

Directions: This part consists of selections from *Jane Eyre* and questions on their content, form, and style. After reading each passage, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Passage 1, Questions 1-7. Read the following passage from Chapter 1 carefully before you choose your answers.

5 There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre and a rain so penetrating, that further outdoor exercise was now out of the question.

10 I was glad of it; I never liked long walks, especially on chilly afternoons; dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

15 The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group, saying, "She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation
20 that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner--something lighter, franker, more natural, as it were--she really must exclude me from privileges intended only for
25 contented, happy little children.

30 "What does Bessie say I have done?" I asked.

"Jane, I don't like cavillers or questioners; besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated
35 somewhere; and until you can speak pleasantly, remain silent."

A small breakfast-room adjoined the drawing-room, I slipped in there. It contained a bookcase; I soon possessed myself of a volume, taking care that
40 it should be one stored with pictures. I mounted into the window-seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrouded in double retirement.

45 Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day. At intervals, while turning over the leaves in my book, I studied the aspect of that
50 winter afternoon. Afar, it offered a pale blank of mist and cloud, near, a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.

I returned to my book--Bewick's *History of British Birds*: the letter-press thereof I cared little for, generally speaking; and yet there were certain introductory pages that, child as I was, I could not pass quite as a blank. They were those which treat of the haunts of sea-fowl; of "the solitary rocks and promontories" by them only inhabited; of the coast
60 of Norway, studded with isles from its southern extremity, the Lindeness, or Naze, to the North Cape--

65 Where the Northern Ocean, in vast whirls, Boils round the naked, melancholy isles Of farthest Thule; and the Atlantic surge Pours in among the stormy Hebrides.

70 Nor could I pass unnoticed the suggestion of the bleak shores of Lapland, Siberia, Spitzbergen, Nova Zembla, Iceland, Greenland, with "the vast sweep of the Arctic Zone, and those forlorn regions of dreary space--that reservoir of frost and snow, where from
75 fields of ice, the accumulations of centuries of winters, glazed in Alpine heights above heights, surround the pole, and concentrate the multiplied rigours of extreme cold." Of these death-white realms I formed an idea of my own: shadowy, like
80 all the half-comprehended notions that float dim through children's brains, but strangely impressive. The words in these introductory pages connected themselves with the succeeding vignettes, and gave significance to the rock standing up alone in a sea of billow and spray; to the broken boat stranded on
85 a desolate coast; to the cold and ghastly moon glancing through bars of cloud at a wreck just sinking.

1. The first two paragraphs serve to do all of the following EXCEPT
 - (A) establish a mood
 - (B) provide some insight into the narrator's self-esteem
 - (C) contrast with the scene in the first sentence of the third paragraph
 - (D) create a physical description of the narrator
 - (E) introduce the author's syntax and diction

2. The tone conveyed by "her darlings" (line 19) could best be described as
 - (A) bitter
 - (B) longing
 - (C) neutral
 - (D) condescending
 - (E) regretful

3. "Taking up her elders" (line 34) could best be restated as
 - (A) contradicting her parents
 - (B) thinking she is superior to older people
 - (C) challenging adults
 - (D) talking over old people
 - (E) being sarcastic to adults

4. In the first five paragraphs (lines 1-36), the narrator presents Mrs. Reed as
 - (A) unpleasant and cold
 - (B) rude and reserved
 - (C) polite and patient
 - (D) lazy and spiteful
 - (E) cruel and unforgiving

5. The narrator's actions in lines 37- 44 reveal her response to the exchange with Mrs. Reed to be
 - I. anger
 - II. physical withdrawal
 - III. mental withdrawal
 - (A) I only
 - (B) III only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III

6. "Could not pass quite as a blank" (lines 57-58) means could not
 - (A) ignore
 - (B) pay attention to
 - (C) glean meaning from
 - (D) be drawn to
 - (E) delete from memory

7. The scenes outside the window and in the book serve to
 - (A) contradict the narrator's physical state
 - (B) reflect the narrator's emotions
 - (C) underline the economic status of the narrator's home
 - (D) contrast the narrator's mental state to her emotional state
 - (E) contradict the treatment the narrator had received earlier

Passage 2, Questions 8-15. Read the following passage from Chapter 3 of *Jane Eyre* carefully before you choose your answers.

No severe or prolonged bodily illness followed this incident of the red-room: it only gave my nerves a shock, on which I feel the reverberation to this day. Yes, Mrs. Reed, to you I owe some
5 fearful pangs of mental suffering. But I ought to forgive you, for you knew not what you did: while rending my heart-strings, you thought you were only uprooting my bad propensities.

Next day, by noon, I was up and dressed, and
10 sat wrapped in a shawl by the nursery hearth. I felt physically weak and broken down: but my worst ailment was an unutterable wretchedness of mind: a wretchedness which kept drawing from me silent tears. No sooner had I wiped one salt drop from my
15 cheek, than another followed. Yet I thought I ought to have been happy, for none of the Reeds were there--they were all gone out in the carriage with their mamma. Abbot, too, was sewing in another room, and Bessie, as she moved hither and thither,
20 putting away toys and arranging drawers, addressed to me every now and then a word of unwonted kindness. This state of things should have been to me a paradise of peace, accustomed as I was to a life of ceaseless reprimand and thankless fagging; but,
25 in fact, my racked nerves were now in such a state that no calm could soothe, and no pleasure excite them agreeably.

Bessie had been down into the kitchen, and she brought up with her a tart on a certain brightly
30 painted china plate, whose bird of paradise, nestling in a wreath of convolvuli and rosebuds, had been wont to stir in me a most enthusiastic sense of admiration; and which plate I had often petitioned to be allowed to take in my hand in order to examine it
35 more closely, but had always hitherto been deemed unworthy of such a privilege. This precious vessel was not placed on my knee, and I was cordially invited to eat the circlet of delicate pastry upon it. Vain favour! coming, like most other favours long
40 deferred and often wished for, too late! I could not eat the tart: and the plumage of the bird, the tints of the flowers, seemed strangely faded! I put both plate and tart away. Bessie asked if I would have a book; the word *book* acted as a transient stimulus,
45 and I begged her to fetch *Gulliver's Travels* from the library. This book I had again and again perused with delight. I considered it a narrative of facts, and discovered in it a vein of interest deeper than what I found in fairy tales: for as to the elves, having

50 sought them in vain among foxglove leaves and bells, under mushrooms and beneath the ground-ivy mantling old wall-nooks, I had at length made up my mind to the sad truth, that they were all gone out of England to some savage country where the woods were wilder and thicker, and the population
55 more scant; whereas Lilliput and Brobdingnag being, in my creed, solid parts of the earth's surface, I doubted not that I might one day, by taking a long voyage, see with my own eyes the little fields,
60 houses, and trees, the diminutive people, the tiny cows, sheep, and birds of the one realm; and the cornfields forest-high, the mighty mastiffs, the monster cats, the tower-like men and women of the other. Yet when this cherished volume was now
65 placed in my hands--when I turned over its leaves, and sought in its marvelous pictures the charm I had, till now, never failed to find--all was eerie and dreary; the giants were gaunt goblins, the pigmies malevolent and fearful imps, Gulliver a most
70 desolate wanderer in most dread and dangerous regions. I closed the book, which I dared no longer peruse, and put it on the table beside the untasted tart.

