



# Jane Eyre

by Charlotte Brontë

## Teacher's Guide

Written By Mary Ellen Snodgrass

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## Synopsis

### Chapter 1

At the age of ten, Jane Eyre, whose parents are dead, resides with her Aunt Sarah Reed at Gateshead Hall in northern England. On a November day, the three Reed children—John, Georgiana, and Eliza—torment and exclude her. Jane's aunt, the servant, Bessie Lee, and Miss Abbot lock Jane in the red room for squabbling with John.

### Chapter 2

Jane promises to behave, but is left in the room where Mr. Reed died nine years before, when he made his wife promise to accept Jane as a member of the family. She screams at the sight of a ghost, but her aunt insists that she remain another hour as punishment.

### Chapter 3

Bessie soothes Jane's fears. The apothecary, Mr. Lloyd examines her and considers her crying childish. He suggests she enter school. She learns that her parents died of typhus a year after their marriage.

### Chapter 4

The Reeds celebrate Christmas, but ignore Jane. On January 15, Mr. Brocklehurst questions her and decides to admit her to Lowood, a school for poor girls.

### Chapter 5

On January 19, Jane arises at 4:30 A. M. to depart Gateshead Hall by coach for Lowood, which is fifty miles away. Miss Miller shows her around and shares her bed with Jane. The next day, Jane begins lessons before dawn. A fellow student, Helen Burns, answers questions at lunch. Jane stays to herself

and studies the kind superintendent, Miss Temple, and the vicious Miss Scatcherd, who humiliates Helen by making her stand.

### Chapter 6

The next morning is so cold that water freezes in pitchers. Jane studies hard and hems for Miss Smith. Helen performs well in history class, but Miss Scatcherd strikes her for having dirty nails. Helen, who often dreams of home in Deepden, Northumberland, tries to learn from her mistakes.

Jane tells her of the miseries she endured at Gateshead Hall.

### Chapter 7

The girls struggle to church from school. At tea, the girls receive bread and butter. In February, Mr. Brocklehurst takes stock of the school and complains that Miss Temple spoils the girls. After Jane drops her slate and breaks it, he orders her to stand on a stool for a half hour and warns the others that Jane is a liar.

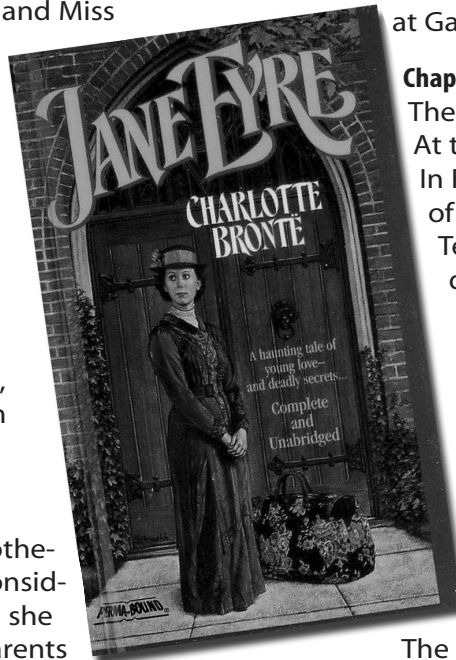
### Chapter 8

At 5:00 P. M., Jane leaves the stool and lies sobbing on the floor. Helen delivers cake and bread from tea. Miss Temple invites them to her apartment for seed cake and tea.

The next day, Miss Scatcherd marks Helen with a sign that reads "slattern." A week later, Miss Temple informs the other girls that Jane is not a liar. Jane begins to study French and art.

### Chapter 9

In May, Jane enjoys an outing with Mary Ann Wilson. An outbreak of typhus strikes 45 of the 80 students. Discipline relaxes as Miss Temple devotes her care to the sick. Mr. Bates tends Helen, who is dying of consumption. Near 11:00 P. M., Jane sleeps with Helen and awakens as a nurse carries her to her own bed. Several days later, Jane learns that Helen is dead.



### Chapter 10

For six years, Jane completes her education, then teaches for two years. She regrets that Miss Temple leaves to marry the Reverend Mr. Nasmyth. Jane applies for work as a governess and receives a job at Thornfield, a country estate many miles distant. The night before she departs, Bessie arrives from Gateshead Hall to tell her that John Eyre searched for Jane seven years before, but had to leave for Madeira without visiting her at Lowood.

### Chapter 11

Arriving near midnight at Thornfield, Jane receives the welcome of Mrs. Fairfax, the housekeeper, and meets eight-year-old Adèle Varens, the absent master's French-speaking ward. On a tour of the house, Jane hears a weird laugh, which Mrs. Fairfax links to Grace Poole, the seamstress.

### Chapter 12

Jane grows bored of her job and occasionally sees Grace, who appears to be a heavy drinker. On a trip to Hay to mail a letter, Jane meets a horseman and offers first aid for his sprain. Upon return to Thornfield, she discovers that the man is Edward Fairfax Rochester, the master of Thornfield.

### Chapter 13

Adèle hurries to Rochester at 6:00 P. M. to demand a gift. He is a dark-spirited, middle-aged man who alarms her with his abrupt questions and moodiness. He demands that she perform at the piano and display her art. She holds her own under his close scrutiny until dismissal at 9:00 P. M. Mrs. Fairfax blames his behavior on problems with his brother Rowland.

### Chapter 14

Several days later, Jane and Adèle spend the evening with the master. He gives the child a box of gifts and speaks more openly to Jane about his gruffness. At 9:00 P. M., Adèle tries on a new outfit. He explains his care for Adèle as penance for a profligate youth.

### Chapter 15

In a stroll about the garden, Rochester tells of his love for Céline, a dancer who ridiculed and rejected him. After dueling with her lover, Rochester rescued Adèle, even though she was not his child. At 2:00 A. M., Jane puts out an unexplained blaze in Rochester's room. Grateful for her intervention,

Rochester implies that Grace deliberately set the fire. He holds Jane's hand and speaks lovingly. She returns to bed troubled by restless thoughts.

### Chapter 16

The next day, Grace restores the burned bed curtains. At dinner, Jane trembles and blushes. Mrs. Fairfax reports that Rochester has gone to Leas for a week-long house party. Jane dismisses her romantic dreams and imagines the beauty of Blanche Ingram, a likely mate for Rochester.

### Chapter 17

Near the end of March after two weeks' absence, Rochester sends a message that he will return in three weeks to hold a party. Jane and the staff spend the time cleaning and readying the hall. She learns that Grace receives five times a servant's pay. Thirteen guests arrive. Jane watches the party from the gallery. When summoned to join the festivities, she sits at the window to observe Blanche. Rochester realizes that Jane is depressed and tearful; he orders her to return to the party.

### Chapter 18

During a game of charades, Rochester and Blanche enact Bridewell Prison. Jane realizes that he doesn't love Blanche, but courts her as a social obligation. While he departs for Millcote, Mr. Mason arrives from the West Indies. Mother Bunches, a gypsy fortune-teller, counsels guests in private, then demands to see Jane.

### Chapter 19

Mother Bunches inquires about Jane's ambition and urges her to reach out for happiness. Jane realizes that the gypsy is Rochester in disguise. He grows pale when Jane informs him that Mason has arrived.

### Chapter 20

A cry awakens Jane late that night. Rochester calms his guests, then summons Jane to attend a bite and stab in Mason's shoulder. At sunrise, Rochester walks with Jane in the garden and discusses an impending marriage to Blanche.

### Chapter 21

A week later, Jane is called back to Gateshead Hall during her aunt's fatal illness. Arriving on May 1 at 5:00 P. M., she catches up on Bessie's family, then greets her cousins. Mrs. Reed confesses to mistreating Jane and gives her a letter from John Eyre,

which arrived three years before. At midnight, the aunt dies, alone and bitter.

#### Chapter 22

Nearing Thornfield after a month's absence, Jane reunites with Rochester at a stile. She is thrilled to be near him once more and thinks of the estate as home. For two weeks, she anticipates his announcement of wedding plans.

#### Chapter 23

During a midsummer's evening stroll in the orchard, Rochester at first suggests that Jane take a job as governess in Connaught, Ireland, then abruptly proposes to her. Jane accepts him. A storm drives them indoors at midnight.

#### Chapter 24

The next morning, Rochester reminds her that they will wed in mid-July. Mrs. Fairfax fears that the match is ill-conceived. In Millcote, Rochester buys Jane two subdued dresses. She writes to her only living relative of her engagement. Rochester grows amorous at dinner, but Jane refuses to be seduced.

#### Chapter 25

The night before the wedding, Jane reunites with Rochester, who is returning from a two-day business trip. She tells him of bad dreams the previous night and of a strange female apparition that destroyed her wedding veil. Rochester tries to explain away Jane's fears. At 1:00 A. M., she goes to bed.

#### Chapter 26

At 7:00 A. M., Sophie comes to dress Jane for the wedding. During the ceremony, Mr. Briggs, a solicitor for the Mason family, halts the proceedings and claims that Rochester is already married. Angrily, Rochester escorts the assembly to an upper room in Thornfield where Grace tends Bertha Mason Rochester, Rochester's insane wife. Jane faints.

