***Jane Eyre***

***Vol-2 Chapter 10***

***Chapter 25***

***Summary and Analysis***

***Summary:***

* The four weeks are almost over, and now it’s the night before Jane and Rochester’s wedding. Jane is looking at the name and address on her honeymoon luggage, and she can’t believe in this new "Jane Rochester" person just yet.
* Jane goes outside for an evening walk; she’s upset about something she saw the night before, and she’s waiting for Rochester to come home so she can tell him about it.
* Symbolism alert: the wind is blowing wildly outside, and Jane runs through it to look at the splintered chestnut tree. (Remember that it was struck by lightning at the end of [**Volume 2, Chapter 8**](https://www.shmoop.com/jane-eyre/volume-2-chapter-8-summary.html).) Jane tells the tree—yes, she’s talking to a tree, folks—that it was right for the two halves to cling together, even though they’re dying and the tree won’t live much longer. Hmm, who might the two halves of the tree represent?
* Jane starts doing chores to keep herself busy while waiting for Rochester. She gathers the windfall apples off the ground in the orchard, sorts them, and brings them into the storeroom. She makes sure there’s a fire in Rochester’s study.
* She still can’t sit still waiting for him, so she runs down to the gate to meet him there. She can’t wait patiently, and she starts walking along the road toward the town, hoping to meet him halfway.
* After about a quarter-mile, Jane meets Rochester on the road. He helps her up onto his horse and they keep riding toward Thornfield. Jane is soaked (it’s raining) and a bit feverish, and Rochester’s worried that she’s been upset about something.
* They reach Thornfield; Jane changes out of her wet clothes, and Rochester eats dinner. Jane sits with Rochester, but won’t eat with him, and then they sit together talking, even though it’s midnight. Jane keeps telling Rochester that her whole life seems like a dream right now, and he’s the most unreal part of it.
* Rochester tries to get Jane to explain what she’s upset about; she’s not nervous about what kind of husband he’ll be, or about becoming a "lady," or anything else you might expect. She’s upset about the weird thing that happened last night, and so she tells Rochester the story:
* The previous evening, Jane was happy and busy, and spent some time walking in the garden just before sunset, feeling grateful that everything was going so well in her life.
* At sunset, she went inside and found that Rochester had sent a package from London with an expensive wedding veil for her to wear. She decided that she would wear the much simpler one she had prepared anyway, and that she would tease him about trying to deck her out in stuff that’s too fancy for her.
* Jane went to bed, but couldn’t sleep. She thought she could hear a weird howling sound in the wind.
* Jane fell asleep and started dreaming, but in her dream she missed Rochester and felt separated from him—not just because they were a long distance apart, but in some other, strange way.
* Jane dreamed that she was walking along a road carrying a small child, and Rochester was somewhere ahead of her on the road, but she couldn’t catch up with him because she had to carry the child.
* Rochester comforts Jane, saying that the dream was just a dream, but their love for one another is real. Jane affirms that she loves him completely, and for some reason this makes him sad. He asks her to tease him instead of being so sincere.
* Jane tells Rochester that her story isn’t finished, and continues:
* Next, Jane dreamed that Thornfield hall was a ruin, and she was walking around in the ruin carrying the same child. She heard a horse and knew that Mr. Rochester was riding up to the house, and she climbed a wall to get a glimpse of him, but the wall crumbled and she fell and dropped the child. Then she woke up.
* When Jane woke up, there was a burning candle on the table in her room. She thought that maybe Adèle’s nursemaid Sophie was in the room and called her name.
* Then Jane noticed that her closet door was open and someone was messing with her wedding dress and veil. Someone came out of the closet, took the candle, and used the light from the candle to examine Jane’s trousseau and honeymoon luggage.
* Jane sat up in bed, shocked: the woman wasn’t anyone she knew at Thornfield, but someone else, a stranger.
* The stranger was a tall woman with long, dark hair dressed in white; her face was disturbing, with bloodshot red eyes, swollen, dark lips, and thick black eyebrows. She looked like a vampire!
* Symbolism alert: the strange woman was wearing Jane’s wedding veil, and, as Jane watched, the woman pulled it off, tore it in half, and trampled on it.
* The figure leaned close to Jane, who was sitting up in bed, held the candle close to her face, and then snuffed it. Jane fainted. (Remember that Jane has only fainted from fear once before—see [**Volume 1, Chapter 2**](https://www.shmoop.com/jane-eyre/volume-1-chapter-2-summary.html).)
* Jane woke up in her room alone in the morning and decided not to tell anyone what happened except for Mr. Rochester.
* Jane asks Mr. Rochester who the woman is. Rochester says that she imagined this nightmarish creature, and Jane insists that it all really happened.
* Rochester tries to convince her that the appearance of the strange woman was just one more dream—but it can’t have been a dream, because Jane found her wedding veil on the floor in two pieces. Rochester is glad she wasn’t harmed.
* Next, Rochester tells Jane that it must have been Grace Poole who did this, even though Jane said earlier that it definitely wasn’t Grace. He says that Jane imagined the woman as looking like a vampire or goblin because she was half-dreaming.
* Jane’s not really satisfied with this explanation, but she pretends to be to make Rochester feel better.
* Rochester insists that Jane sleep in Adèle’s bed tonight so that she will have Sophie and Adèle for company. Jane obeys him and tells him she’s calm, but she doesn’t sleep a wink. She lies awake a night holding the sleeping Adèle in her arms and waiting.
* In the morning, Jane has to pull Adèle off of her so that she can leave. She cries and cries as she puts Adèle down and leaves the room; she feels like Adèle represents her past, and now she’s going out to meet the future without knowing what’s going to happen.