8. From the passage, the reader can infer that the incident in the red-room led to the narrator's

- I. learning compassion and forgiveness
- II. having permanent psychological scars
- III. viewing her childhood world in a different light

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

9. The first paragraph implies that
- (A) the narrator has not forgiven Mrs. Reed for the red-room incident
 - (B) Mrs. Reed was essentially well-intentioned and kind
 - (C) there were no physical scars as a result of the red-room incident
 - (D) the narrator suffered a nervous breakdown from which she never recovered
 - (E) the narrator had misbehaved quite a bit in her childhood
10. The second paragraph depicts the narrator as all of the following EXCEPT
- (A) depressed by her earlier experiences
 - (B) accustomed to constant criticism and harassment
 - (C) self-centered and non-communicative
 - (D) introspective and analytical
 - (E) sensitive but resilient
11. "Unwonted" in line 21 could best be interpreted to mean
- (A) unnatural
 - (B) unwanted
 - (C) unusual
 - (D) illogical
 - (E) insincere
12. The predominant tone of lines 28-43 is one of
- (A) humility
 - (B) disbelief
 - (C) anger
 - (D) ingratitude
 - (E) bitterness
13. The third paragraph reveals all of the following about the narrator EXCEPT that she
- (A) enjoys books
 - (B) believes in elves
 - (C) is drawn to the monstrous
 - (D) has an active imagination
 - (E) appreciates beautiful objects
14. Lines 46-73 present all of the following literary devices EXCEPT
- (A) simile
 - (B) synecdoche
 - (C) parallelism
 - (D) concrete detail
 - (E) alliteration
15. The repeated use of "but" and "yet"
- (A) highlights the narrator's mental and emotional conflicts
 - (B) underlines the narrator's uncertainty
 - (C) shows the narrator's immaturity
 - (D) hints at the fragile emotional state of the narrator
 - (E) presents the dichotomy of the narrator's reality and wishes

Passage 3, Questions 16-22. Read the following passage from Chapter 4 of *Jane Eyre* carefully before you choose your answers.

“Deceit is, indeed, a sad fault in a child,” said Mr. Brocklehurst; “it is akin to falsehood, and all liars will have their portion in the lake burning with fire and brimstone; she shall, however, be watched, Mrs. Reed. I will speak to Miss Temple and the teachers.”

“I should wish her to be brought up in a manner suiting her prospects,” continued my benefactress; “to be made useful, to be kept humble. As for the vacations she will, with your permission, spend them always at Lowood.”

“Your decisions are perfectly judicious, madam,” returned Mr. Brocklehurst. “Humility is a Christian grace, and one peculiarly appropriate to the pupils of Lowood; I, therefore, direct that special care shall be bestowed on its cultivation amongst them. I have studied how best to mortify in them the worldly sentiment of pride, and, only the other day, I had a pleasing proof of my success.

My second daughter, Augusta, went with her mamma to visit the school, and on her return she exclaimed, ‘Oh dear papa, how quiet and plain all the girls at Lowood look; with their hair combed behind their ears, and their long pinafores, and those little holland pockets outside their frocks, they are almost like poor people’s children! and,’ said she, ‘they looked at my dress and mamma’s as if they had never seen a silk gown before.’”

“This is the state of things I quite approve,” returned Mrs. Reed. “Had I sought all England over, I could scarcely have found a system more exactly fitting a child like Jane Eyre. Consistency, my dear Mr. Brocklehurst—I advocate consistency in all things.”

“Consistency, madam, is the first of Christian duties, and it has been observed in every arrangement connected with the establishment of Lowood; plain fare, simple attire, unsophisticated accommodations, hardy and active habits: such is the order of the day in the house and its inhabitants.”

“Quite right, sir. I may then depend upon this child being received as a pupil at Lowood, and there being trained in conformity to her position and prospects?”

“Madam, you may; she shall be placed in that nursery of chosen plants, and I trust she will show herself grateful for the inestimable privilege of her election.”

“I will send her, then, as soon as possible, Mr. Brocklehurst; for, I assure you, I feel anxious to be relieved of a responsibility that was becoming too irksome.”

“No doubt, no doubt, madam. And now I wish you good-morning. I shall return to Brocklehurst Hall in the course of a week or two; my good friend, the Archdeacon, will not permit me to leave him sooner. I shall send Miss Temple notice that she is to expect a new girl, so that there will be no difficulty about receiving her. Good-bye.”

“Good-bye, Mr. Brocklehurst; remember me to Mrs. and Miss Brocklehurst, and to Augusta and Theodore, and Master Broughton Brocklehurst.”

“I will, madam. --Little girl, here is a book entitled the *Child’s Guide*; read it with prayer, especially that part containing ‘an account of the awfully sudden death of Martha G----, a naughty child addicted to falsehood and deceit.’”

With these words Mr. Brocklehurst put into my hand a thin pamphlet, sewn in a cover, and, having rung for his carriage, he departed.

Mrs. Reed and I were left alone. Some minutes passed in silence; she was sewing, I was watching her. Mrs. Reed might be at that time some six or seven-and-thirty; she was a woman of robust frame, square-shouldered and strong limbed, not tall, and, though stout, not obese; she had a somewhat large face, the under-jaw being much developed and very solid; her brow was low, her chin large and prominent, mouth and nose sufficiently regular; under her light eyebrows glimmered an eye devoid of ruth; her skin was dark and opaque, her hair nearly flaxen; her constitution was sound as a bell--illness never came near her; she was an exact, clever manager, her household and tenantry were thoroughly under her control; her children only, at times, defied her authority, and laughed it to scorn; she dressed well, and had a presence and port calculated to set off handsome attire.

16. Mrs. Reed's comment in lines 10-11 reveal that she
- (A) has Jane's best interests at heart
 - (B) does not understand that children need vacations
 - (C) is intimidated by Mr. Brocklehurst
 - (D) intends to avoid any further contact with Jane
 - (E) feels Jane will have more fun with girls her own age
17. The paragraph in lines 12-28 implies that Mr. Brocklehurst is
- I. sanctimonious
 - II. diffident
 - III. hypocritical
- (A) III only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
18. The author's tone in lines 42-49 could best be described as
- (A) sardonic
 - (B) terse
 - (C) pious
 - (D) prosaic
 - (E) rueful
19. In context, "anxious" (line 51) could be interpreted to mean
- (A) concerned
 - (B) worried
 - (C) arch
 - (D) apprehensive
 - (E) eager
20. From the gift that Mr. Brocklehurst presents to Jane (lines 64-65), the reader can infer that he thinks Jane's greatest flaw is
- (A) vanity
 - (B) dishonesty
 - (C) conceit
 - (D) rambunctiousness
 - (E) pomposity
21. The description of Mrs. Reed (lines 72-89) contains all of the following EXCEPT
- (A) parallelism
 - (B) simile
 - (C) personification
 - (D) qualifiers
 - (E) emotionalism
22. The clause beginning "her children" and ending "to scorn" (lines 86-87) reveals that Mrs. Reed
- (A) had children who occasionally disobeyed her
 - (B) was a stern disciplinarian with her children
 - (C) was totally scorned by her own children
 - (D) had little control over her children
 - (E) sometimes laughed at herself and had fun with her children

Passage 4, Questions 23-30. Read the following passage from Chapter 7 of *Jane Eyre* carefully before you choose your answers.

