

## Multiple Choice Questions

### PRACTICE MULTIPLE CHOICE QUESTIONS

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-laughing 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
- 35 flame darted round the bed; the curtains were on fire. In the midst of blaze and vapor, 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 to his basin and ewer; fortunately, one was wide and the other deep, and both were
- 40 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.

45 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 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.

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

55 "I will fetch you a candle, sir; and, in Heaven's name, get up. Somebody has plotted 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!"

60 I did run; I brought the candle which still remained in the gallery. He took it from 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.

65 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 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.

Read the following passage from Chapter 16 of *Jane Eyre* carefully before you choose your answers.

When once more alone, I reviewed the information I had got; looked into my heart, examined its thoughts and feelings, and endeavoured to bring back with a strict hand  
5 such as had been straying through imagination's boundless and trackless waste, into the safe fold of common sense.

Arraigned at my own bar, Memory having given her evidence of the hopes,  
10 wishes, sentiments I had been cherishing since last night—of the general state of mind in which I had indulged for nearly a fortnight past; Reason having come forward and told, in her own quiet way a plain, unvarnished tale,  
15 showing how I had rejected the real, and rabidly devoured the ideal;—I pronounced judgment to this effect:—

That a greater fool than Jane Eyre had never breathed the breath of life; that a more  
20 fantastic idiot had never surfeited herself on sweet lies, and swallowed poison as if it were nectar.

“*You,*” I said, “a favourite with Mr. Rochester? *You* gifted with the power of  
25 pleasing him? *You* of importance to him in any way? Go! your folly sickens me. And you have derived pleasure from occasional tokens of preference—equivocal tokens shown by a gentleman of family and a man of the world to  
30 a dependant and a novice. How dared you? Poor stupid dupe!—Could not even self-interest make you wiser? You repeated to yourself this morning the brief scene of last night?—Cover your face and be ashamed! He  
35 said something in praise of your eyes, did he? Blind puppy! Open their bleared lids and look on your own accursed senselessness! It does good to no woman to be flattered by her superior, who cannot possibly intend to marry  
40 her; and it is madness in all women to let a secret love kindle within them, which, if unreturned and unknown, must devour the life

that feeds it; and, if discovered and responded to, must lead, *ignis-fatus*-like, into miry wilds  
45 whence there is no extrication.

“Listen, then, Jane Eyre, to your sentence: to-morrow, place the glass before you, and draw in chalk your own picture, faithfully, without softening one defect; omit  
50 no harsh line, smooth away no displeasing irregularity; write under it, ‘Portrait of a Governess, disconnected, poor, and plain.’”

“Afterwards, take a piece of smooth ivory—you have one prepared in your  
55 drawing-box: take your palette, mix your freshest, finest, clearest tints; choose your most delicate camel-hair pencils; delineate carefully the loveliest face you can imagine; paint it in your softest shades and sweetest lines,  
60 according to the description given by Mrs. Fairfax of Blanche Ingram; remember the raven ringlets, the oriental eye;—What! you revert to Mr. Rochester as a model! Order! No snivel!—no sentiment!—  
65 no regret! I will endure only sense and resolution. Recall the august yet harmonious lineaments, the Grecian neck and bust; let the round and dazzling arm be visible, and the delicate hand; omit neither diamond ring nor  
70 gold bracelet; portray faithfully the attire, aërial lace and glistening satin, graceful scarf and golden rose; call it ‘Blanche, an accomplished lady of rank.’”

“Whenever, in future, you should  
75 chance to fancy Mr. Rochester thinks well of you, take out these two pictures and compare them: say, ‘Mr. Rochester might probably win that noble lady’s love, if he chose to strive for it; is it likely he would waste a serious thought  
80 on this indigent and insignificant plebeian?’”

“I’ll do it,” I resolved: and having framed this determination, I grew calm, and fell asleep.

I kept my word. An hour or two  
85 sufficed to sketch my own portrait in crayons;  
and in less than a fortnight I had completed an  
ivory miniature of an imaginary Blanche  
Ingram. It looked a lovely face enough, and  
when compared with the real head in chalk, the  
90 contrast was as great as self-control could  
desire. I derived benefit from the task: it had  
kept my head and hands employed, and had  
given force and fixedness to the new  
impressions I wished to stamp indelibly on my  
95 heart.