***Synopsis:***

The night before her wedding, Jane waits for Rochester, who has left Thornfield for the evening. She grows restless and takes a walk in the orchard, where she sees the now-split chestnut tree. When Rochester arrives, Jane tells him about strange events that have occurred in his absence. The preceding evening, Jane’s wedding dress arrived, and underneath it was an expensive veil—Rochester’s wedding gift to Jane. In the night, Jane had a strange dream, in which a little child cried in her arms as Jane tried to make her way toward Rochester on a long, winding road. Rochester dismisses the dream as insignificant, but then she tells him about a second dream. This time, Jane loses her balance and the child falls from her knee. The dream was so disturbing that it roused Jane from her sleep, and she perceived “a form” rustling in her closet. It turned out to be a strange, savage-looking woman, who took Jane’s veil and tore it in two. Rochester tells her that the woman must have been Grace Poole and that what she experienced was really “half-dream, half-reality.” He tells her that he will give her a full explanation of events after they have been married for one year and one day. Jane sleeps with Adèle for the evening and cries because she will soon have to leave the sleeping girl.

It is now the day before the wedding and Jane is ill at ease because of a strange happening. Jane finds Rochester and tells him of her dream. She is outside on a dark, stormy night walking on a road trying to catch up to Mr. Rochester. In her arms is a crying infant. In a second dream, Jane is walking around the ruins of Thornfield. All that is left is the high, front wall. Again, she carries a child. She hears hoof beats galloping away and somehow knows it is Mr. Rochester leaving on a long journey. She climbs to the top of the wall to see him one last time, but the wall gives way and she falls. Jane wakes and a tall dark-haired woman is in the room. The woman tears up Jane's wedding veil and then Jane passes out. When Rochester tries to tell her that Jane imagined it, Jane points out the torn veil. Rochester says it was probably Grace Poole and directs Jane to sleep in the nursery.

Gloom and doom return in this chapter as the weather becomes dark and stormy with eerie, gale-like wind. Jane has two nightmares, both of which involve Bessie's dreaded infant, an omen of bad fortune. If these signs were not enough, Jane also has a midnight visitor who rips her wedding veil in two. Note that the veil is torn from top to bottom, just as the veil in the temple at Jerusalem at the crucifixion of Christ.

Bertha is described by Jane as a dark, ominous woman who, by trying on the veil, seems to be attempting to take Jane's place. In reality, and unknown to Jane, however, it is Jane who is trying to take Bertha's place. Mr. Rochester puts blame for the incident on Grace, telling Jane that one year and one day from their wedding day he will explain to her why he keeps Grace around.

***Analysis:***

In Chapter 25, all of the preparations are ready for the wedding, which takes place the next day. Jane cannot bring herself to label her luggage with the cards that say "Mrs. Rochester," because this person doesn't yet exist. Together, they eat their last dinner at Thornfield before leaving on their European honeymoon. Jane can't eat, but tells Rochester about a strange occurrence that happened the previous night, while he was away: Before Jane went to bed, she discovered a hidden gift from Rochester — an expensive veil from London that she doubts can transform her from a plebian to a peeress. As she slept, she dreamt of a child, too young and feeble to walk, who cried in her arms. Rochester walked on a road ahead of her, but she was unable to catch him. The dream then took her to Thornfield Hall, which had become a "dreary ruin," with nothing remaining but a "shell-like wall." Trying to get a final glimpse of Rochester, she climbed the wall of Thornfield, but it collapsed, causing her to fall and drop the child. When she woke, she saw the figure of a woman in her room, someone she didn't recognize. The woman, whose face was ghastly, "savage," vampirish, threw Jane's veil over her own face. After gazing at herself in the mirror, the woman took the veil off, ripped it in two, and trampled it. Then the woman walked over to Jane's bed and peered into her face, causing her to faint for the second time in her life. When Jane woke in the morning, she discovered the veil on the floor, torn in two, so she knows the experience wasn't a dream.

