rest no rest—while the vulture, hunger, thus sank beak and talons in my side.” (p. 313)

4. How does onomatopoeia add to the overall meaning of the following quote?

The scene was as silent as if all the figures had been shadows, and the fire-lit apartment a picture: so hushed was it, I could hear the cinders fall from the grate, the clock tick in its obscure corner; and I even fancied I could distinguish the click-click of the woman’s knitting-needles.” (p. 317)

5. Bronte has Hannah speak in a strong dialect. Why?
6. A poor beggar, how does Jane still not fit into society?

## Chapter XXIX

1. Explain how Hannah decides Jane's class in society.
2. What is the ultimate purpose of this chapter?
3. How is Mr. St. John's description similar to that of Mr. Brocklehurst's?

## Chapter XXX

1. Why does Jane find happiness and comfort at Moor House?
2. How does the weather mirror Jane's mood in this chapter?
3. Contrast St. John's personality with that of his sisters, Diana and Mary.
4. Why does St. John delay in informing Jane of the position he finds for her?
5. How is St. John a hypocrite?
6. Explain the significance in the fact that St. John's uncle is named "John." (p. 339)

## Chapter XXXI

1. Explain the point Bronte makes in the following quotation:

“I must not forget that these coarsely-clad little peasants are of flesh and blood as good as the scions of gentlest genealogy; and that the germs of native excellence, refinement, intelligence, kind feeling, are as likely to exist in their hearts as in those of the best born.” (p. 341)

2. Analyze the internal conflict that Jane experiences regarding her new life.

## Chapter XXXII

1. How does Jane surprise St. John Rivers in this chapter?
2. Compare Jane's and St. John's thoughts toward relationships and lust.
3. How does this chapter begin and end?

## Chapter XXXIII

1. Explain how Bronte uses description to reinforce St. John's character.
2. What content in this chapter illustrates the Bildungsroman concept?
3. Explain Bronte's purpose in using an allusion in this chapter.
4. Analyze Bronte's use of fire and ice in this chapter.
5. Identify the antecedent of "this" in the following passage:

"The two girls, on whom, kneeling down on the wet ground, and looking through the low, latticed window of Moor House kitchen, I had gazed with so bitter a mixture of interest and despair, were my near kinswomen; and the young and stately gentleman who had found me almost dying at his threshold was my blood relation. Glorious discovery to a lonely wretch! This was wealth indeed!" (p. 366)

6. Analyze Jane's view of wealth.

## Chapter XXXIV

1. Analyze Bronte's use of language in St. John's remark to Jane: "What aim, what purpose, what ambition in life, have you now?" (p. 372) What is its effect on the text?
2. Other than the fact that Diana and Mary will be arriving, why does Jane plan to "clean down" Moor House? (p. 372)
3. Contrast St. John's behavior in this chapter with that of his sisters'.
4. Consider Helen Burns, Jane's childhood friend at Lowood Institution with St. John. How do their views on religion differ?
5. Identify instances of the words in this chapter that use ice or coldness to refer to St. John and explain their effect.



6. How does Jane's behavior around St. John change throughout this chapter?
7. At the end of Chapter 34, St. John asks Jane to marry him and to accompany him to India as his wife and work by his side. How does Bronte foreshadow his request earlier in the chapter?
8. Why does Bronte address the reader regarding Jane's thoughts toward Mr. Rochester?
9. Explain the significance of the diction that Bronte uses in St. John's description of his duty toward God.
10. What effect does Bronte produce by using fire and heat when referring to Jane?

## Chapter XXXV

1. Explain the significance of Bronte's use of language in the following quote: "To me he was in reality become no longer flesh, but marble; his eye was a cold, bright, blue gem, his tongue, a speaking instrument—nothing more." (p. 389)
2. How does St. John attempt to use guilt to persuade Jane to marry him and accompany him to India?
3. At the end of Chapter 35, Jane feels the possibility of changing her mind—of becoming St. John's wife, as he is a powerful influence. What device does Bronte use that has Jane change her mind?
4. Contrast St. John's and Jane's method of prayer.

## Chapter XXXVI

1. Explain how Jane's position in life is different now than when she fled Thornfield.
2. How does Bronte employ suspense in Chapter 36?
3. Identify the significance of the places Bertha Mason sets afire.
4. How does Bronte create sympathy for Rochester in Chapter 36?

## Chapter XXXVII

1. What is ironic about the first view Jane has of Rochester at Ferndean?
2. Explain the literary technique that Bronte uses in the following quote: “What sweet madness has seized me?” (p. 410) What effect does it have on the text?
3. Analyze the significance of the following quote: “I told you I am independent, sir, as well as rich: I am my own mistress.” (p. 411)
4. Identify and explain the effect of the literary technique that Bronte uses in Jane’s remark: “He is not like you, sir; I am not happy at his side, nor near him, nor with him.” (p. 419)
5. Identify and explain the effect of the literary technique that Bronte uses in the following quote: “Mr. Rochester, if ever I did a good deed in my life—if ever I thought a good thought—if ever I prayed a sincere and blameless prayer—if ever I wished a righteous wish—I am rewarded now.” (p. 420)
6. Why does Jane feel like she and Rochester are true equals now—that she can accept his marriage proposal?

## Chapter XXXVIII: Conclusion

1. Explain what Bronte means by: “a sound English education corrected in a great measure her French defects.” (p. 426)
2. Conclude St. John’s and Jane’s ideas of home.

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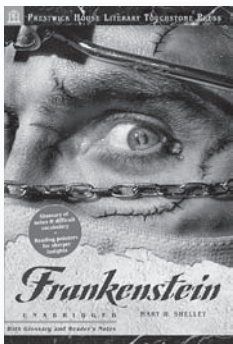
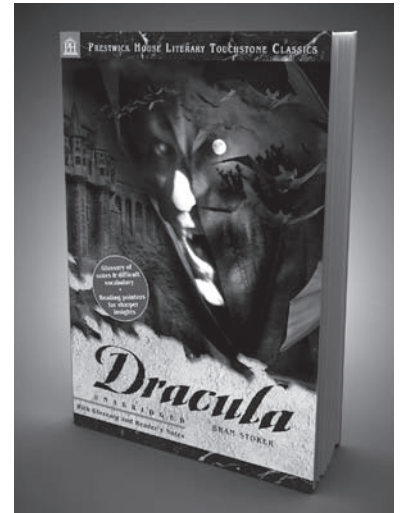
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