Ere long, I had reason to congratulate  
myself on the course of wholesome discipline  
to which I had thus forced my feelings to  
submit. Thanks to it, I was able to meet  
100 subsequent occurrences with a decent calm,  
which, had they found me unprepared, I should  
probably have been unequal to maintain, even  
externally.

11. From the first paragraph, the reader can infer that Jane

- I. has little imagination
- II. never allows her feelings to guide her
- III. listens more to her common sense than to her heart

- (A) I only
- (B) II only
- (C) III only
- (D) I and II only
- (E) II and III only

12. Which of the following contributes LEAST to the extended analogy of a court?

- (A) "Arraigned at my own bar" (line 8)
- (B) "having given her evidence" (lines 8-9)
- (C) "a plain, unvarnished tale" (line 13-14)
- (D) "pronounced judgement" (line 15-16)
- (E) "Listen ... to your sentence" (line 41)

13. The predominant tone of the fourth paragraph (lines 21-40) is

- (A) gentle sarcasm
- (B) bitter anger
- (C) droll buffoonery
- (D) flippant humor
- (E) intellectual seriousness

14. From the passage, the reader can infer that, in the society of Jane's time, marriages were usually based on a woman's

- I. economic status
- II. lineage
- III. beauty

- (A) I only
- (B) II only
- (C) I and III only
- (D) II and III only
- (E) I, II, and III

15. The description of the creation of the two artistic works and Jane's thoughts about them reveal that
- (A) Blanche is a better mate for Rochester
  - (B) Rochester is not considered by Jane to be handsome
  - (C) Jane is more talented with paints than with chalks
  - (D) Jane is highly self-critical
  - (E) Jane has little artistic ability but is proud of her works
16. The "new impressions" (line 83) are most probably Jane's
- (A) convictions that Rochester has no real feelings for her and that he will probably marry Blanche
  - (B) two pictures, of herself and Blanche, which remind Jane of how unattractive she herself is
  - (C) feelings of unrequited love and jealousy of Blanche and Blanche's love of Rochester
  - (D) anger at Rochester for toying with her emotions while he was really only interested in Blanche
  - (E) recent insights into Rochester's reasons for flattering Jane when he was around her
17. The last paragraph primarily serves to provide
- (A) closure to the scene
  - (B) foreshadowing of future events
  - (C) evidence of Jane's egotism
  - (D) authorial commentary on events
  - (E) proof of Jane's willingness to accept her station in life
18. From the passage as a whole, the reader can infer that the narrator believes that love is
- I. dangerous for a woman
  - II. good only when reciprocated
  - III. unimportant to a woman
- (A) I only
  - (B) II only
  - (C) III only
  - (D) I and II only
  - (E) I and III only

Read the following passage from Chapter 17 of Jane Eyre carefully before you choose your answers.

“Did you speak, my own?”

The young lady thus claimed as the dowager’s special property, reiterated her question with an explanation.

5 “My dearest, don’t mention governesses; the word makes me nervous. I have suffered a martyrdom from their incompetency and caprice. I thank Heaven I have now done with them!”

10 Mrs. Dent here bent over to the pious lady and whispered something in her ear; I suppose, from the answer elicited, it was a reminder that one of the anathematised race was present.

15 “Tant pis!” said her Ladyship, “I hope it may do her good!” Then, in a lower tone, but still loud enough for me to hear, “I noticed her; I am a judge of physiognomy, and in hers I see all the faults of her class.”

“What are they, madam?” inquired Mr. Rochester aloud.

20 “I will tell you in your private ear,” replied she, wagging her turban three times with portentous significancy.

“But my curiosity will be past its appetite; it craves food now.”

25 “Ask Blanche; she is nearer you than I.”

30 “Oh, don’t refer him to me, mama! I have just one word to say of the whole tribe; they are a nuisance. Not that I ever suffered much from them; I took care to turn the tables. What tricks Theodore and I used to play on our Miss Wilsons, and Mrs. Greys, and Madame Jouberts! Mary was always too sleepy to join in a plot with spirit. The best fun was with Madame Joubert: Miss Wilson was a poor sickly thing, lachrymose and low-spirited, not worth the trouble of vanquishing, in short; and Mrs. Grey was coarse and insensible; no blow took effect on her. But poor Madame Joubert! I see her yet in her raging passions, when we had driven her to extremities—spilt our tea, crumbled our bread and butter, tossed our books up to the ceiling, and played a charivari with the ruler and desk, the fender and fire-irons. Theodore, do you remember those merry days?”