#### Chapter 27

When Jane revives near sunset, Rochester explains how his father coerced him into marrying an unknown woman. By the time that Rochester found out her family's tendency toward madness, it was too late. Tormented, he hid his marriage from the world and wandered Europe, sinking into dissipation and self-loathing. Eager to preserve his one chance at happiness, he begs Jane to live at

his estate in southern France. Fearing an illegitimate relationship, she flees Thornfield.

#### Chapter 28

Two days later, Jane reaches Whitcross on the moors with no money and sleeps on the heather. The next day, she finds no work. She prepares to die. Stumbling at the doorway of Moor House, the Rivers' cottage, at dark, she is at first rejected by the house servant and then invited in by St. John Rivers, a handsome local minister. His sisters, Mary and Diana, welcome Jane, who calls herself Jane Elliott to hide her identity. She spends the night.

#### Chapter 29

On the fourth day, she recovers and helps Hannah in the kitchen. At tea, Jane acknowledges that her name is an alias.

#### Chapter 30

In a few days, Jane regains her health and enjoys the Rivers family. In August, while Diana and Mary plan to leave for jobs, Jane must find a job. At St. John's suggestion, she takes a position teaching country girls at Morton. After the family recovers from their Uncle John's death, Jane leaves for Morton. St. John closes Moor House.

#### Chapter 31

Living in a cottage with an orphan girl, Jane enjoys a first day with twenty students, most of whom are illiterate. She tries to forget Rochester, whose memory plagues her. St. John tells of his own dilemma in choosing a mission in the East. He deliberately rejects the school's benefactress, Rosamond Oliver, who obviously loves him.

#### Chapter 32

In fall, Jane thrives in her job, but dreams each night of Rochester. She visits Rosamond's father at Vale Hall. On November 5, St. John stares at Jane's drawing of Rosamond. He snatches up a scrap of paper from Jane's desk and departs.

#### Chapter 33

On a snowy morning at 8:00, St. John tells Jane that Briggs is searching for her and discloses that she has inherited her Uncle John's estate of 20,000 pounds. Jane is thrilled to learn that she has three cousins, with whom she shares her wealth.

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## Chapter 34

Before Christmas, Jane cleans and restores Moor House to welcome Diana and Mary. St. John continues his preparations for entering the mission field. In May, Jane is distraught because Mrs. Fairfax has not replied to inquiries about Rochester. St. John pressures Jane to study Hindustani and follow him to India as his wife. Jane resists his cold courtship. He gives her two weeks to decide.

## Chapter 35

The evening before St. John leaves for Cambridge, he ignores Jane. She explains that she cannot accept a loveless marriage and that a former engagement is still unsettled. A distant voice calls to her. She recognizes Rochester's call and resolves at midnight to reject St. John.

## Chapter 36

On June 1, she leaves on the 3:00 coach for the 36-hour ride to Thornfield. Upon learning from the innkeeper that Bertha Mason burned the house and that Rochester was injured in an abortive attempt to save her, Jane rushes to Ferndean, Rochester's new home.

## Chapter 37

Jane arrives before dark and travels a mile on foot. From a distance she observes Rochester's blindness and maimed left arm. She tenderly reunites with him. The next morning, he proposes and tells of calling to her four days earlier before midnight.

## Chapter 38

Ten years later, Jane discloses that Adèle graduated from a nearby school. Two years after Jane's return, Rochester regained partial sight about the time that his son was born.

## Timeline

- 1813** Jane Austen publishes *Pride and Prejudice*. The waltz is the rage in European ballrooms.
- 1814** Napoleon abdicates and goes into exile on Elba.
- 1815** Napoleon returns from exile, but is defeated at Waterloo and sent into exile on St. Helena.
- 1816** Charlotte Brontë is born

- 1819** Mary Shelley publishes *Frankenstein*.
- 1820** The Brontës move to the parsonage in Haworth, Yorkshire.
- 1820-30** George IV is king of Britain.
- 1821** Charlotte survives the deaths of her mother and sisters Elizabeth and Maria.
- 1824** Byron's death precedes the end of the Romantic Era.
- 1826** Charlotte and Branwell write an adventure serial about the imaginary realm of Angria.
- 1830-37** William IV is king of Britain.
- 1831** Charlotte enters Miss Wooler's school at Roe Head near Leeds.
- 1834** Slavery is abolished throughout the British Empire.
- 1835** Charlotte teaches at Roe Head and serves as governess at Stonegappe and Blake Hall.
- 1837** Victoria becomes queen.
- 1842** Charlotte and Emily study French and German at the Heger school in Brussels.
- 1843** Dickens publishes *A Christmas Carol*.
- 1846-48** The United States and Mexico are at war.
- 1847** Anne publishes *Agnes Grey*. Emily publishes *Wuthering Heights*. *Jane Eyre* is an immediate success.
- 1848** Dante Gabriel Rossetti founds the Pre-Raphaelite Brotherhood. Charlotte and Emily journey to London to prove their identity to doubting fans. Branwell, Emily, and Anne die. Revolutions break out across Europe and are brutally suppressed.
- 1849** *Shirley* is published.
- 1850** Tennyson publishes *In Memoriam*.
- 1852** The Second Empire is established in France.
- 1853** *Villette* is published.
- 1853-56** The Crimean War: France and Britain join Turkey in a war against Russia.
- 1854** Charlotte marries Arthur Bell Nicholls.
- 1855** Charlotte dies.
- 1859** George Eliot publishes *Adam Bede*; Darwin publishes *The Origin of Species*.
- 1860** *Cornhill Magazine* publishes a fragment of *Emma*. Abraham Lincoln is elected president of the United States.
- 1861** Civil War begins in the United States.
- 1862** Nicholls cares for his father-in-law until Patrick's death, then returns to Ireland.

## Author Sketch

Charlotte Brontë (1816-1855), daughter of the Rev. Patrick Brontë, an Irish minister, grew up in Haworth, Yorkshire, where she and her five sisters and one brother enjoyed long walks on the moors. After their mother, Maria, died in 1821, her sister, Bess Branwell, helped rear the family. Shortly afterward, Charlotte's older sisters Maria and Elizabeth died of tuberculosis while attending boarding school at Cowan Bridge. To ease the burden of their loss, Charlotte, her remaining sisters Emily and Anne, and their brother Branwell formed a close association and spent long hours writing fanciful stories on tiny, hand-stitched booklets.



At fifteen, Charlotte attended Roe School in Mirfield. Small of frame and plain in appearance, she took comfort in study and earned a reputation for scholarship. As a young woman, Charlotte rejected a position as teacher at Roe School and, after a dismal one-sided love affair with a married man, spurned subsequent proposals of marriage and returned home to tutor her sisters. A homebody by nature, she enjoyed writing and joined Emily and Anne in writing novels under the pseudonyms of Currer, Ellis, and Acton Bell.

Publishers rejected Charlotte's first attempt, *The Professor*, but she found favor with her second work, *Jane Eyre*, in 1847, shortly after Anne published *Agnes Grey* and Emily, *Wuthering Heights*. In 1848, Charlotte's brother died of tuberculosis, followed in rapid succession by Emily and Anne. Charlotte published a second novel, *Shirley*, in 1849 and *Villette* two years later. Plagued by a series of accidents and illnesses, Charlotte's brief marriage to Reverend Arthur Bell Nicholls in 1854 ended with her death the next year. A fragmentary fourth novel, *Emma*, was published posthumously in 1860.

## Critic's Corner

*Jane Eyre* immediately pleased the reading public, including Queen Victoria. Endowed with the best qualities of Victorian romantic fiction, it remains a classic for its emphasis on gothic suspense and justice. The disclosure of Currer Bell's identity raised a

stir in England. Previously, William Thackeray, author of *Vanity Fair*, had commented: "I wish you had not sent me *Jane Eyre*. It interests me so much that I have lost (or won if you like) a whole day in reading it at the busiest period, with the printers I know waiting for copy. Who the author can be I can't guess—if a woman she knows her language better than most ladies do, or has had a "classical" education. It is a fine book though—the man and woman capital—the style very generous and upright so to speak."

During the rise of feminism in the 1970s, the novel returned to the forefront of literary criticism. Critics discovered in the character and actions of Jane Eyre a staunch individualism that prefigures the twentieth-century feminist. Admired for her moral courage and appreciation of education, she suited the notion of woman's economic and personal emancipation from social tyranny. A forerunner of the liberated woman, Jane Eyre remains a subject of interest and admiration and a standard character in literature classes.