I had my own reasons for being dismayed at this apparition: too well I remembered the perfidious hints given by Mrs. Reed, about my disposition &c.; the promise pledged by Mr. Brocklehurst to apprise Miss Temple and the teachers of my vicious nature. All along I had been dreading the fulfilment of this promise--I had been looking out daily for the "Coming Man," whose information respecting my past life and conversation was to brand me as a bad child for ever: now there he was. He stood at Miss Temple's side; he was speaking low in her ear: I did not doubt he was making disclosures of my villainy; and I watched her eye with painful anxiety, expecting every moment to see its dark orb turn on me a glance of repugnance and contempt. I listened too; and as I happened to be seated quite at the top of the room, I caught most of what he said: its import relieved me from immediate apprehension.

"I suppose, Miss Temple, the thread I bought at Lowton will do: it struck me that it would be just of the quality for the calico chemises, and I sorted the needles to match. You may tell Miss Smith that I forgot to make a memorandum of the darned needles, but she shall have some papers sent in next week; and she is not, on any account, to give out more than one at a time to each pupil--if they have more, they are apt to be careless and lose them. And oh, ma'am! I wish the woolen stockings were better looked to! When I was here last, I went into the kitchen-garden and examined the clothes drying on the line; there was a quantity of black hose in a very bad state of repair; from the size of the holes in them I was sure they had not been well mended from time to time."

He paused.

"Your directions shall be attended to, sir," said Miss Temple.

"And, ma'am," he continued, "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."

"I think I can explain that circumstance, sir. Agnes and Catherine Johnstone were invited to tea with some friends at Lowton last Thursday, and I gave them leave to put on clean tuckers for the occasion."

Mr. Brocklehurst nodded.

"Well, for once it may pass; but please not to let the circumstance occur too often. and there is another thing which surprised me: I find in settling accounts with the housekeeper, that a lunch, consisting of bread and cheese, has twice been served out to the girls during the past fortnight. How is this? I look over the regulations, and I find no such meal as lunch mentioned. Who introduced this innovation? and by what authority?"

"I must be responsible for the circumstance, sir," replied Miss Temple: "The breakfast was so ill-prepared that the pupils could not possibly eat it; and I dared not allow them to remain fasting till dinner-time."

"Madam, allow me an instant. You are aware that my plan in bringing up these girls is, not to accustom them to habits of luxury and indulgence, but to render them hardy, patient, self-denying. Should any little accidental disappointment of the appetite occur, such as the spoiling of a meal, the under or the over-dressing of a dish, the incident ought not to be neutralized by replacing with something more delicate the comfort lost, thus pampering the body and obviating the aim of this institution; it ought to be improved to the spiritual edification of the pupils, by encouraging them to evince fortitude under the temporary privation. A brief address on those occasions would not be mistimed, wherein a judicious instructor would take the opportunity of referring to the sufferings of the primitive Christians; to the torments of martyrs, to the exhortations of Our Blessed Lord Himself, calling upon His disciples to take up their cross and follow Him; to His warnings that man shall not live by bread alone, but by every word that proceedeth out of the mouth of God; to His divine consolations, 'If ye suffer hunger or thirst for My sake, happy are ye.' Oh, madam, when you put bread and cheese, instead of burnt porridge, into these children's mouths, you may indeed feed their vile bodies, but you little think how you starve their immortal souls!"

Mr. Brocklehurst again paused--perhaps overcome by his feelings. Miss Temple had looked down when he first began to speak to her; but she now gazed straight before her, and her face, naturally pale as marble, appeared to be assuming also the coldness and fixity of that material; especially her mouth, closed as if it would have required a

sculptor's chisel to open it, and her brow settled gradually into petrified severity.

23. Which of the following is the BEST analysis of the first paragraph?

- (A) The elaborate syntax is a stark contrast to the childlike diction of the youthful narrator.
- (B) The diction and syntax are crafted to mirror the internal turmoil of an apprehensive child.
- (C) The elaborate syntax and elevated diction are a contrast to the childlike feelings expressed by the narrator.
- (D) The format is carefully designed to flow smoothly from flashback to the present to projections of the future.
- (E) The shifting point of view mirrors the narrator's shifting emotions to convey the complexity of the moments

24. Mr. Brocklehurst's comment in lines 26-29 about giving out the needles reveals his

- (A) extreme prudence and thriftiness
- (B) disparaging attitude toward the students
- (C) lack of confidence in Miss Smith's judgment
- (D) awareness of the laxity of rules at the school
- (E) insensitivity to the feelings of the students

25. Mr. Brocklehurst's casual acknowledgment of his forgetfulness in lines 23-26 make his later comment in lines 29-35

- (A) reasonable
- (B) logical
- (C) redundant
- (D) sarcastic
- (E) ironic

26. The speaker's tone in lines 55-57 could best be described as

- (A) inquisitive
- (B) humorous
- (C) neutral
- (D) bemused
- (E) imperious

27. Miss Temple's response (lines 58-62) to Mr. Brocklehurst's query reveals all of the following EXCEPT

- (A) her concern for the health of the students
- (B) her willingness to accept responsibility
- (C) the truth that the cook was at fault
- (D) the lack of respect that she has for him
- (E) her politeness and refusal to be intimidated

28. Mr. Brocklehurst's drawing an analogy between the ill-prepared breakfast and "the sufferings of the primitive Christians . . . torments of martyrs" could best be described as

- (A) hyperbolic
- (B) historically correct
- (C) understated
- (D) accurate
- (E) illuminating

29. The description of Miss Temple's behavior and aspect in lines 92-99 conveys the impression that she

- (A) realizes that her decision was in error
- (B) disagrees with Mr. Brocklehurst's position
- (C) is angry that she is being chastised in front of her pupils
- (D) is fearful that she may lose her position
- (E) regrets that she put her students' souls in jeopardy

30. From the passage as a whole, it is clear that the narrator

- I. is sympathetic to Miss Temple and admires her
- II. views the physical conditions of life at the school as excessively harsh
- III. holds great reverence for certain religious beliefs

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

Passage 5, Questions 31-37. Read the following passage from Chapter 11 of *Jane Eyre* carefully before you choose your answers.

A new chapter in a novel is something like a new scene in a play; and when I draw up the curtain this time, reader--you must fancy you see a room in the George Inn at Millcote, with such large-figured papering on the walls as inn rooms have; such a carpet, such furniture, such ornaments on the mantelpiece, such prints--including a portrait of George the third and another of the Prince of Wales, and a representation of the death of Wolfe. All this is visible to you by the light of an oil lamp hanging from the ceiling, and by that of an excellent fire, near which I sit in my cloak and bonnet; my muff and umbrella lie on the table, and I am warming away the numbness and chill contracted by sixteen hours' exposure to the rawness of an October day: I left Lowton at four o'clock a.m. and the Millcote town clock is now just striking eight.

Reader, though I look comfortably accommodated, I am not very tranquil in my mind. I thought when the coach stopped here there would be some one to meet me; I looked anxiously round as I descended the wooden steps the "boots" placed for my convenience, expecting to hear my name pronounced and to see some description of carriage waiting to convey me to Thornfield. Nothing of the sort was visible; and when I asked a waiter if anyone had been to inquire after a Miss Eyre, I was answered in the negative; so I had no resource but to request to be shown into a private room: and here I am waiting, while all sorts of doubts and fears are troubling my thoughts.

It is a very strange sensation 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 impediments from returning to that it has quitted. The charm of adventure sweetens that sensation, the glow of pride warms it: but then the throb of fear disturbs it, and fear with me became predominant when half an hour elapsed and still I was alone. I bethought myself to ring the bell.