45 “Yaas, to be sure I do,” drawled Lord Ingram; “and the poor old stick used to cry out ‘Oh you villains



childs!’—and then we sermonised her on the presumption of attempting to teach such clever blades as we were, when she was herself so ignorant.”

50            “We did; and, Tedo, you know, I helped you  
in prosecuting (or persecuting) your tutor, whey-  
faced Mr. Vining—the parson in the pip, as we used  
to call him. He and Miss Wilson took the liberty of  
falling in love with each other—at least Tedo and I  
55            thought so; we surprised sundry tender glances and  
sighs which we interpreted as tokens of ‘la belle  
passion,’ and I promise you the public soon had the  
benefit of our discovery; we employed it as a sort of  
lever to hoist our dead-weights from the  
60            house. Dear mama, there, as soon as she got an  
inkling of the business, found out that it was of an  
immoral tendency. Did you not, my lady-mother?”

                 “Certainly, my best. And I was quite right:  
depend on that: there are a thousand reasons why  
65            liaisons between governesses and tutors should never  
be tolerated a moment in any well-regulated house;  
firstly—”

                 “Oh, gracious, mama! Spare us the  
enumeration! *Au reste*, we all know them: danger  
70            of bad example to innocence of childhood;  
distractions and consequent neglect of duty on the  
part of the attached—mutual alliance and reliance;  
confidence thence resulting—insolence  
accompanying—mutiny and general blow-  
75            up. Am I right, Baroness Ingram, of Ingram  
Park?”

                 “My lily-flower, you are right now, as always.”

                 “Then no more need be said: change the  
subject.”  
80            Amy Eshton, not hearing or not heeding this  
dictum, joined in with her soft, infantine tone: “Louisa  
and I used to quiz our governess too; but she was such a  
good creature, she would bear anything: nothing put her  
out. She was never cross with us; was she, Louisa?”

85            “No, never: we might do what we pleased;  
ransack her desk and her workbox, and turn her drawers  
inside out; and she was so good-natured, she would  
give us anything we asked for.”

90            “I suppose, now,” said Miss Ingram, curling her  
lip sarcastically, “we shall have an abstract of the

memoirs of all the governesses extant: in order to avert such a visitation, I again move the introduction of a new topic. Mr. Rochester, do you second my motion?"

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"Madam, I support you on this point, as on every other."

"Then on me be the onus of bringing it forward. Signior Eduardo, are you in voice to-night?"

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"Donna Bianca, if you command it, I will be."

"Then, signior, I lay on you my sovereign behest to furbish up your lungs and other vocal organs, as they will be wanted on my royal service."

19. Given the context of the passage, the narrator's use of "pious" in line 9 is

- I. appropriate since her ladyship has "suffered a martyrdom"
- II. satirical since the narrator feels "martyrdom" is overly dramatic
- III. a tribute to her ladyship's religious feelings

- (A) I only
- (B) II only
- (C) III only
- (D) I and III only
- (E) I, II, and III

20. The dowager Baroness Ingram could be described as all of the following EXCEPT

- (A) saccharine
- (B) insensitive
- (C) charitable
- (D) supercilious
- (E) judgmental

21. Miss Ingram's response to Amy and Louisa's comments on governesses reflects her

- I. displeasure that they ignored her directive to change the subject
- II. unhappiness with the more positive picture of governesses presented
- III. unwillingness to allow others to speak

- (A) I only
- (B) II only
- (C) III only
- (D) I and II only
- (E) II and III only

22. From lines 26 to 62, the reader can infer that

- (A) Blanche's governesses were poorly educated
- (B) the governesses were more interested in the tutor than their students
- (C) Miss Wilson and Mr. Vining were immoral and indiscreet
- (D) Blanche and her brother were incorrigible with their instructors
- (E) Blanche and her brother were sloppy eaters

23. In describing her experiences with governesses, Blanche uses all of the following EXCEPT

- (A) syllogism
  - (B) invective
  - (C) slander
  - (D) hyperbole
  - (E) analogy
67. The antecedent of "it" in line 97 is

24. The antecedent of "it" in line 7 is

- (A) "visitation" (line 92)
- (B) "new topic" (line 93)
- (C) "my motion" (line 94)
- (D) "this point" (line 95)
- (E) "voice" (line 98)

25. Blanche's use of "sovereign behest" and "my royal service" is most likely intended to be

- (A) self-aggrandizing
- (B) ironic
- (C) sarcastic
- (D) flippant
- (E) coquettish

26. Given Blanche's previous narrative, the phrase "danger of bad example to innocence of childhood" (lines 69-70) is seen to be
- (A) ironic
  - (B) sarcastic
  - (C) supercilious
  - (D) redundant
  - (E) hyperbolic

## MULTIPLE CHOICE QUESTIONS for Chapter 18

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.