## Charlotte Brontë's Works

*Jane Eyre*, 1847  
*Shirley*, 1849  
*Villette*, 1851  
*Emma*, 1860

## Related Reading

Isabel Allende, *The House of the Spirits*  
 Jane Austen, *Northanger Abbey*  
 Emily Brontë, *Wuthering Heights*  
 Samuel Taylor Coleridge, *Christabel*  
 Karen Cushman, *The Midwife's Apprentice*  
 Charles Dickens, *Great Expectations*  
 Isak Dinesen, *Seven Gothic Tales*  
 Daphne du Maurier, *Rebecca*  
 George Eliot, *Middlemarch*  
 Laura Esquivel, *Like Water for Chocolate*  
 John Fowles, *The French Lieutenant's Woman*  
 Nathaniel Hawthorne, *The Scarlet Letter*  
 Shirley Jackson, "The Lottery" and *We've Always Lived in the Castle*  
 Henry James, *The Turn of the Screw*  
 John Keats, *The Eve of St. Agnes*  
 Edgar Allan Poe, "The Masque of the Red Death"  
 Jean Rhys, *Wide Sargasso Sea*  
 Mary Shelley, *Frankenstein*  
 Bram Stoker, *Dracula*  
 William Makepeace Thackeray, *Vanity Fair*

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- "The Life of Charlotte Brontë," Lonoff, Sue, ed. *The Belgian Essays: Critical Edition*. New Haven, Conn.: Yale, 1997.
- Mitchell, Judith. *The Stone and the Scorpion: The Female Subject of Desire in the Novels of Charlotte Brontë*. Westport, Conn.: Greenwood, 1994.
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- Newman, Beth. *Jane Eyre*. New York: St. Martin's Press, 1996.
- Snodgrass, Mary Ellen. *Notes on Jane Eyre*. Lincoln, Neb.: Cliffs Notes, 1988.
- Taylor, Irene. *Holy Ghosts: The Male Muses of Emily & Charlotte Brontë*. Denver: Colorado Univ. Press, 1993.
- Winnifrith, Tom, and Edward Chitham. *Charlotte & Emily Brontë*. New York: St. Martin, 1989.

## General Objectives

1. To enumerate methods that build suspense
2. To discuss the theme of perseverance
3. To note the value of friendship and trust to orphans
4. To analyze the importance of humility in interpersonal relationships
5. To enumerate examples of coincidence and supernatural intervention
6. To contrast moments of despair with triumph
7. To characterize the life of a governess on a country estate in nineteenth-century England
8. To note the placement of humorous scenes
9. To locate and explain aspects of gothic brooding and foreshadowing

10. To enumerate elements that contribute to a somber mood

## Specific Objectives

1. To account for Rochester's sudden proposal of marriage to Jane
2. To consider the dramatic situation in which Jane meets her cousins
3. To contrast Victorian treatment of the mentally ill with current standards of diagnosis and intervention
4. To describe situations in which Jane feels like an outsider
5. To account for St. John's manipulation and Jane's sense of obligation
6. To note examples of courage and generosity
7. To explain the purpose of Adèle as a character
8. To analyze the foundations of Rochester's dismal marriage
9. To explain how Bertha's brother finds out about the wedding
10. To emphasize the value of family to Jane

## Literary Terms and Applications

For a better understanding of the novel, present the following terms and applications to *Jane Eyre*:

**Gothic Novel:** romantic, suspenseful writing that highlights isolated or ominous sites, large, rambling estates, implied danger to isolated, vulnerable heroines; and horrific distress or menace, such as mysterious events, supernatural manifestations, omens, unexplained sounds, or an atmosphere of terror, as described throughout Jane's residency at Thornfield. Charlotte Brontë heightens gothic elements by drawing out the interplay of advancement in Jane's life against hindrances, negative details, and omens.

**Pathetic Fallacy:** a common form of personification or conceit in which nature suspends its laws to reflect human emotion, for example, the pleasant harvest scene on Jane's return from Gateshead Hall and the death of the horse chestnut tree in the Thornfield garden. Scenes of prosperity and country contentment accompany her return on foot the last mile from the coach. During scenes at the Rochester estate, the chestnut tree, a symbol of family solidity, shelters the courtship between Edward and Jane, then grows inhospitable as a midnight storm disturbs the idyll. After lightning

splits the tree, it withers, just as the original marriage plans conclude in separation and mutual suffering.

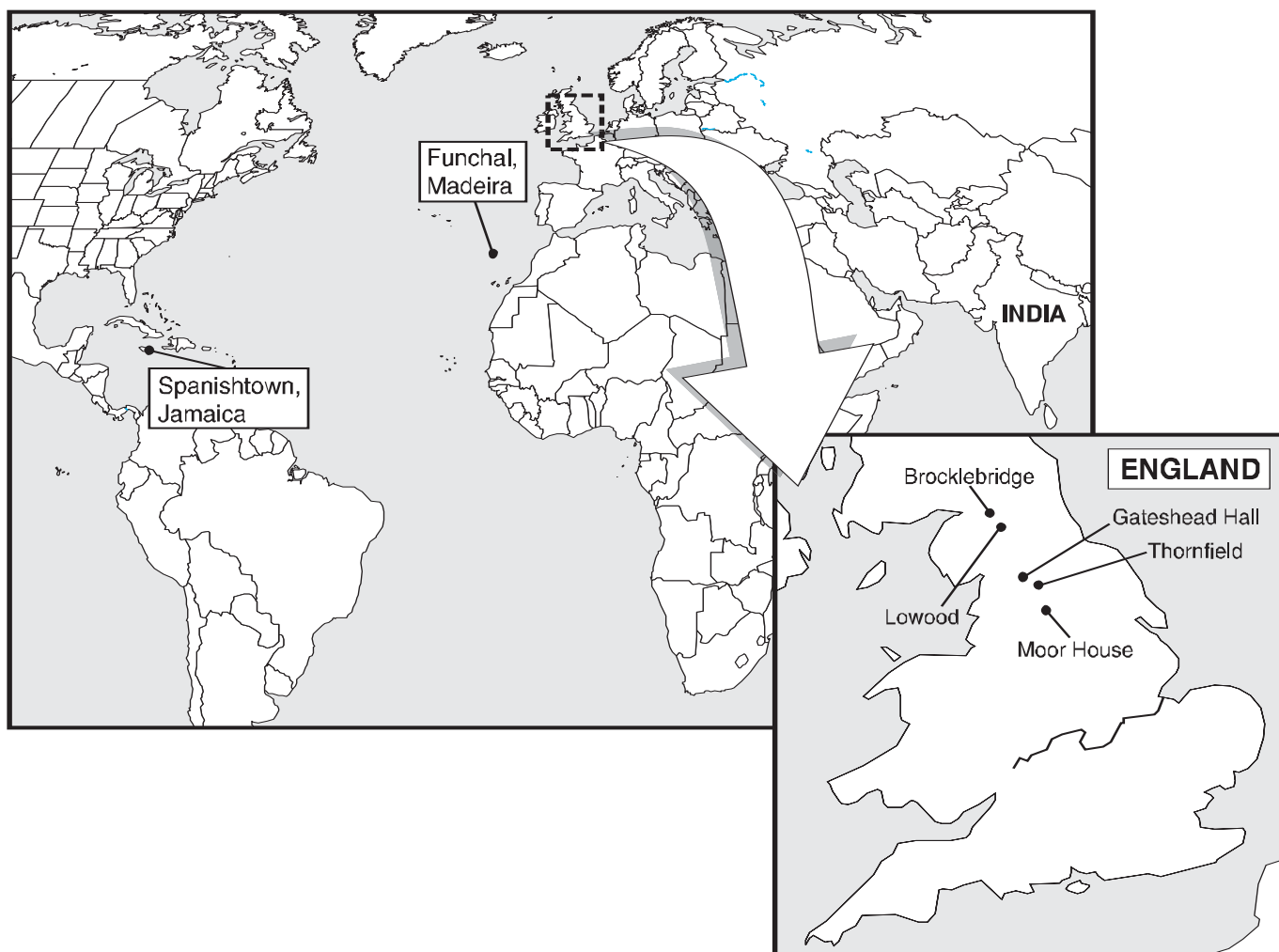
**Victorian Conventions:** the rigidly moral, priggish aspect of literature written during the reign of England's Queen Victoria (1837-1901). Crucial to an understanding of Charlotte Brontë's novel is Jane's unwillingness to be drawn into compromising situations that might destroy her reputation and self-respect. For poor women like Jane, there are few jobs that offer independence. Women who fail in establishing a career had little hope of survival beyond marriage or prostitution. After meeting the master, Jane shies from contemplation of a relationship with Edward, who outranks her socially.

### The Importance of Setting

The action of *Jane Eyre* moves over skillfully textured sites. From the cold discourtesy of the Reeds at Gateshead Hall, Jane is glad to make friends with

poor girls at Lowood, even though the facility is cheerless and uncomfortable and the staff vicious. Unlike Helen, who dreams of returning to Northumberland, Jane is content. After six years of schooling and two years on staff teaching French and art, Jane is glad to take a post at Thornfield, a large, rambling country estate left to servants while the master makes business trips abroad. As Jane comes to think of it as home, she also accepts the master as a potential mate. The morning of her wedding, she walks to the nearby chapel, then returns in despair for the last time to Thornfield. Because of Rochester's duplicity, the residence becomes a wretched domicile for her.

In Jane's desperate search for a new home, Brontë moves her over hostile terrain in the moor country. From Whitcross, she trudges into the open and accepts imminent death. An attempt to find work and to seek shelter at Moor House ends in defeat before St. John intervenes and welcomes Jane. Installed in a cottage and teaching job, she finds



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lodgings more suited to her lifestyle and economic status. After she is welcomed into the Rivers family, her domesticity at Moor House demonstrates her suitability to a stable marriage and family life. Brontë saves Jane from a misguided marriage to St. John, who lacks Jane's love of home and peaceful family life.