"Is there a place in this neighbourhood called Thornfield?" I asked of the waiter who answered the summons.

"Thornfield? I don't know, ma'am: I'll inquire at the bar." He vanished, but reappeared instantly.

"Is your name Eyre, miss?"

50 "Yes."

"Person here waiting for you."

I jumped up, took my muff and umbrella, and hastened into the inn passage: a man was standing by the open door, and in the lamp-lit street I dimly saw a one-horse conveyance.

55 "This will be your luggage, I suppose?" said the man rather abruptly when he saw me, pointing to my trunk in the passage.

60 "Yes." He hoisted it on to the vehicle, which was a sort of car, and then I got in: before he shut me up, I asked him how far it was to Thornfield.

"A matter of six miles."

"How long shall we be before we get there?"

"Happen an hour and a half."

65 He fastened the car door, and climbed to his own seat outside, and we set off. Our progress was leisurely, and gave me ample time to reflect: I was content to be at length so near the end of my journey; and as I leaned back in the comfortable though not elegant conveyance, I meditated much at my ease.

70 "I suppose," thought I, "judging from the plainness of the servant and the carriage, Mrs. Fairfax is not a very dashing person: so much the better; I have never lived amongst fine people but once, and I was very miserable with them. I wonder if she lives alone except this little girl; if so, and she is in any degree amiable, I shall surely be able to get on with her; I will do my best: it is a pity that doing one's best does not always answer. At Lowood, indeed, I took that resolution, kept it, and succeeded in pleasing; but with Mrs. Reed, I remember my best was always spurned with scorn. I pray God Mrs. Fairfax may not turn out a second Mrs. Reed: but if she does, I am not bound to stay with her: let the worst come to the worst I can advertise again. How far are we on our road now, I wonder?"

85 I let down the window and looked out; Millcote was behind us; judging by the number of its lights, it seemed a place of considerable magnitude, much larger than Lowton. We were now, as far as I could see, on a sort of common; but there were houses scattered all over the district; I felt we were in a different region to Lowood, more populous, less picturesque, more stirring, less romantic.

95 The roads were heavy, the night misty: my conductor let his horse walk all the way, and the

hour and a half extended, I verily believe, to two
100 hours; at last he turned in his seat and said--
"You're noan so far fro' Thornfield now."

Again I looked out: we were passing a church:
I saw its low, broad tower against the sky, and its
bell was tolling a quarter; I saw a narrow galaxy of
105 light too, on a hillside, marking a village or
hamlet. About ten minutes after, the driver got
down and opened a pair of gates; we passed through,
and they clashed to behind us. We now slowly
ascended a drive, and came upon the long front of a
110 house; candlelight gleamed from one curtained bow-
window; all the rest were dark. The cab stopped at
the front door; it was opened by a maidservant; I
alighted and went in.

"Will you walk this way, ma'am?" said the
115 girl, and I followed her across a square hall with
high doors all round: she ushered me into a room
whose double illumination of fire and candle at first
dazzled me, contrasting as it did with the darkness to
which my eyes had been for two hours inured; when
120 I could see, however, a cosy and agreeable picture
presented itself to my view.

A snug, small room; a round table by a
cheerful fire; an arm-chair, high-backed and old-
fashioned, wherein sat the neatest imaginable little
125 elderly lady, in widow's cap, black silk gown, and
snowy muslin apron; exactly like what I had fancied
Mrs. Fairfax, only less stately and milder looking.
She was occupied in knitting; a large cat sat
demurely at her feet; nothing, in short, was wanting
130 to complete the beau-ideal of domestic comfort. A
more reassuring introduction for a new governess
could scarcely be conceived: there was no grandeur
to overwhelm, no stateliness to embarrass; and
then, as I entered, the old lady got up and promptly
135 and kindly came forward to meet me.

"How do you do, my dear? I am afraid you
have had a tedious ride; John drives so slowly; you
must be cold; come to the fire."

"Mrs. Fairfax, I suppose?" said I.

140 "Yes, you are right: do sit down."

She conducted me to her own chair, and then
began to remove my shawl and untie my bonnet
strings: I begged she would not give herself so
much trouble.

145 "Oh, it is no trouble: I dare say your own
hands are almost numbed with cold. Leah, make a
little hot negus and cut a sandwich or two: here are
the keys of the storeroom."

And she produced from her pocket a most
150 housewifely bunch of keys, and delivered them to
the servant.

"Now, then, draw nearer to the fire," she
continued. "You've brought your luggage with
you, haven't you, my dear?"

155 "Yes, ma'am."

31. The first paragraph (lines 1-18) contains all
of the following EXCEPT

- (A) direct address
- (B) repetition and pairs
- (C) extended metaphor
- (D) concrete detail
- (E) steep understatement

32. The central imagery of the sentence in lines
33-38 is that of

- (A) a knight on a quest
- (B) a never-ending contest
- (C) a sailing ship at sea
- (D) an adventure of exploration
- (E) a child on an excursion

33. The "it" in line 40 refers to

- (A) "sensation" (line 33)
- (B) "youth" (line 34)
- (C) "world" (line 34)
- (D) "adventure" (line 38)
- (E) "throb" (line 40)

34. From Jane's musings in lines 72-87, it would
seem that she

- (A) is deeply pessimistic about her future
- (B) feels inferior to wealthy, aristocratic people
- (C) has been deeply scarred by her childhood
with Mrs. Reed
- (D) has found that her best attempts to please
others are never successful
- (E) feels that trying to please others is fruitless

35. "Inured" (line 119) could best be replaced by

- (A) prepared
- (B) brutalized
- (C) calloused
- (D) accustomed
- (E) tolerated

36. From Jane's comments in lines 130-133, the reader can infer that she is
- (A) disappointed in the old-fashioned plainness of the house
 - (B) uncomfortable in sumptuous, formal settings
 - (C) delighted by the understated wealth of the room
 - (D) confounded by a reality that contrasts with her expectations
 - (E) shocked by the warmth of the room after her cold journey

37. The description of Jane's arrival at Thornfield

- I. is an obvious contrast to that of her arrival at the inn
- II. serves as foreshadowing
- III. seems at odds with the name of the estate

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

Passage 6, Questions 38-44. Read the following passage from Chapter 14 of *Jane Eyre* carefully before you choose your answers.

“I am sure, sir, I should never mistake informality for insolence: one I rather like, the other nothing free-born would submit to, even for a salary.”

5 “Humbug! Most things free-born will submit to anything for a salary; therefore, keep to yourself, and don’t venture on generalities of which you are intensely ignorant. However, I mentally shake hands with you for your answer, despite its
10 inaccuracy; and as much for the manner in which it was said, as for the substance of the speech; the manner was frank and sincere; one does not often see such a manner: no, on the contrary, affectation, or coldness, or stupid, coarse-minded
15 misapprehension of one’s meaning are the usual rewards of candour. Not three in three thousand raw schoolgirl-governesses would have answered me as you have just done. But I don’t mean to flatter you: if you are cast in a different mould to the majority,
20 it is no merit of yours: Nature did it. And then, after all, I go too fast in my conclusions: for what I yet know, you may be no better than the rest; you may have intolerable defects to counterbalance your few good points.”

25 “And so may you,” I thought. My eye met his as the idea crossed my mind: he seemed to read the glance, answering as if its import had been spoken as well as imagined.