20 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*.

25 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

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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 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 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 cannot she influence him more when she is privileged to draw so near to him?” 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 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 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 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 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 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 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 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.

27. All of the following phrases from paragraph 2 work to make a similar point about Miss Ingram EXCEPT
- “heart barren by nature.”
  - “not original.”
  - “repeat sounding phrases.”
  - “high tone of sentiment.”
  - “undue vent.”
28. Bronte has Jane address the reader directly in paragraphs 1 and 2 in order to
- interject her authorial opinions.
  - share Jane’s intimate feelings.
  - help the reader understand the plot.
  - emphasize the autobiographical nature of the passage.
  - explain why the narrator will be a better wife than Miss Ingram.
29. 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
- only one simile.
  - only one metaphor.
  - one metaphor and one hyperbole.
  - one simile and one hyperbole.
  - two metaphors.
30. Forms of the word “fail” are repeated three times in paragraphs 4 and 5 in order to
- illustrate the narrator’s knowledge of psychological themes.
  - point out Miss Ingram’s repeated efforts to anger the narrator.
  - emphasize Jane’s belief that it is only she who can please Mr. Rochester.
  - demonstrate the closeness of the narrator’s relationship with Mr. Rochester.
  - show the declining possibility of a relationship between Mr. Rochester and the narrator.
31. The point of the last paragraph in this passage is to illustrate the narrator’s sense of
- desperation for love and companionship.
  - anger toward the impending relationship.
  - partiality toward Mr. Rochester.
  - confidence in her own abilities.
  - jealousy toward Miss Ingram.
32. The phrase “contumelious epithet” in line 24 may be best defined as a(n)
- abrasive nudge.
  - abusive remark.
  - careless push.
  - indifferent name.
  - ridiculous action.

33. 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.
34. “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.
35. 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.
36. 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.



Read the following passage from Chapter 21 of *Jane Eyre* carefully before you choose your answers.

“Is that a portrait of some one you know?”  
asked Eliza, who had approached me unnoticed. I  
responded that it was merely a fancy head, and  
hurried it beneath the other sheets. Of course, I  
5 lied: it was, in fact, a very faithful representation of  
Mr. Rochester. But what was that to her, or to any  
one but myself? Georgiana also advanced to  
look. The other drawings pleased her much, but  
she called that “an ugly man.” They both seemed  
10 surprised at my skill. I offered to sketch their  
portraits; and each, in turn, sat for a pencil  
outline. Then Georgiana produced her album. I  
promised to contribute a water-colour drawing: this  
put her at once into good humour. She proposed a  
15 walk in the grounds. Before we had been out two  
hours, we were deep in a confidential conversation:  
she had favoured me with a description of the  
brilliant winter she had spent in London two  
seasons ago—of the admiration she had there  
20 excited—the attention she had received; and I even  
got hints of the titled conquest she had made. In  
the course of the afternoon and evening these hints  
were enlarged on: various soft conversations were  
reported, and sentimental scenes represented; and,  
25 in short, a volume of a novel of fashionable life  
was that day improvised by her for my  
benefit. The communications were renewed from  
day to day: they always ran on the same theme—  
herself, her loves, and woes. It was strange she  
30 never once adverted either to her mother’s illness,  
or her brother’s death, or the present gloomy state  
of the family prospects. Her mind seemed wholly  
taken up with reminiscences of past gaiety, and  
aspirations after dissipations to come. She passed  
35 about five minutes each day in her mother’s sick-  
room, and no more.