As St. John moves east to India to begin an idealized life of service, Jane hurries toward a disembodied call from Rochester. Stunned by the demise of her beloved Thornfield, she accepts lodging at Ferndean and reunites with Rochester, who is her true home. Speaking ten years after her marriage, she seems content in a setting that suits her temperament and ambitions.

### Themes and Motifs

A study of the central issues and situations in Charlotte Brontë's *Jane Eyre* should include these aspects:

#### Themes

- discontent
- tyranny
- autonomy
- rebellion
- romance
- jealousy
- coercion
- rescue
- reunion

#### Motifs

- coping with ostracism
- compensation and gratification through art
- recovering from a failed romance
- avoiding an easy marriage on the rebound
- atoning for past errors
- equalizing social and economic differences

### Cross-Curricular Sources

For more information about the gothic novel, the English moors, the Brontës, and characters in distress, consult these sources:

*Acting on Your Values*, Rosen Publishing Group  
*Characters in Crisis*, Center for Humanities  
*Daughters of the House: Modes of Gothic in Victorian Fiction*, Alison Milbank

*English Gothic*, Robert Spector  
*The North York Moors*, John Morrison  
*The Oxford Illustrated Literary Guide to Great Britain and Ireland*,  
Oxford Press

### Meaning Study

Below are words, phrases, or sentences that have a particular meaning in the story. Explain each as it applies to the novel. Chapter and page numbers are provided so that you can reread the passages from which the item is taken.

1. "C'est la gouvernante?" she said, pointing to me, and addressing her nurse. (Chap. 11, p. 103)  
*(From this point on, most of Adèle's comments are in her native language, French or a childish, hasty blend of French with English. Here, she asks her maid, "Is this the governess?" The maid replies, "Yes, certainly.")*
2. I keep it and rear it on the Roman Catholic principle of expiating numerous sins, great or small, by one good work. I'll explain all this some day. Good-night. (Chap. 14, p. 146)  
*(Rochester refers to his guardianship of Adèle as an act of religious expiation, although he does not explain the sin for which he is atoning. Jane is aware that Rochester has led a profligate life abroad and assumes for a while that his licentiousness and fatherhood of an illegitimate daughter are the causes of his guilt. It is only when she learns of his relationship with Céline Varens and the full truth of Bertha Mason Rochester's existence at Thornfield that she comprehends the extent of Rochester's secret torment.)*
3. Their collective appearance had left on me an impression of high-born elegance, such as I had never before received. (Chap. 17, p. 175)  
*(After Rochester's house guests arrive, Jane ventures to the kitchen to get dinner for Adèle. On her way to the schoolroom, Jane passes the ladies as they leave their chambers in full evening dress for the festivities. Throughout their visit, she tries to keep in the background and is cowed by the hauteur of Blanche Ingram and her entourage, but Rochester insists at times that Jane attend. She is wretched during these gatherings because of her developing love for Rochester, who she assumes will marry Blanche Ingram. The contrast between Jane's dowdiness and Blanche's splendor becomes a torment.)*
4. It was no more the withered limb of old than my own; it was a rounded, supple member,



with smooth fingers, symmetrically turned; a broad ring flashed on the little finger, and stooping forward, I looked at it, and saw a gem I had seen a hundred times before. (Chap. 19, p. 212)

*(At first tricked by Mother Bunches, who she thinks is Grace Poole, Jane quickly gains the upper hand when she realizes Rochester's disguise. She notes that he has been trying to elicit information from her and comments, "It is scarcely fair, sir." At this point, Jane mentions the arrival of Mr. Mason and shocks Rochester, who grips her wrist and catches his breath.)*

5. One morning I fell to sketching a face: what sort of a face it was to be, I did not care or know. (Chap. 21, p. 246)  
*(As always, Jane takes pleasure in escaping unpleasant surroundings by sketching. During her temporary stay at Gateshead during Sarah Reed's illness, Jane begins drawing a face as she tries to forget Georgiana and Eliza's rudeness. As Jane summarizes her feelings, "I looked at it; I smiled at the speaking likeness: I was absorbed and content." When Eliza notices the portrait, she asks if it is someone Jane knows. Jane lies about the resemblance to a real person.)*
6. "I am strangely glad to get back again to you; and wherever you are is my home—my only home." (Chap. 22, p. 260)  
*(After a month at Gateshead, Jane gladly returns to Thornfield and walks the last part of her journey through the ripe hay-fields. She encounters Rochester, who is obviously delighted with her arrival. In spite of better judgment, Jane admits that Thornfield is for her a home—mainly because of her feelings for him. She does not give him an opportunity to reply, but hurries on to receive the welcome of Adèle and the staff. She concludes "This was very pleasant; there is no happiness like that of being loved by your fellow-creatures, and feeling that your presence is an addition to their comfort.")*
7. "My bride is here," he said, again drawing me to him, "because my equal is here, and my likeness. Jane, will you marry me?" (Chap. 23, p. 269)  
*(In the idyllic setting of the Thornfield orchard, beneath a great horse chestnut tree, Rochester at first names the new post Jane is to take when he marries Blanche Ingram. Then, in response to Jane's tears, he admits he is linked to her "as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame." The words of his proposal are meant to wipe out of her mind the inferiority she feels when comparing herself to others. He acknowledges that she is the best choice of wife because she is his equal, intellectually and emotionally. To*

*enhance his suit, he adds, "You—poor and obscure, and small and plain as you are—I entreat to accept me as a husband.")*

8. "God pardon me!" he subjoined ere long; "and man meddle not with me: I have her, and will hold her." (Chap. 23, p. 270)  
*(The continuation of the proposal scene finds Rochester speaking more to his soul and to God than to Jane. He implies that God has reason to take offense and that human intervention may threaten. The strength of Edward Rochester as a character is inherent in the remainder of this line—it is his will that goads him to defy God and human law and to propose to Jane even though he is already married. He continues this strange internal debate with more ambiguous questioning. "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 judgement—I wash my hands thereof. For man's opinion—I defy it.")*
9. What it was, whether beast or human being, one could not, at first sight tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face. (Chap. 26, p. 311)  
*(The climax of the novel occurs when Rochester reveals the presence of his wife, who has haunted the novel through frequent escapades when she tried to burn his bed and stabbed and bit her brother in the shoulder. Rochester, seething with rage at the unfairness of marriage to a madwoman, forces the party to remain and compare Bertha's snarling visage to Jane's youth and loveliness. Later that afternoon, Jane finds Rochester eager to relate the whole story of his marriage. True to her gracious self, she refuses to revile Bertha and urges him to pity a woman who cannot help insanity. He describes at length his reaction to Jane's arrival at Thornfield and his hope that, once more, he might hope for a normal love relationship. She can only reply that he should trust God and himself and hope to meet her in heaven.)*
10. There were no flowers, no garden-beds; only a broad gravel walk girdling a grass plot, and this set in the heavy frame of the forest. (Chap. 37, p. 461)  
*(In contrast to the proposal scene at Thornfield, Jane is reunited with Rochester in an unromantic spot at Ferndean. Changed from her former dependency, she is now an heiress. Rochester, too, is altered since his injuries have left him blind and maimed. In his face Jane sees "a change: that looked desperate and*

*brooding—that reminded me of some wronged and fettered wild beast or bird, dangerous to approach in his sullen woe.”*

*Symbolically, Jane approaches Rochester in his chamber, where she bears a tray containing a glass of water and candles. The symbolic gift of fire and water, like the Roman bride gift in ancient times, presages a happy ending. After an account of her sojourn with the Rivers family, she sees tears fall from Rochester’s sightless eyes. He comments, “I am no better than the old lightning-struck chestnut-tree in Thornfield orchard . . .” She counters, “You are no ruin, sir—no lightning-struck tree: you are green and vigorous.” Following his second proposal, she rejects his notion that she is making a sacrifice to marry him. She responds: “I love you better now, when I can really be useful to you, than I did in your state of proud independence, when you disdained every part but that of the giver and protector.”)*

### Comprehension Study

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages in the novel.