30 “Yes, yes, you are right,” said he; “I have plenty of faults of my own: I know it, and I don’t wish to palliate them, I assure you. God wot I need not be too severe about others; I have a past experience, a series of deeds, a colour of life to contemplate within my own breast, which might
35 well call many sneers and censures from my neighbours to myself. I started, or rather (for, like other defaulters, I like to lay half the blame on ill-fortune and adverse circumstances) was thrust on to a wrong tack, at the age of one and twenty, and have
40 never recovered the right course since; but I might have been very different; I might have been as good as you—wiser—almost as stainless. I envy you your peace of mind, your clean conscience, your unpolluted memory. Little girl, a memory without
45 blot or contamination must be an exquisite treasure—an inexhaustible source of pure refreshment: is it not?”

“How was your memory when you were eighteen, sir?”

50 “All right then; limpid, salubrious: no gush of bilge water had turned it to a fetid puddle. I was your equal at eighteen—quite your equal. Nature meant me to be, on the whole, a good man, Miss Eyre; one of the better kind, and you see I am not
55 so. You would say you don’t see it: at least I flatter myself I read as much in your eye (beware, by the by, what you express with that organ; I am quick at interpreting its language). Then take my word for it—I am not a villain: you are not to
60 suppose that—not to attribute to me any such bad eminence; but owing, I verily believe, rather to circumstances than to my natural bent, I am a trite, commonplace sinner, hackneyed in all the poor petty dissipations with which the rich and worthless
65 try to put on life. Do you wonder that I avow this to you? Know that in the course of your future life you will often find yourself elected the involuntary confidante of your acquaintances’ secrets: people will instinctively find out, as I have done, that it is
70 not your forte to tell of yourself, but to listen while others talk of themselves; they will feel, too, that you listen with no malevolent scorn of their indiscretion, but with a kind of innate sympathy, not the less comforting and encouraging because it
75 is very unobtrusive in its manifestations.”

“How do you know?—how can you guess all this, sir?”

80 “I know it well; therefore I proceed almost as freely as if I were writing my thoughts in a diary. You would say, I should have been superior to circumstances; so I should—so I should; but you see I was not. When fate wronged me, I had not the wisdom to remain cool; I turned desperate; then I degenerated. Now, when any vicious simpleton
85 excites my disgust by his paltry ribaldry, I cannot flatter myself that I am better than he: I am forced to confess that he and I are on a level. I wish I had stood firm—god knows I do! Dread remorse when you are tempted to err, Miss Eyre: remorse is the
90 poison of life.”

“Repentance is said to be its cure, sir.”

95 “It is not its cure. Reformation may be its cure; and I could reform—I have strength yet for that—if—but where is the use of thinking of it, hampered, burdened, cursed as I am? Besides, since happiness if irrevocably denied me, I have a right to get pleasure out of life: and I *will* get it, cost what it may.”

100 "Then you will degenerate still more, sir."
"Possibly: yet why should I, if I can get sweet, fresh pleasure? And I may get it as sweet and fresh as the wild honey the bee gathers on the moor."

"It will sting--it will taste bitter, sir."

105 "How do you know? --you never tried it. How very serious--how very solemn you look; and you are as ignorant of the matter as this cameo head" (taking one from the mantelpiece). "You have no right to preach to me, you neophyte, that have not
110 passed the porch of life, and are absolutely unacquainted with its mysteries."

38. Jane's statement in the first paragraph (lines 1-4) reveals that she is

- (A) informal and astute
- (B) insolent and proud
- (C) proud and poor
- (D) polite and idealistic
- (E) independent and informal

39. Mr. Rochester's response in the second paragraph depicts him as predominantly

- (A) cynical
- (B) obdurate
- (C) priggish
- (D) moralistic
- (E) urbane

40. In referring to his past life (lines 29-51), Mr. Rochester repeatedly uses imagery relating to

- (A) religion
- (B) painting
- (C) sailing
- (D) philosophy
- (E) nature

41. "That organ" (line 57) refers to the

- (A) ear
- (B) tongue
- (C) mouth
- (D) eye
- (E) piano

42. Rochester confesses that he

- (A) has committed criminal acts
- (B) is rich and worthless
- (C) has been immoral and licentious
- (D) is dishonest and rude
- (E) has been cruel and deceitful

43. In lines 95-103, Rochester implies that happiness and pleasure are

- (A) mutually exclusive
- (B) two different things
- (C) essentially the same
- (D) within his grasp
- (E) achieved through reformation

44. At both the beginning and the end of the passage, Rochester comments on Jane's

- (A) ignorance and solemnity
- (B) seriousness and truthfulness
- (C) personality flaws and physical beauty
- (D) piety and sincerity
- (E) youth and ignorance

Passage 7, Questions 45-52. Read the following passage from Chapter 14 of *Jane Eyre* carefully before you choose your answers.

“I only remind you of your own words, sir: you said error brought remorse, and you pronounced remorse the poison of existence.”

5 “And who talks of error now? I scarcely think the notion that flitted across my brain was an error. I believe it was an inspiration rather than a temptation: it was very genial, very soothing—I know that. Here it comes again! It is no devil, I assure you; or if it be, it has put on the robes of an angel of light. I think I must admit so fair a guest when it asks entrance to my heart.”

10 “Distrust it, sir; it is not a true angel.”

15 “Once more, how do you know? By what instinct do you pretend to distinguish between a fallen seraph of the abyss and a messenger from the eternal throne—between a guide and a seducer?”

20 “I judged by your countenance, sir; which was troubled when you said the suggestion had returned upon you. I feel sure it will work you more misery if you listen to it.”

“Not at all—it bears the most gracious message in the world: for the rest, you are not my conscience-keeper, so don’t make yourself uneasy. Here, come in, bonny wanderer!”

25 He said this as if he spoke to a vision, viewless to any eye but his own; then, folding his arms, which he had half extended on his chest, he seemed to enclose in their embrace the invisible being.

30 “Now,” he continued, again addressing me, “I have received the pilgrim—a disguised deity, as I verily believe. Already it has done me good: my heart was a sort of charnel; it will now be a shrine.”

35 “To speak truth, sir, I don’t understand you at all; I cannot keep up the conversation, because it has got out of my depth. Only one thing I know: you said you were not as good as you would like to be, and that you regretted your own imperfection; one thing I can comprehend: you intimated that to have a sullied memory was a perpetual bane. It seems to me, that if you tried hard, you would in time find it possible to become what you yourself would approve; and that if from this day you began with resolution to correct your thoughts and actions, you would in a few years have laid up a new and stainless store of recollections, to which you might revert with pleasure.”

45 “Justly thought; rightly said, Miss Eyre; and at this moment, I am paving hell with energy.”

“Sir?”

50 “I am laying down good intentions, which I believe durable as flint. Certainly, my associates and pursuits shall be other than they have been.”

“And better?”

55 “And better—so much better as pure ore is than foul dross. You seem to doubt me; I don’t doubt myself: I know what my aim is, what my motives are; and at this moment I pass a law, unalterable as that of the Medes and Persians, that both are right.”

60 “They cannot be, sir, if they require a new statute to legalize them.”

“They are, Miss Eyre, though they absolutely require a new statute: unheard-of combinations of circumstances demand unheard-of rules.”

65 “That sounds a dangerous maxim, sir; because one can see at once that it is liable to abuse.”

“Sententious sage! so it is: but I swear by my household gods not to abuse it.”