Eliza still spoke little: she had evidently no  
time to talk. I never saw a busier person than she  
seemed to be; yet it was difficult to say what she  
40 did: or rather, to discover any result of her  
diligence. She had an alarm to call her up early. I  
know not how she occupied herself before  
breakfast, but after that meal she divided her time  
into regular portions, and each hour had its allotted  
45 task. Three times a day she studied a little book,

which I found, on inspection, was a Common Prayer Book. I asked her once what was the great attraction of that volume, and she said, “the Rubric.” Three hours she gave to stitching, with gold thread, the border of a square crimson cloth, almost large enough for a carpet. In answer to my inquiries after the use of this article, she informed me it was a covering for the altar of a new church lately erected near Gateshead. Two hours she devoted to her diary; two to working by herself in the kitchen-garden; and one to the regulation of her accounts. She seemed to want no company; no conversation. I believe she was happy in her way: this routine sufficed for her; and nothing annoyed her so much as the occurrence of any incident which forced her to vary its clockwork regularity.

She told me one evening, when more disposed to be communicative than usual, that John’s conduct, and the threatened ruin of the family, had been a source of profound affliction to her: but she had now, she said, settled her mind, and formed her resolution. Her own fortune she had taken care to secure; and when her mother died—and it was wholly improbable, she tranquilly remarked, that she should either recover or linger long—she would execute a long-cherished project: seek a retirement where punctual habits would be permanently secured from disturbance, and place safe barriers between herself and a frivolous world. I asked if Georgiana would accompany her.

“Of course not. Georgiana and she had nothing in common: they never had had. She would not be burdened with her society for any consideration. Georgiana should take her own course; and she, Eliza, would take hers.”

Georgiana, when not unburdening her heart to me, spent most of her time in lying on the sofa, fretting about the dulness of the house, and wishing over and over again that her aunt Gibson would send her an invitation up to town. “It would be so much better,” she said, “if she could only get out of the way for a month or two, till all was over.” I did not ask what she meant by “all being over,” but I suppose she referred to the expected decease of her mother and the gloomy sequel of funeral rites. Eliza generally took no more notice

of her sister's indolence and complaints than if no such murmuring, lounging object had been before her. One day, however, as she put away her  
95 account-book and unfolded her embroidery, she suddenly took her up thus—

“Georgiana, a more vain and absurd animal than you was certainly never allowed to cumber the earth. You had no right to be born, for you make no  
100 use of life. Instead of living for, in, and with yourself, as a reasonable being ought, you seek only to fasten your feebleness on some other person's strength: if no one can be found willing to burden her or himself with such a fat, weak, puffy, useless  
105 thing, you cry out that you are ill-treated, neglected, miserable. Then, too, existence for you must be a scene of continual change and excitement, or else the world is a dungeon: you must be admired, you must be courted, you must be flattered—you must  
110 have music, dancing, and society—or you languish, you die away. Have you no sense to devise a system which will make you independent of all efforts, and all wills, but your own? Take one day; share it into sections; to each section apportion its  
115 task: leave no stray unemployed quarters of an hour, ten minutes, five minutes—include all; do each piece of business in its turn with method, with rigid regularity. The day will close almost before you are aware it has begun; and you are indebted to no one  
120 for helping you to get rid of one vacant moment: you have had to seek no one's company, conversation, sympathy, forbearance; you have lived, in short, as an independent being ought to do. Take this advice: the first and last I shall offer  
125 you; then you will not want me or any one else, happen what may. Neglect it—go on as heretofore, craving, whining, and idling—and suffer the results of your idiocy, however bad and insuperable they may be. I tell you this plainly; and listen: for  
130 though I shall no more repeat what I am now about to say, I shall steadily act on it. After my mother's death, I wash my hands of you: from the day her coffin is carried to the vault in Gateshead Church, you and I will be as separate as if we had never  
135 known each other. You need not think that because we chanced to be born of the same parents, I shall suffer you to fasten me down by even the feeblest

claim: I can tell you this—if the whole human race,  
ourselves excepted, were swept away, and we two  
140 stood alone on the earth, I would leave you in the  
old world, and betake myself to the new.”

She closed her lips.

“You might have spared yourself the trouble of  
145 delivering that tirade,” answered  
Georgiana. “Everybody knows you are the most  
selfish, heartless creature in existence: and *I* know  
your spiteful hatred towards me: I have had a  
specimen of it before in the trick you played me about  
150 Lord Edwin Vere: you could not bear me to be raised  
above you, to have a title, to be received into circles  
where you dare not show your face, and so you acted  
the spy and informer, and ruined my prospects for  
ever.” Georgiana took out her handkerchief and blew  
155 her nose for an hour afterwards; Eliza sat cold,  
impassable, and assiduously industrious.