#### Questions 1-5 (Literal Level)

1. Explain why Jane Eyre goes into a frenzy while she is locked in the red-room of Gateshead Hall.

*(At the Reed residence, John, like his mother and sisters, is cruel and vindictive toward his cousin. He throws a book at Jane and causes her to fall against a door and cut her head. Sarah Reed, rushing to end the altercation that results, blames Jane for provoking the trouble and, as punishment, sends her to the red-room. Bessie and Abbot carry Jane upstairs and threaten to tie her to a stool with garters if she continues to resist.*

*Jane masters her outrage and promises to behave. The servants offer moralistic advice and depart, leaving Jane locked in the spare bedroom. The massive mahogany bed, red drapes, and shrouded windows overwhelm her. The cold, coffin-like atmosphere reminds her that the room was Mr. Reed’s death chamber as well as the place where his corpse lay in state. While walking across the room to test the lock, she catches a glimpse of her spectral reflection in the mirror. The view of “one of the tiny phantoms, half fairy, half imp” brings to mind Bessie’s vivid evening tales.*

*Distraught, Jane’s courage declines with the afternoon sun. Thoughts of her uncle’s ghost flit about her mind, setting her imagination adrift in dangerous waters. A beam of light initiates*

*a series of terrifying illusions: “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.”)*

2. Explain how Jane gets her first taste of vengeance against oppression.

*(Humiliated because her aunt tells Mr. Brocklehurst that she is deceitful, Jane stares relentlessly at Sarah Reed when they are alone. Dismissed to the nursery, Jane feels impelled to reply in her own defense. Her opening remarks are to the point: “I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed: and this book about the Liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I.”*

*Because her aunt replies as though she were addressing an adult, Jane is moved to continue. Shaking with rage, she vilifies Sarah Reed with forthright accusations: “People think you a good woman, but you are bad, hard-hearted. You are deceitful!” Euphoria seizes Jane as she perceives the effect of her words on the shaken woman. Capitalizing on her position, Jane threatens to “let everybody at Lowood know what you are, and what you have done.” Mrs. Reed departs, leaving Jane to savor her brief moment of victory over a tyrannical adult.)*

3. Describe the change that typhus brings to Lowood.

*(Lowood is run by the pinchpenny methods of Mr. Brocklehurst, who delights in auditing the supply of darning needles and surveying the holes in students’ black hose as they dry upon the line. Holding the girls to dismal wardrobes of roughly-made shoes and thin, unbecoming uniforms, even in wintertime, he enhances his stern mastery of fiscal matters by admonishing Miss Temple for replacing scorched porridge with an edible meal.*

*When typhus devastates the school, a public inquiry results in improvement in the “quantity and quality of the children’s food; the brackish, fetid water used in its preparation; the pupil’s wretched clothing and accommodations.” Benefactors provide funds for the “erection of a more convenient building in a better situation; new regulations were made; improvements in diet and clothing introduced; the funds of the school were entrusted to the management of a committee.” To Jane’s delight, Mr. Brocklehurst no longer retains total power over the treasury, thanks to the intervention of more generous hearts.)*

4. Describe Jane’s first meeting with Edward Rochester.

*(From fall to January of her first job, Jane Eyre tutors Adèle Varens and lapses into the routine of life at Thornfield Estate.*

One morning, as Jane walks the two miles into Hay to mail a letter for Mrs. Fairfax, she pauses at a stile a mile from the house when she hears the clatter of an approaching horseman. Somewhat alarmed by Bessie's stories of a malevolent spirit called the "Gytrash," Jane cowers at the approach of Pilot, a great black dog, and an unidentified man whose horse Mesrour slides on the ice. Mastering her misgivings, Jane offers her aid. The man assesses the damage and waves her away, but Jane persists, suggesting that she help him remount his horse.

The stranger learns that Jane comes from Thornfield. He asks questions about the master, whom Jane reports as absent. She attempts to retrieve Mesrour, but fails to catch him. Leaning on Jane, the horseman limps toward the mount, springs into the saddle, and departs without introducing himself. Upon returning to Thornfield, Jane recognizes Pilot and realizes that she has encountered Mr. Rochester.)

5. Describe Jane's arrival at Moor House.

(Weakened by three days of hunger and exposure after her abortive wedding day, she knocks at the door of a house where two genteel young women are studying German as they await the return of their brother, the local parson. The servant, Hannah, answers the knock, but, fearful that Jane may be a housebreaker with "some ill plans agate," forces her back into the driving rain.

Jane speaks her faith in God and is awaiting death when a voice says, "All men must die . . . but all are not condemned to meet a lingering and premature doom, such as yours would be if you perished here of want." Again Hannah shoos Jane out of St. John's path, but he insists that she be allowed entry. At the hearth, "trembling, sickening; conscious of an aspect in the last degree ghastly, wild, and weather-beaten," Jane surveys the family and finds compassion.

At her brother's direction, Diana feeds Jane bread soaked in milk. Mary gently removes the bedraggled bonnet. Restraining Jane from eating too much in her weakened state, St. John asks her name. She replies, "My name is Jane Elliott" but gives no more personal information. The family withdraws, discusses the situation, and returns with an offer of a warm bed and a chance to recuperate.)

**Questions 6-8 (Interpretive Level)**

6. Contrast Jane's first encounter with Rochester with her arrival at Ferndean.

(The situations involving Jane's first meeting with Rochester and her return to him in the final chapter bear certain similarities. Just as she and Rochester do not recognize each other on their first encounter, Rochester, blinded by a fall in the fire that destroys Thornfield, does not realize that the person who

answers his call for water is Jane rather than his servant, Mary. Also, and more important, just as Jane offers a steadying hand after Rochester's fall, so does she lend her strength to him in his misery after the loss of vigor and sight in the fire.

From the beginning, Jane shows willingness to shoulder difficult tasks in their relationship—from helping the stranger with the sprain to accepting the lifetime job of wife to a blind man. By the end of the novel, she receives well-earned rewards for her diligence and devotion.)

7. How have Rochester and Jane changed since their separation?

(Both Rochester and Jane suffer and grow as human beings after their failed attempt at marriage. Rochester redeems himself from the level of profligate by sacrificing his left hand, vision, and estate in a vain attempt to save Bertha from her act of lunacy. Jane, too, grows into the role of suitable wife by overcoming her inferiority, achieving success at Morton school, and gaining financial independence.

The mutual suffering from loneliness and unrequited love has disclosed the spiritual quality of their association. Rochester explains that, in the depths of despair, he called out her name, "the alpha and omega of my heart's wishes." Jane, far away, but never far removed from loving and needing him, heard his call and replied. Rochester casts off his crotchety exterior and humbles himself by thanking God for bringing back his Jane. He begs for strength to "lead henceforth a purer life than I have done hitherto!")

8. Explain why Jane prefers Rochester to St. John Rivers.

(From the beginning, Jane is attracted to the Adonis-like features and gentle mannerisms of St. John Rivers. Yet, she feels no love bond because St. John is incapable of offering himself as a love object. For him, the purpose of a wife is as helpmeet in fulfilling his idealized ambition—that of serving on the mission fields of India. In Jane he sees a servant, whom he would readily sacrifice to hunger, hardship, and almost certain martyrdom.

While Jane is sorting out her feelings about St. John, the truth of her love for Rochester echoes painfully in the background, receding from her grasp like a dream. As events free her from financial dependence on St. John, she at first revels in the love of a real family and then revolts against St. John's manipulative efforts to force her into matrimony. Strengthened by the voice that impels her, Jane shuts the door on her relationship with St. John and rushes to Rochester. The move is an act of faith befitting her nature.)

### Questions 9 and 10 (Critical Level)

9. What aspects make this novel a classic?  
(Jane Eyre possesses strengths that keep the novel fresh and readable, despite the changes in society and human relations since Charlotte Brontë's day. The strong physical attraction that brings Jane Eyre back to Rochester and builds a firmer relationship for their marriage is believable because it is based on trust and acceptance. Another factor that draws modern readers to this Victorian novel is the intrigue of the supernatural, which leads the reader on to solve the mystery of the spine-chilling laugh and the late-night visits of a dangerous lurking miscreant.)

Moreover, the strong Victorian faith in firm character and unshakable morals appeals to modern readers, who admire Jane Eyre, the diminutive governess who rejects the role of mistress and chooses death on the moors to a life of dishonor. Finally, a plot grounded in virtue tested to its limit delights readers who believe that good people should be rewarded and bad people deserve a second chance. These qualities, bound by Brontë's mastery of dialogue, motivation, and fictional method, combine to form a powerful novel, one that has maintained its popularity for a century and a half.)

10. Explain why critics find parallels between the main character and the author.  
(Jane Eyre and Charlotte Brontë share many traits and experiences. Both the real woman and the fictional character are short and plain of features. Both excel in artistic and scholarly traits; both suffer major losses in their lifetimes. Apparently, Charlotte Brontë possessed the same pluck as Jane, since she braved the masculine world of fiction without her father's knowledge and became a published author before he was aware that she wrote a book.)

The similarity deviates slightly in terms of the Lowood experience. Whereas Jane suffers hunger and deprivation during her years at the charity school, it was Charlotte Brontë's older sisters, Maria and Elizabeth, who died from neglect and poor treatment while attending the Clergy Daughters' School at Cowan Bridge. Other aspects of their lives that are more similar include their extreme self-reliance and their willful natures, which are essential ingredients in their mutual successes—Jane as fictional governess and schoolteacher, and Charlotte as author.)

### Questions 11 and 12 (Creative Level)

11. Read Emily Brontë's *Wuthering Heights*. Write a report that demonstrates how the Brontës' life on the moors near Haworth encouraged their inclusion of the wild English countryside as settings for fiction.

12. Compose a character sketch of one of the people who help stabilize Jane Eyre's life, such as Helen Burns, Maria Temple, Alice Fairfax, or Diana Rivers. Explain why Jane appears to be searching for approval from a mother image and why Sarah Reed is incapable of filling that role.