“You are human and fallible.”

“I am: so are you—what then?”

70 “The human and fallible should not arrogate a power with which the divine and perfect alone can be safely entrusted.”

“What power?”

75 “That of saying of any strange, unsanctioned line of action, ‘Let it be right.’”

“‘Let it be right’—the very words: you have pronounced them”

80 “May it be right then,” I said, as I rose, deeming it useless to continue a discourse which was all darkness to me; and, besides, sensible that the character of my interlocutor was beyond my penetration, at least, beyond its present reach; and feeling the uncertainty, the vague sense of insecurity, which accompanies a conviction of ignorance.

85 “Where are you going?”

“To put Adèle to bed: it is past her bedtime.”

“You are afraid of me, because I talk like a sphinx.”

90 “Your language is enigmatical, sir: but though I am bewildered, I am certainly not afraid.”

“You *are* afraid—your self-love dreads a blunder.”

95 “In that sense I do feel apprehensive—I have no wish to talk nonsense.”

“If you did, it would be in such a grave, quiet manner, I should mistake it for sense. Do you never laugh, Miss Eyre? Don’t trouble yourself to

100 answer--I see you laugh rarely; but you can laugh
 105 very merrily; believe me, you are not naturally
 austere, any more than I am naturally vicious. The
 Lowood constraint still clings to you somewhat;
 controlling your features, muffling your voice, and
 restricting your limbs; and you fear in the presence
 110 of a man and a brother--or father, or master, or what
 you will--to smile too gaily, speak too freely, or
 move too quickly: but in time, I think you will be
 natural with me, as I find it impossible to be
 conventional with you; and then your looks and
 movements will have more vivacity and variety
 than they dare offer now. I see at intervals the
 glance of a curious sort of bird through the close-set
 bars of a cage: a vivid, restless, resolute captive is
 there; were it but free, it would soar cloud-high.
 115 You are still bent on going?"
 "It has struck nine, sir."

45. In the opening paragraphs (lines 1-32), the
 "it" that Jane and Mr. Rochester are debating
 about refers to

- I. something Mr. Rochester did
- II. something Mr. Rochester said
- III. an idea Mr. Rochester has

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

46. In his argument, Mr. Rochester uses all of
 the following EXCEPT

- (A) rhetorical questions
- (B) pairing of opposites
- (C) apostrophe
- (D) understatement
- (E) exclamations

47. Mr. Rochester's statements in lines 54-63
 include all of the following EXCEPT

- (A) euphemism
- (B) analogy
- (C) ellipsis
- (D) parallelism
- (E) allusion

48. "Both" in line 58 refers to

- (A) "pure ore" and "foul dross" (lines 54-55)
- (B) "me" and "myself" (lines 55-56)
- (C) "my aim" and "my motives" (line 56)
- (D) "this moment" and "a law" (line 57)
- (E) "the Medes" and "Persians" (line 58)

49. As used in line 70, "arrogate" is
 best understood to mean

- (A) confiscate
- (B) usurp
- (C) apprehend
- (D) exhibit
- (E) articulate

50. Throughout the discussion, Jane's tone could
 best be described as

- (A) flippant
- (B) facetious
- (C) factious
- (D) constrained
- (E) earnest

51. From the passage as a whole, the reader can
 infer that Jane is

- I. highly logical
- II. very perceptive
- III. slightly insecure

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

52. In the passage, which of the following is
 LEAST appropriate to describe Mr.
 Rochester's behavior?

- (A) obdurate
- (B) self-confident
- (C) perceptive
- (D) analytical
- (E) dramatic

Passage 8, Questions 53-60. 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 such as had been straying through imagination's boundless and trackless waste, into the safe fold of common sense.

Araigned at my own bar, Memory having given her evidence of the hopes, 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, showing how I had rejected the real, and rapidly devoured the ideal;--I pronounced judgement to this effect:

That a greater fool than Jane Eyre had never breathed the breath of life: that a more 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 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 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! 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 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-fatuus*-like, into miry wilds whence there is no extrication.

"Listen, then, Jane Eyre, to your sentence: tomorrow, place the glass before you, and draw in chalk your own picture, faithfully, without softening one defect; omit 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 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 hues, 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! --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 gold bracelet; portray faithfully the attire, aerial lace and glistening satin, graceful scarf and golden rose: call it, 'Blanche, an accomplished lady of rank.'

"Whenever in future you should 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 on this indigent and insignificant plebeian?'"

"I'll do it," I resolved: and having framed this determination, I grew calmer, and fell asleep.

I kept my word. An hour or two 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 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 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 subsequent occurrences with a decent calm; which, had they found me unprepared, I should probably have been unequal to maintain, even externally.

53. 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
54. Which of the following contributes LEAST to the extended analogy of a court?
- (A) "Arraigned at my own bar" (line 7)
 (B) "having given her evidence" (lines 7-8)
 (C) "a plain, unvarnished tale" (lines 12-13)
 (D) "pronounced judgement" (line 14)
 (E) "Listen . . . to your sentence" (line 39)
55. The predominant tone of the fourth paragraph (lines 20-38) is
- (A) gentle sarcasm
 (B) bitter anger
 (C) droll buffoonery
 (D) flippant humor
 (E) intellectual seriousness
56. 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
57. 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
58. The "new impressions" (line 81) 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
59. 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

60. 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

Passage 9, Questions 61-68. 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 anathematized 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 significance.

“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, mamma! 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 Watson 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?”

40 “Yaas, to be sure I do,” drawled Lord Ingram; “and the poor old stick used to cry out, ‘Oh you villains child!’ and then we sermonized 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 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 deadweights from the house. Dear mamma 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?”

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

60 “Oh, gracious, mamma! Spare us the enumeration! *Au reste*, we all know them: danger 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-up. Am I right, Baroness Ingram, of Ingram Park?”

75 “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?”

95 “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?"

100 "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."

61. Given the context of the passage, the narrator's use of "pious" in line 18 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

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

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

63. 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

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

- (A) syllogism
- (B) invective
- (C) slander
- (D) hyperbole
- (E) analogy

65. 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

66. 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

67. The antecedent of "it" in line 97 is

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

68. 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

Passage 10, Questions 69-76. 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 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 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 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 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, 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 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 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 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 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

50 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 lying on the sofa, fretting about the dullness 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 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

100 earth. You had no right to be born; for you make
 no 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
 105 burden her or himself with such a fat, weak, puffy,
 useless 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
 110 admired, you must be courted, you must be
 flattered--you must 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
 115 section apportion a 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;
 120 and you are indebted to no one 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:
 125 the first and last I shall offer you; that 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 insufferable they may be. I tell
 130 you this plainly: and listen: for though I shall no
 more repeat what I am 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
 135 separate as if we had never 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,
 140 were swept away, and we two stood alone on the
 earth, I would leave you in the old world, and betake
 myself to the new."

She closed her lips.

145 "You might have saved yourself the trouble of
 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 Lord
 150 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
 155 blew her nose for about an hour afterwards; Eliza sat
 cold, impassible, 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
 160 savourless, for the want of it. Feeling without
 judgement is a washy draught indeed; but judgement
 untempered by feeling is too bitter and husky a
 morsel for human deglutition.