True, generous feeling is made small account  
of by some, but here were two natures rendered, the  
one intolerably acrid, the other despicably savourless  
160 for the want of it. Feeling without judgment is a  
washy draught indeed; but judgment untempered by  
feeling is too bitter and husky a morsel for human  
deglutition.

37. As used in context, "fancy" (line 3) could best be interpreted to mean

- (A) imaginary
- (B) elaborate
- (C) interesting
- (D) dandy
- (E) delicate

38. The use of the term "brilliant" to describe Georgiana's winter in London most likely reflects the assessment of

- I. the narrator
- II. the author
- III. Georgiana

- (A) I only
- (B) II only
- (C) III only
- (D) I and II only
- (E) II and III only

39. The first paragraph presents Georgiana as

- (A) admirable
- (B) outgoing
- (C) lovelorn
- (D) self-centered
- (E) optimistic

40. The narrator's attitude toward Eliza's routine could best be described as one of

- (A) bewilderment
- (B) admiration
- (C) amusement
- (D) disparagement
- (E) approval

41. The phrase "took her up" (line 96) 75. Eliza's tone in lines 97-142 could best be restated as

- (A) debated with her
- (B) upbraided her
- (C) upset her
- (D) praised her
- (E) raised her

42. Eliza's long speech to Georgians contains all of the following EXCEPT

- (A) hyperbole
- (B) repetition
- (C) parallelism
- (D) imperatives
- (E) syllogism

43. Eliza's tone in lines 97-142 could best be describe as

- (A) vitriolic
- (B) sarcastic
- (C) irritable
- (D) remorseful
- (E) defensive

44. The last paragraph of the passage is

- I. a homily
- II. the narrator's comment
- III. the narrator's digression

- (A) I only
- (B) II only
- (C) III only
- (D) I and II only
- (E) I, II, and III

## MULTIPLE CHOICE QUESTIONS for Chapter 23

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 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!”

10 “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!”

15 “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 union: therefore I am better than you—let me go!”

20 “Where, Jane? To Ireland?”

“Yes—to Ireland. I have spoken my mind, and can go anywhere now.”

25 “Jane, be still; don’t struggle so like a wild, frantic bird, that is rending its own plumage in its desperation.”

“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.

30 “And your will shall decide your destiny,” he said: “I offer you my hand, my heart, and a share of all my possessions.”

“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.”

35 A waft of wind came sweeping down the laurel-walk, and trembled through the boughs of 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  
 60 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.”

45. The tone of this passage changes from
- regret to humility.
  - angst to determination.
  - frustration to cautiousness.
  - humbleness to anticipation.
  - bewilderment to disappointment.

46. The rhetorical purpose of the first half of paragraph 6 (lines 6-14 above) is to
- emphasize Jane’s place in society.
  - stress that Jane has passionate feelings.
  - create sympathy for the lower classes.
  - foreshadow the outcome of the chapter.
  - persuade readers to accept Jane’s argument.

47. 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.'"
48. 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"
49. 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"
50. 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.
51. 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.



52. “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.

53. In paragraph 6, Jane accuses Rochester of being

- A. conventional.
- B. demanding.
- C. hypocritical.
- D. shallow.
- E. thoughtless.

54. 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 happy.
- 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.”

## Matching. Charlotte Bronte Questions

<p>55. Acton Bell 56. Born in Yorkshire, England 57. Died at 38 58. Died in 1848 59. Died of cancer 60. Died of Tuberculosis 61. Helen Burns represented 62. Lowood Institution represented 63. Returned to Roe Head, England to become a teacher 64. She never found true love 65. Was a minister and father to six children 66. Was an alcoholic and drug addict 67. Was Charlotte's husband 68. Wrote the novel, <u>Wuthering Heights</u> 69. Wrote <i>The Professor</i></p>	<p>Answers</p> <p>a. Charlotte Bronte b. Reverend Patrick Bronte c. Maria Branwell Bronte d. Emily Bronte e. Anne Bronte ab. Branwell Bronte ac. Maria and Elizabeth Bronte ad. Reverend Nicholls ae. Cowan Bridge</p>
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