## Across the Curriculum

### Law

1. Launch an Internet web site detailing the intricacies of a suit against Rochester for attempting bigamy. Explain Jane Eyre's culpability if she had married him without learning of Bertha's existence. Comment on the extent of West Indian law and its jurisdiction over Englishmen.
2. List the disadvantages of social marriage of convenience, especially to a family that conceals mental illness. Comment on Rochester's decision to marry Jane Eyre rather than Blanche Ingram.

### Economics

1. Explain to a small group the problems between brothers who inherit unequal portions of a family estate.
2. Discuss the value of wealth to Jane, who is no longer indebted to a husband for her livelihood after she receives an inheritance of £20,000.

### Cinema

1. Summarize orally several film versions of *Jane Eyre*, particularly those starring Orson Welles (1943), George C. Scott (1970), and William Hurt (1996). Comment on the match with actresses playing Jane.
2. Join with a group to list gothic elements in these films: *Rebecca*, *Wuthering Heights*, *Jamaica Inn*, *Frankenstein*, *Dracula*, *Jane Eyre*, and *The Turn of the Screw*.

### Science and Health

1. Compose a lecture on the decline in Bertha Rochester's mental health. Propose methods of treating her, for example, with drugs or electroshock. Explain the genetic transfer of mental impairment.

2. Discuss the change in Edward Rochester's behavior and outlook after he is maimed and blinded by the fire. Account for his act of heroism to rescue his doomed wife and for her intentional destruction of Thornfield.
3. Make a chalk talk about the causes and spread of typhus.

### Geography

1. Create a mural or web site that contrasts the English moors and the Brontë residence at Haworth with Madeira, India, and southern France.
2. Compose a paragraph expressing the dangers of living outdoors on the moors, particularly starvation, dehydration, exposure, and exhaustion.
3. What sort of beverage takes its name from the island of Maderia. Make a list of other foods that are named after communities and geographic regions.

### Art

1. Using desk-top publishing or other artistic media, design a placard for Briggs' legal practice or Mr. Bates' surgery clinic, a diploma from Lowood, instructions for preparing for the mission field or playing charades, a list of major gothic novels, a marriage certificate for Bertha and Edward or for Jane's parents, a birth announcement for Jane and Edward's son, public notice of the abandonment of Thornfield or of quarantine at Lowood, a headstone for Jane's Uncle John or Helen Burns, a map showing the distance from the English moors to southern France or Madeira, or a schematic drawing of an early nineteenth-century carriage or the British mail system.
2. Compose a movie billboard for *Jane Eyre* featuring midsummer activities, a ghost in the red room, lightning destroying the horse chestnut tree at Thornfield, a visit from Mother Bunches, Adèle's lessons, or Rochester on Mesrour accompanied by Pilot.
3. Dress dolls in appropriate period costume. Include contrasting dress for a child, house-

keeper, governess, minister, country wedding, mourning, coach travel, and house party.

### Social Studies

1. Write a brief address explaining Rochester's decision to take mistresses in Europe rather than return to Thornfield and his crazed wife. Discuss Jane's wisdom in refusing to become his fourth mistress.
2. Make contrasting definitions of the social role of housekeeper, governess, tutor, maid, keeper of Bertha Rochester, minister, missionary, butler, heir, benefactor, and coachman.
3. Lead a debate of Mrs. Fairfax's advice to Jane about marrying an older man considerably above her station.
4. Comment on the circumscribed life of a blind man or husband of an insane woman.
5. Write an essay on dueling. Explain its history, traditions, and social significance in early 19th century Britain. Explain why the practice disappeared.

### Computers

Using desktop publishing or other media, compose an annotated time line that indicates periods in the development of the English novel. Highlight important gothic novels and narrative verse, such as Samuel Taylor Coleridge's *Christabel* and John Keats' *The Eve of St. Agnes*.

### Music

Work with a group to compose musical themes, school and party songs, and wedding music to accompany scenes of varying intensity.

### Language Arts

1. Compose individual posters explaining the significance of these terms: *bonne, nonnette, vicomte, roué, ignis-fatuus, diablerie, contes de fée, tête-à-tête, D. V., lusus naturae, beau-ideal, and carte blanche*.
2. Characterize in separate paragraphs the difference in Jane's roles as wife, mistress, friend, supplicant, governess, tutor, housekeeper, foster daughter, and kinswoman.

## Jane Eyre Charlotte Brontë

3. Comment on the author's choice of emblematic place names and character names, particularly Pilot, Mesrour, Whitcross, Blanche, Scatcherd, Thornfield, and Ferndean.

### Literature

1. Read aloud from novels of the period, particularly the works of Charlotte Brontë's sisters. Determine pervasive elements that link the three girls with an austere life on the moors.
2. Citing examples from *Jane Eyre*, account for the importance of art to the main character's developing individuality.
3. Draw a character web representing the social and economic interconnectedness of female characters, notably Rosamond Oliver, Grace Poole, Bertha Rochester, Blanche Ingram, Miss Scatcherd, Maria Temple, Miss Miller, Alice Wood, Madame Pierrot, Miss Gryce, Mrs. Brocklehurst, Miss Smith, Mary Ann Wilson, Helen Burns, Leah, Eliza, Jane Eyre, Bessie Lee, Mrs. Reed, Georgiana, Mary, Diana, Hannah, Mrs. Fairfax, Céline, and Adèle.

### History and Current Events

1. Recreate by time line, webbing, flow chart, mural, or web site the milieu of early nineteenth-century England, West Indies, India, and Madeira. Explain the importance of the West Indies and India to England's economy.
2. Prepare a report on the history of British colonization of the West Indies. Discuss the significance of piracy, sugar plantations, and slavery.

### Education

1. Brainstorm a curriculum to help the staff of Lowood prepare poor girls for self-fulfilling jobs. Suggest courses such as art and French that offer useful skills. Comment on the need for dormitory rules, uniforms, and chaperones.
2. Report on the British educational system in the first half of the 19th century. Why is Jane sent to a boarding school but Adèle is tutored at home?

### Women's Studies

1. Compare Jane's social status before and after her marriage. What did she gain by marriage. What did she lose?
2. Explain why feminists exalt Jane Eyre as a model of growth, self-esteem, and achievement. Contrast her individuality to the behaviors of Blanche Ingram, Maria Temple, Helen Burns, Bessie Lee, Diana Rivers, Georgiana Reed, and Eliza Reed.

### Student Involvement Activities

1. Make a roster of duties for a governess to complete in an average week. Include correspondence, teaching, free time, creative activities, child supervision, mending, and other chores.
2. Write an essay contrasting education at Lowood with that of a modern school. Include the courses Jane would need to complete before she could become a teacher of either art or French.
3. Compose a letter from Jane to her uncle in which she announces her engagement to Rochester. Include an invitation for the uncle to visit Thornfield when he has an opportunity. Fill out addresses for both sender and receiver on the envelope.
4. Write a dramatic scene to show Adèle's first encounter with the infant son of Jane and Rochester at Ferndean. By the depth of her conversation, reveal how much Adèle has matured.
5. Create an appealing cover for a paperback edition of *Jane Eyre*. Feature a dramatic moment in the story, such as Helen Burns' death, Jane's arrival at the burned-out shell of Thornfield, Rochester's disclosure of his insane wife, Jane's collapse at Moor House, taking the stage from Thornfield to Whitcross, buying silks for a trousseau, or Mother Bunches reading Jane's palm.
6. Write an essay contrasting a typical evening at Thornfield with a similar evening at Moor

House, Ferndean, or Gateshead Hall. How do the activities differ? What topics are likely to come up in conversations with family and guests? In what ways are the servants different? Which setting does Jane enjoy more?

7. Plan a house party to be given at a country estate such as Thornfield or Gateshead Hall. Include activities for morning and evening. List the menus for every meal. Add a list of party favors, flowers, and other amenities to welcome guests. Conclude with sketches of elegant evening wear for Edward Rochester, Adèle Varens, and Blanche Ingram.
8. Write news releases for the most significant events of the story, including Maria Temple's engagement, the typhus epidemic at Lowood, Bertha Mason Rochester's death during the fire at Thornfield, the opening of Jane's school for country girls, the marriage of Jane and Rochester at Ferndean, Mrs. Reed's death, and the birth of their son. To verify facts, interview local people, such as the faculty at Lowood, Mrs. Fairfax, the Rivers family, Grace Poole, Bessie Lee, and the innkeeper of The Rochester Arms.
9. Make an oral report on Jane Eyre's many attempts to find love. Begin with the servants at Gateshead Hall and extend through Jane's experiences at Lowood, Thornfield, Moor House, her cottage and school, and Ferndean.
10. Outline the plot of the novel and highlight the supernatural events that occur during trying periods in Jane's life, including her terror in the red room, dreams that precede her wedding, and the sound of Rochester's voice calling her back to Thornfield and from there to Ferndean.