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

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

70. 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

71. The first paragraph presents Georgiana as

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

72. 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

73. The phrase "took her up" (line 96) could best be restated as

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

74. Eliza's long speech to Georgiana contains all of the following EXCEPT

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

75. Eliza's tone in lines 97-142 could best be described as

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

76. 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

Passage 11, Questions 77-84. Read the following passage from Chapter 25 of *Jane Eyre* carefully before you choose your answers.

The month of courtship had wasted: its very last hours were being numbered. There was no putting off the day that advanced—the bridal day; and all preparations for its arrival were complete. I, at least, had nothing more to do: there were my trunks, packed, locked, corded, ranged in a row along the wall of my little chamber; to-morrow, at this time, they would be far on their road to London: and so should I (*D.V.*)—or rather, not I, but one Jane Rochester, a person whom as yet I knew not. The cards of address alone remained to nail on: they lay, four little squares, in the drawer. Mr. Rochester had himself written the direction, “Mrs. Rochester, ----- Hotel, London,” on each: I could not persuade myself to affix them, or to have them affixed. Mrs. Rochester! She did not exist: she would not be born till to-morrow, some time after eight o’clock a.m.; and I would wait to be assured she had come into the world alive before I assigned to her all that property. It was enough that in yonder closet, opposite my dressing-table, garments said to be hers had already displaced my black stuff Lowood frock and bonnet: for not to me appertained that suit of wedding raiment; the pearl-coloured robe, the vapoury veil pendent from the usurped portmanteau. I shut the closet to conceal the strange, wraith-like apparel it contained; which, at this evening hour—nine o’clock—gave out certainly a most ghostly shimmer through the shadow of my apartment. “I will leave you by yourself, white dream,” I said, “I am feverish: I hear the wind blowing: I will go out of doors and feel it.”

It was not only the hurry of preparation that made me feverish: not only the anticipation of the great change—the new life which was to commence to-morrow: both these circumstances had their share, doubtless, in producing that restless, excited mood which hurried me forth at this late hour into the darkening grounds; but a third cause influenced my mind more than they.

I had at heart a strange and anxious thought. Something had happened which I could not comprehend; no one knew or had seen the event but myself: it had taken place the preceding night. Mr. Rochester that night was absent from home; nor was he yet returned; business had called him to a small estate of two or three farms he possessed thirty miles off—business it was requisite he should

settle in person, previous to this meditated departure from England. I waited now his return; eager to disburthen my mind, and to seek of him the solution of the enigma that perplexed me. Stay till he comes, reader; and, when I disclose my secret to him, you shall share the confidence.

I sought the orchard, driven to its shelter by the wind, which all day had blown strong and full from the south, without, however, bringing a speck of rain. Instead of subsiding as night drew on, it seemed to augment its rush and deepen its roar: the trees blew steadfastly one way, never writhing round, and scarcely tossing back their boughs once in an hour; so continuous was the strain bending their branchy heads northward—the clouds drifted from pole to pole, fast following, mass on mass: no glimpse of blue sky had been visible that July day.

It was not without a certain wild pleasure I ran before the wind, delivering my trouble of mind to the measureless air-torrent thundering through space. Descending the laurel walk, I faced the wreck of the chestnut-tree; it stood up, black and riven: the trunk, split down the centre, gasped ghastly. The cloven halves were not broken from each other, for the firm base and strong roots kept them unsundered below; though community of vitality was destroyed—the sap could flow no more: their great boughs on each side were dead, and next winter’s tempests would be sure to fell one or both to earth: as yet, however, they might be said to form one tree—a ruin, but an entire ruin.

“You did right to hold fast to each other,” I said: as if the monster splinters were living things, and could hear me. “I think, scathed as you look, and charred and scorched, there must be a little sense of life in you yet, rising out of that adhesion at the faithful, honest roots: you will never have green leaves more—never more see birds making nests and singing idylls in your boughs; the time of pleasure and love is over with you; but you are not desolate: each of you has a comrade to sympathize with him in his decay.” As I looked up at them, the moon appeared momentarily in that part of the sky which filled their fissure; her disc was blood-red and half overcast; she seemed to throw on me one bewildered, dreary glance, and buried herself again instantly in the deep drift of cloud. The wind fell, for a second, round Thornfield; but far away over

100 wood and water poured a wild, melancholy wail: it was sad to listen to, and I ran off again.

Here and there I strayed through the orchard, gathered up the apples with which the grass round the tree roots was thickly strewn; then I employed myself in dividing the ripe from the unripe; I carried
105 them into the house and put them away in the storeroom. Then I repaired to the library to ascertain whether the fire was lit, for, though summer, I knew on such a gloomy evening Mr. Rochester would like to see a cheerful hearth when
110 he came in: yes, the fire had been kindled some time, and burnt well. I placed his arm-chair by the chimney-corner; I wheeled the table near it; I let down the curtain, and had the candles brought in ready for lighting.

115 More restless than ever, when I had completed these arrangements, I could not sit still, nor even remain in the house: a little timepiece in the room and the old clock in the hall simultaneously struck ten.

120 "How late it grows!" I said. "I will run down to the gates: it is moonlight at intervals; I can see a good way on the road. He may be coming now, and to meet him will save some minutes of suspense."

125 The wind roared high in the great trees which embowered the gates; but the road as far as I could see, to the right hand and the left, was all still and solitary: save for the shadows of clouds crossing it at intervals as the moon looked out, it was but a
130 long, pale line, unvaried by one moving speck.

A puerile tear dimmed my eye while I looked--a tear of disappointment and impatience; ashamed of I, I wiped it away. I lingered; the moon shut herself wholly within her chamber, and drew close her
135 curtain of dense cloud; the night grew dark; rain came driving fast on the gale.

"I wish he would come! I wish he would come!" I exclaimed, seized with hypochondriac foreboding. I had expected his arrival before tea; now it was dark: what could keep him? Had an
140 accident happened? The event of last night again recurred to me. I interpreted it as a warning of disaster. I feared my hopes were too bright to be realized; and I had enjoyed so much bliss lately that
145 I imagined my fortune had passed its meridian, and must now decline.

77. In context, "had wasted" (line 1) could best be restated as

- (A) had gone to waste
- (B) had been frittered away
- (C) had waned
- (D) had waxed
- (E) had died

78. The first paragraph (lines 1-33) employs all of the following literary devices EXCEPT

- (A) simile
- (B) homily
- (C) apostrophe
- (D) analogy
- (E) parallel structure

79. The "enigma" in line 53 refers to

- (A) "the event" (line 44)
- (B) "preceding night" (line 45)
- (C) "that night" (line 46)
- (D) "business" (line 47)
- (E) "this meditated departure" (line 50)

80. The last sentence in the same paragraph (lines 53-55) serves to

- I. establish personal rapport between the narrator and the reader
- II. break the narrative thread and create a pause in the story
- III. provide a bridge between the narrator's musings and her actions

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

81. The description of the night's weather helps create a mood of

- (A) delightful release
- (B) restrained power
- (C) deepening depression
- (D) wild pleasure
- (E) ominous anticipation

82. Given the context of the passage, the reader could logically assume that the description of the chestnut tree is

- I. narrative digression
- II. symbolism
- III. foreshadowing

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

83. The three paragraphs in lines 101-124 accomplish all of the following EXCEPT

- (A) reveal the narrator's orderly nature
- (B) show the narrator's understanding of Mr. Rochester's likes
- (C) reveal the demanding expectations Mr. Rochester has
- (D) reinforce the narrator's nervous anxiety
- (E) contrast the warm security of the house with the stormy night

84. The antecedent for "it" in line 129 is

- (A) "wind" (line 125)
- (B) "road" (line 126)
- (C) "shadows" (line 128)
- (D) "clouds" (line 128)
- (E) "moon" (line 129)

Passage 12, Questions 85-91. Read the following passage from Chapter 38 of *Jane Eyre* carefully before you choose your answers.