## Alternate Assessment

1. Cite examples of rumor, fear, insecurity, intimidation, idealism, resilience, and sacrifice in the novel.
2. List actions that demonstrate Jane's ability to counter difficult circumstances, particularly her appearance at Moor House, first confrontation with Mr. Brocklehurst, and the return to Gateshead Hall.
3. Compose a scene in which the Reeds learn of Jane's marriage to Edward Rochester or the former staff of Thornfield welcomes Jane to Ferndean.
4. Compile a character list and explain the relationship of each to Jane's success. Include Bessie Lee, Mrs. Fairfax, Maria Temple, Helen Burns, Blanche Ingram, Edward Rochester, St. John, and Adèle Varens.

## Vocabulary

Select a pair of words to complete each of the following quotations.

- |                             |                              |                           |
|-----------------------------|------------------------------|---------------------------|
| A. heathens, vain           | I. inscribed, crescent       | Q. predisposed, infection |
| B. humility, bestowed       | J. medium, folly             | R. utterly, culpable      |
| C. accosting, meretricious  | K. demurely, sobered         | S. defective, influence   |
| D. vignettes, kaleidoscope  | L. vacuity, impediment       | T. slumber, frame         |
| E. sensation, impediments   | M. expostulations, foresight | U. scandal, impeach       |
| F. turnpike-house, chaise   | N. mien, precluded           | V. passions, furiously    |
| G. deferential, catechizing | O. exquisite, throe          | W. deemed, endurance      |
| H. petulance, coquettish    | P. aspirant, ingenuous       | X. imagination, cravings  |

- \_\_\_\_\_ 1. Provided with a case of pencils, and some sheets of paper, I used to take a seat apart from them, near the window, and busy myself in sketching fancy \_\_\_\_\_ representing any scene that happened momentarily to shape itself in the ever-shifting \_\_\_\_\_ of imagination.
- \_\_\_\_\_ 2. So I think at this hour, when I look back to the crisis through the \_\_\_\_\_ of time: I was unconscious of \_\_\_\_\_ at the instant.
- \_\_\_\_\_ 3. The passions may rage furiously, like true \_\_\_\_\_, as they are; and the desires may imagine all sorts of \_\_\_\_\_ things: but judgement shall still have the last word in every argument, and the casting vote in every decision.
- \_\_\_\_\_ 4. One strong proof of my wretchedly defective nature is that even her \_\_\_\_\_, so mild, so rational, have not influence to cure me of my faults; and even her praise, though I value it most highly, cannot stimulate me to continued care and \_\_\_\_\_.
- \_\_\_\_\_ 5. I have seen in his face a far different expression from that which hardens it now while she is so vivaciously \_\_\_\_\_ him; but then it came of itself: it was not elicited by \_\_\_\_\_ arts and calculated manoeuvres.
- \_\_\_\_\_ 6. A pang of \_\_\_\_\_ suffering—a \_\_\_\_\_ of true despair—rent and heaved my heart.
- \_\_\_\_\_ 7. I asked John to go down to the \_\_\_\_\_, where I had dismissed the \_\_\_\_\_, and bring my trunk, which I had left there; and then, while I removed my bonnet and shawl, I question Mary as to whether I could be accommodated at the Manor House for the night.
- \_\_\_\_\_ 8. \_\_\_\_\_ is a Christian grace, and one peculiarly appropriate to the pupils of Lowood; I, therefore, direct that special care shall be \_\_\_\_\_ on its cultivation amongst them.
- \_\_\_\_\_ 9. I cannot tell what sentiment haunted the quite solitary churchyard, with its \_\_\_\_\_ headstone; its gate, its two trees, its low horizon, girdled by a broken wall, and its newly risen \_\_\_\_\_, attesting the hour of eventide.
- \_\_\_\_\_ 10. Miss Temple had always something of serenity in her air, of state in her \_\_\_\_\_, of refined propriety in her language, which \_\_\_\_\_ deviation into the ardent, the excited, the eager . . .
- \_\_\_\_\_ 11. That night, on going to bed, I forgot to prepare in \_\_\_\_\_ the Barmecide supper, of hot roast potatoes, or white bread and new milk, with which I was wont to amuse my inward \_\_\_\_\_.
- \_\_\_\_\_ 12. Semi-starvation and neglected colds had \_\_\_\_\_ most of the pupils to receive \_\_\_\_\_: forty-five out of the eighty girls lay ill at one time.
- \_\_\_\_\_ 13. With little Adèle in my arms, I watched the \_\_\_\_\_ of childhood—so tranquil, so passionless, so innocent—and waited for the coming day: all my life was awake and astir in my \_\_\_\_\_: and as soon as the sun rose I rose too.
- \_\_\_\_\_ 14. The results of what you have done become in time to you \_\_\_\_\_ insupportable; you take measures to obtain relief: unusual measures, but neither unlawful nor \_\_\_\_\_.
- \_\_\_\_\_ 15. It is a very strange \_\_\_\_\_ to inexperienced youth to feel itself quite alone in the world, cut adrift from every connexion, uncertain whether the port to which it is bound can be reached, and prevented by many \_\_\_\_\_ from returning to that it has quitted.



## Comprehension Test A

### Part I: Quotations (20 points)

Match each of the following comments with its speaker.

- |                |                 |                    |
|----------------|-----------------|--------------------|
| A. Helen Burns | E. Adèle Varens | H. St. John Rivers |
| B. Rochester   | F. John Eyre    | I. Rosamond Oliver |
| C. Jane Eyre   | G. Sarah Reed   | J. Mrs. Fairfax    |
| D. Hannah      |                 |                    |

- \_\_\_\_\_ 1. Should you admit her into Lowood school, I should be glad if the superintendent and teachers were requested to keep a strict eye on her, and, above all, to guard against her worst fault, a tendency to deceit.
- \_\_\_\_\_ 2. That I merited all I endured, I acknowledged—that I could scarcely endure more, I pleaded; and the alpha and omega of my heart's wishes broke involuntarily from my lips in the words,—'Jane! Jane! Jane!'
- \_\_\_\_\_ 3. Relinquish! What! my vocation? My great work? My foundation laid on earth for a mansion in heaven?
- \_\_\_\_\_ 4. We are, and must be, one and all, burdened with faults in this world: but the time will soon come when, I trust, we shall put them off in putting off our incorruptible bodies . . .
- \_\_\_\_\_ 5. I'll give you a piece of bread . . . but we can't take in a vagrant to lodge. It isn't likely.
- \_\_\_\_\_ 6. He is not very forgiving: he broke with his family, and now for many years he has led an unsettled kind of life.
- \_\_\_\_\_ 7. And as I am unmarried and childless, I wish to adopt her during my life, and bequeath her at my death whatever I may have to leave.
- \_\_\_\_\_ 8. Sir, your wife is living: that is a fact acknowledged this morning by yourself. If I lived with you as you desire—I should then be your mistress.
- \_\_\_\_\_ 9. Papa told me you had opened your school, and that the new mistress was come; and so I put on my bonnet after tea, and ran up the valley to see her: this is she?
- \_\_\_\_\_ 10. Ah! . . . you speak my language as well as Mr. Rochester does. I can talk to you as I can to him, and so can Sophie.

### Part II: Matching (30 points)

Complete each of the following descriptions with a name from the list that follows. Place the letter of your answer in the blank provided at left.

- |  |                           |
|--|---------------------------|
| _____ 1. bully who tries to force his mother to give him Gateshead Hall.   | A. Bessie Lee             |
| _____ 2. superintendent of Lowood who marries Mr. Nasmyth.                 | B. Mr. Briggs             |
| _____ 3. daughter of a wealthy West Indies planter who tries to kill Jane. | C. Maria Temple           |
| _____ 4. servant at Thornfield who has an odd laugh.                       | D. Diana Rivers           |
| _____ 5. Jane's only friend at Gateshead Hall.                             | E. Miss Gryce             |
| _____ 6. French singer who ridicules Rochester.                            | F. Céline Varens          |
| _____ 7. attorney who represents Richard Mason and stops the wedding.      | G. Naomi Brocklehurst     |
| _____ 8. teacher who torments Helen Burns with constant humiliation.       | H. Mother Bunches         |
| _____ 9. Jane's cousin, who supports her against St. John's tyranny.       | I. John Reed              |
| _____ 10. Jane's roommate and fellow faculty member at Lowood.             | J. Bertha Mason Rochester |
| _____ 11. Rochester's disguise.  | K. Miss Scatcherd         |
| _____ 12. man who tells Jane about the fire and Rochester's injuries.      | L. Grace Poole            |
| _____ 13. girl who joins a French convent after her mother's death.        | M. the Host               |
| _____ 14. founder of Lowood school.  | N. Eliza Reed             |
| _____ 15. apothecary who treats Jane and suggests that she attend school.  | O. Mr. Lloyd              |

### Comprehension Test A (Page 2)

**Part III: True/False (20 points)**

Mark the following statements either T for true or F if any part is false. Rewrite false statements to make them true.

\_\_\_\_\_ 1. Dr. Bates arrives at Thornfield in the night to treat Jane's shoulder wound after Bertha attacks her with a knife.

\_\_\_\_\_

\_\_\_\_\_ 2. Rochester proposes marriage on the day that Jane asks to visit her dying aunt at Gateshead Hall.

\_\_\_\_\_

\_\_\_\_\_ 3. Rochester loses his sight and the use of his hand while trying to save his insane wife from the fire that destroys Thornfield.

\_\_\_\_\_

\_\_\_\_\_ 4. During Mrs. Reed's illness, Georgiana complains of boredom and hurries back to London as soon as possible.

\_\_\_\_\_

\_\_\_\_\_ 5. Jane exhibits her paintings for Rochester's inspection and criticism.

\_\_\_\_\_

\_\_\_\_\_ 6. Jane enjoys her work at Morton school and takes pride in the accomplishments of her students.

\_\_\_\_\_

\_\_\_\_\_ 7. After the wedding is stopped, Jane immediately takes a coach from Thornfield without speaking to Rochester.

\_\_\_\_\_

\_\_\_\_\_ 8. Blanche Ingram is pleased to learn that Rochester has a greater fortune than she originally thought.

\_\_\_\_\_

\_\_\_\_\_ 9. Following her humiliation on the stool, Jane collapses in sobs and is comforted by her friend, Helen Burns.

\_\_\_\_\_

\_\_\_\_\_ 10. Upon her arrival at Thornfield, the new governess meets the master at the gate and is impressed by his handsome face and cheerful manner.

\_\_\_\_\_

**Part IV: Essay (30 points)**

Choose two and answer in complete sentences.

1. Explain how Jane displays elements of her character in sketches.
2. Compare the way Jane relates to Bessie Lee, Leah, Hannah, and Mrs. Fairfax.
3. Describe Jane's last day at Thornfield.
4. Account for Edward's sacrifice in keeping Bertha at Thornfield.

## Comprehension Test B

### Part I: Identification (20 points)

Name the person who is speaking on line A and the person to whom the line is directed on line B.

- \_\_\_\_\_ 1A. The laundress tells me some of the girls have two clean tuckers in a week: it is too much; the rules limit them to one.  
 \_\_\_\_\_ 1B.
- \_\_\_\_\_ 2A. My sisters, you see, have a pleasure in keeping you ... as they would have a pleasure in keeping and cherishing a half-frozen bird some wintry wind might have driven through their casement.  
 \_\_\_\_\_ 2B.
- \_\_\_\_\_ 3A. [Monsieur, I thank you a thousand times for your goodness ... This is just the way Mother would do it, isn't it, monsieur?]  
 \_\_\_\_\_ 3B.
- \_\_\_\_\_ 4A. Eternity is before me: I had better tell her. Go to my dressing-case, open it, and take out a letter you will see there.  
 \_\_\_\_\_ 4B.
- \_\_\_\_\_ 5A. I, wealthy—gorged with gold I never earned and do not merit! You, penniless! Famous equality and fraternization! Close union! Intimate attachment.  
 \_\_\_\_\_ 5B.

### Part II: Short Answer (20 points)

Supply a word or phrase in answer to each of the following questions. Place your response in the blank provided at left.

- \_\_\_\_\_ 1. What alias does Jane take at Moor House?  
 \_\_\_\_\_ 2. What part of Jane's wedding attire does Bertha try on?  
 \_\_\_\_\_ 3. Who brings Sophie and Adèle to England?  
 \_\_\_\_\_ 4. What heirlooms does Rochester ask his banker to send from London?  
 \_\_\_\_\_ 5. Who helps Rochester when Mesrour slips on the ice?  
 \_\_\_\_\_ 6. Who sings to Jane during her illness?  
 \_\_\_\_\_ 7. After the wedding is halted, to what country does Rochester propose to send Jane?  
 \_\_\_\_\_ 8. What language are Diana and Mary Rivers reading when Jane first sees them?  
 \_\_\_\_\_ 9. Who asks Jane to make a finished portrait of Rosamond?  
 \_\_\_\_\_ 10. What kills the chestnut tree in Thornfield orchard?

## Comprehension Test B (Page 2)

### Part III: Fill-in (30 points)

Supply a word or phrase to complete each of the following statements.

1. When I left college, I was sent out to \_\_\_\_\_, to espouse a bride already courted for me.
2. \_\_\_\_\_ is dead, too, sir: he ruined himself and half-ruined his family, and is supposed to have committed suicide.
3. Miss Temple, on returning to her own room at dawn, had found me laid in a little crib; my face against \_\_\_\_\_'s shoulder, my arms round her neck.
4. When thus alone, I not unfrequently heard \_\_\_\_\_'s laugh: the same peal, the same low, slow ha! ha! which, when first heard, had thrilled me: I heard, too, her eccentric murmurs; stranger than her laugh.
5. If you please, miss, the \_\_\_\_\_ declares that there is another young single lady in the room who has not been to her yet, and she swears she will not go till she has seen all.
6. At the door of a cottage was a little girl about to throw a mess of cold \_\_\_\_\_ into a pig trough.
7. He got up, held it close to my eyes: and I read, traced in Indian ink, in my own handwriting, the words " \_\_\_\_\_"—the work doubtless of some moment of abstraction.
8. I want you to give up German and learn \_\_\_\_\_.
9. The \_\_\_\_\_ had run away two months before; and for all Mr. Rochester sought her as if she had been the most precious thing he had in the world, he never could hear a word of her.
10. As to \_\_\_\_\_, he left England: he went to India.
11. Communicate your intentions to \_\_\_\_\_, sir: she saw me with you last night in the hall, and she was shocked.
12. Those who want situations advertise: you must advertise in the —shire \_\_\_\_\_.
13. Then Mrs. Reed subjoined: "Take her away to the \_\_\_\_\_, and lock her in there."
14. I have already, through my future mother-in-law, heard of a place that I think will suit: it is to undertake the education of the five daughters of Mrs. Dionysius O'Gall of Bitternutt Lodge, Connaught, \_\_\_\_\_.
15. "What have you heard? What do you see?" asked St. John. I saw nothing, but I heard a voice somewhere cry— " \_\_\_\_\_!"

### Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Explain how Jane changes after she inherits her uncle's money.
2. Describe how Jane and Rochester meet after the fire.
3. Explain why Jane comes to live at Gateshead Hall.
4. List and describe scenes in which Jane must defend her beliefs.

## Answer Key

### VOCABULARY

- |      |       |       |
|------|-------|-------|
| 1. D | 6. O  | 11. X |
| 2. J | 7. F  | 12. Q |
| 3. A | 8. B  | 13. T |
| 4. M | 9. I  | 14. R |
| 5. C | 10. N | 15. E |

### COMPREHENSION TEST A

#### Part I: Quotations (20 points)

- |      |       |
|------|-------|
| 1. G | 6. J  |
| 2. B | 7. F  |
| 3. H | 8. C  |
| 4. A | 9. I  |
| 5. D | 10. E |

#### Part II: Matching (30 points)

- |      |       |       |
|------|-------|-------|
| 1. I | 6. F  | 11. H |
| 2. C | 7. B  | 12. M |
| 3. J | 8. K  | 13. N |
| 4. L | 9. D  | 14. G |
| 5. A | 10. E | 15. O |

#### Part III: True/False (20 points)

- |      |       |
|------|-------|
| 1. F | 6. T  |
| 2. F | 7. F  |
| 3. T | 8. F  |
| 4. T | 9. T  |
| 5. T | 10. F |

#### Part IV: Essay (30 points)

Answers will vary.

### COMPREHENSION TEST B

#### Part I: Identification (20 points)

- |                      |                     |
|----------------------|---------------------|
| 1A. Mr. Brocklehurst | 4A. Sarah Reed      |
| 1B. Maria Temple     | 4B. Jane Eyre       |
| 2A. St. John Rivers  | 5A. Jane Eyre       |
| 2B. Jane Eyre        | 5B. St. John Rivers |
| 3A. Adèle Varens     |                     |
| 3B. Rochester        |                     |

#### Part II: Short Answer (20 points)

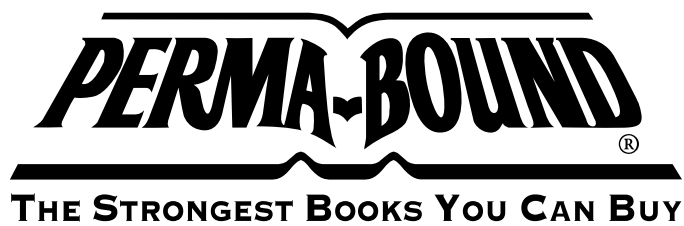
- |              |               |
|--------------|---------------|
| 1. Elliott   | 6. Bessie Lee |
| 2. veil      | 7. France     |
| 3. Rochester | 8. German     |
| 4. jewels    | 9. Mr. Oliver |
| 5. Jane Eyre | 10. lightning |

#### Part III: Fill-in (30 points)

- |                |                     |
|----------------|---------------------|
| 1. Jamaica     | 9. governess        |
| 2. John Reed   | 10. St. John Rivers |
| 3. Helen Burns | 11. Mrs. Fairfax    |
| 4. Grace Poole | 12. Herald          |
| 5. gipsy       | 13. red-room        |
| 6. porridge    | 14. Ireland         |
| 7. Jane Eyre   | 15. Jane            |
| 8. Hindustani  |                     |

#### Part IV: Essay (30 points)

Answers will vary.



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