Reader, I married him. A quiet wedding we had: he and I, the parson and clerk, were alone present. When we got back from church, I went into the kitchen of the manor-house, where Mary
5 was cooking the dinner, and John cleaning the knives, and I said--

"Mary, I have been married to Mr. Rochester this morning," The housekeeper and her husband were both of that decent, phlegmatic order of
10 people, to whom one may at any time safely communicate a remarkable piece of news without incurring the danger of having one's ears pierced by some shrill ejaculation, and subsequently stunned by a torrent of wordy wonderment. Mary did look
15 up, and she did stare at me; the ladle with which she was basting a pair of chickens roasting at the fire, did for some three minutes hang suspended in the air, and for the same space of time John's knives also had rest from the polishing process; but Mary,
20 bending again over the roast, said only--

"Have you, miss? Well, for sure!"

A short time after she pursued, "I seed you go out with the master, but I didn't know you were gone to church to be wed'" and she basted away.
25 John, when I turned to him, was grinning from ear to ear.

"I telled Mary how it would be," he said: "I knew what Mr. Edward" (John was an old servant, and had known his master when he was the cadet of
30 the house, therefore he often gave him his Christian name)-- "I knew what Mr. Edward would do; and I was certain he would not wait long either: and he's done right, for aught I know. I wish you joy, miss!" and he politely pulled his forelock.

35 "Thank you, John. Mr. Rochester told me to give you and Mary this."

I put into his hand a five-pound note. Without waiting to hear more, I left the kitchen. In passing the door of that sanctum some time after, I caught
40 the words--

"She'll happen do better for him nor ony o' t' grand ladies." And again, "If she ben't one o' th' handsomest, she's noan faal, and varry good-natured; and i' his een she's fair beautiful, onybody may see
45 that."

I wrote to Moor House and to Cambridge immediately to say what I had done: fully explaining also why I had thus acted. Diana and Mary approved the step unreservedly. Diana

50 announced that she would just give me time to get over the honeymoon, and then she would come and see me.

"She had better not wait till then, Jane," said Mr. Rochester, when I read her letter to him; "if she
55 does, she will be too late, for our honeymoon will shine our life long: its beams will only fade over your grave or mine."

How St. John received the news I don't know: he never answered the letter in which I
60 communicated it: yet six months after he wrote to me, without, however, mentioning Mr. Rochester's name or alluding to my marriage. His letter was then calm, and though very serious, kind. He has maintained a regular, though not frequent
65 correspondence ever since: he hopes I am happy, and trusts I am not of those who live without God in the world, and only mind earthly things.

You have not quite forgotten little Adèle, have you, reader? I had not; I soon asked and obtained
70 leave of Mr. Rochester, to go and see her at the school where he had placed her. Her frantic joy at beholding me again moved me much. She looked pale and thin: she said she was not happy. I found the rules of the establishment too strict, its course of study too severe, for a child of her age: I took
75 her home with me. I meant to become her governess once more, but I soon found this impracticable; my time and cares were now required by another--my husband needed them all. So I sought out a school conducted on a more indulgent system, and near enough to permit of my visiting
80 her often, and bringing her home sometimes. I took care she should never want for anything that could contribute to her comfort: she soon settled in her new abode, became very happy there, and made
85 fair progress in her studies. As she grew up, a sound English education corrected in a great measure her French defects; and when she left school, I found in her a pleasing and obliging companion--docile, good-tempered, and well-principled. By her grateful
90 attention to me and mine, she has long since well repaid any little kindness I ever had it in my power to offer her.

My tale draws to its close: one word respecting
95 my experience of married life, and one brief glance at the fortunes of those whose names have most frequently recurred in this narrative, and I have done.

I have now been married ten years. I know what it is to live entirely for and with what I love best on earth. I hold myself supremely blest-- blest beyond what language can express; because I am my husband's life as fully as he is mine. No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone and flesh of his flesh. I know no weariness of my Edward's society: he knows none of mine, any more than we each do of the pulsation of the heart that beats in our separate bosoms; consequently, we are ever together. To be together is for us to be at once as free as in solitude, as gay as in company. We talk, I believe, all day long: to talk to each other is but a more animated and an audible thinking. All my confidence is bestowed on him, all his confidence is devoted to me; we are precisely suited in character--perfect concord is the result

Mr. Rochester continued blind the first two years of our union: perhaps it was that circumstance that drew us so very near--that knit us so very close: for I was then his vision, as I am still his right hand. Literally, I was (what he often called me) the apple of his eye. He saw nature--he saw books through me; and never did I weary of gazing for his behalf, and of putting into words the effect of field, tree, town, river, cloud, sunbeam--of the landscape before us; of the weather round us--and impressing by sound on his ear what sight could no longer stamp on his eye. Never did I weary of reading to him; never did I weary of conducting him where he wished to go: of doing for him what he wished to be done. And there was a pleasure in my services, most full, most exquisite, even though sad--because he claimed these services without painful shame or damping humiliation. He loved me so truly that he knew no reluctance in profiting by my attendance; he felt I loved him so fondly, that to yield that attendance was to indulge my sweetest wishes.

85. From the first part of the passage (lines 1-45), the reader can infer all of the following EXCEPT

- (A) the narrator dislikes excessive verbal response to surprising news
- (B) the wedding was sudden and the audience small because they feared disapproval
- (C) Mary and John are fond of Mr. Rochester
- (D) Mary and John approve of Mr. Rochester's decision to marry
- (E) the narrator is not distressed by the conversation of the final paragraph

86. Although the narrator states that she does not know St. John's reaction to the news of her marriage, lines 58-67 make it clear that he

- (A) is happy for the narrator
- (B) is completely indifferent to the news
- (C) is personally hurt but wishes her well
- (D) is very angry and resents her marriage to another man
- (E) is convinced she has forgotten her religious beliefs and duties

87. From the paragraph on Adèle, the reader can infer that the narrator

- (A) felt somewhat guilty about putting Adèle back in a boarding school
- (B) disliked Adèle intensely but tried to pretend otherwise
- (C) was more concerned about Adèle's education than her feelings
- (D) found a chaperone for Adèle so she would not live with them
- (E) was deeply fond of Adèle and would do anything to make her happy

88. In light of Jane's own childhood experiences with Mrs. Reed, the comments in lines 75-79 and lines 88-90 are

- (A) understandable
- (B) sympathetic
- (C) vengeful
- (D) disingenuous
- (E) ironic

89. Lines 98-108 are most notable for their repetitive

- (A) simple syntax
- (B) ellipsis
- (C) verbals
- (D) absolutes
- (E) unusual verbs

90. The sentence in lines 108-110 is a(n)

- (A) hyperbole
- (B) paradox
- (C) litotes
- (D) oxymoron
- (E) synecdoche

91. The last paragraph hints that

- (A) Rochester loved the narrator only because he was dependent
- (B) the narrator relishes being needed so desperately
- (C) Rochester only pretended to need the narrator's ministrations
- (D) Rochester never regained his eyesight
- (E) the narrator enjoys having such total control over Rochester

Free-Response Questions

for

Jane Eyre