Rochester thanks God that Jane wasn't harmed and then suggests that the woman must have been Grace Poole. In a state between sleeping and waking, Jane simply didn't recognize her. He promises to explain everything in "a year and a day" after their marriage. Rochester insists that Jane sleep in Adèle's bed this night, with the door securely fastened.

Now that Jane has accepted Rochester's proposal, he seems intent on transforming her into the ideal object of affection. Already that morning, he has sent to London to have the family jewels sent to Thornfield for Jane, and he wants her to wear satin, lace, and priceless veils. Jane worries she'll lose herself if "tricked out" in these "stage-trappings." Not only does he want to make Jane a "beauty," Rochester also wants her to be his "angel" and "comforter." Jane reminds him that she simply wants to be herself, not some "celestial" being. A flaw has become apparent in Rochester's approach to love. While he claims to dislike fortune-hunting women, such as Céline Varens or Blanche Ingram, he seems to be trying to turn Jane into one of them. In fact, she argues that if she accepted his demands, he would soon grow tired of her. As "performing ape," Jane would be no better than a kept woman, an elegantly clothed object performing for her master. Instead, Jane wants to maintain both her personality and her independence. What Rochester values in Jane is her pliancy, which allows him to shape her into the woman he desires, something that wouldn't have been possible with a powerful woman like Blanche. Rochester still has much to learn about love.

Allusions to fairy tales continue in this chapter. Rochester tells Adèle that Jane is the fairy from Elf-land whose errand is to make him happy. This fantasy reminds the reader that one of Rochester's primary hopes from this marriage is that it will somehow purify him: For example, he wants to revisit all of his old haunts in Europe, tracing all of his old steps, but now "healed and cleansed" by his angelic Jane. By recreating her as fairy or angel, Rochester fulfills his own fantasy of magically erasing his past transgressions and beginning a fresh, new life.

But what does this fantasy offer Jane? Reduced to muse or "doll," Jane has no power over her own future. Jane makes this idea apparent when she claims Rochester gives her a smile such as a sultan would "bestow on a slave his gold and gems had enriched." Insisting that he prefers his "one little English girl" to the "Grand Turk's whole seraglio," Rochester points to Jane's powerlessness, her reduction to sex slave. Rather than becoming slave, Jane vows she will become a missionary, preaching liberty to women enslaved within harems. While her comments imply a Eurocentric understanding of eastern culture — the enlightened Englishwoman coming to the rescue of poor, imprisoned Turkish women — she insightfully implies that the position of English women isn't much better than that of their Turkish counterparts; both are enslaved by male despotism, which makes women objects of male desire, rather than thinking, independent subjects.

Chapter 25 is filled with prophetic symbols and dreams, as Brontë prepares the reader for the climactic Chapter 26, in which Jane discovers Rochester's secret. As in the previous chapter, nature reflects the coming tragedy. The wind blows fiercely and the moon is blood-red, reflecting an excess of passion. The cloven chestnut tree symbolically foreshadows Jane's future with Rochester, both their impending separation and their ultimate union. Jane's visions of Thornfield's desolation prefigure its charred remains after Bertha Mason torches it. Critics have often seen the child in Jane's dreams as a representation of Jane's fear of marriage or of childbearing. Throughout these chapters, Jane's anxieties about a loss of identity within her marriage are apparent. Thus, her dream of the small child, "too young and feeble to walk," could easily represent her immature self, unable to create an independent identity. When she tries to speak to Rochester, she is "fettered" and "inarticulate" — she feels she will have no power and no voice within the relationship.

As with previous changes in Jane's life, this one is foreshadowed not only by dreams, but also by the appearance of a ghostly apparition, Bertha Mason. This strange woman who rends the wedding-veil in two has been viewed by critics as Jane's double. While the powerless child reflects Jane's feelings of helplessness, Bertha shows Jane's rebellion. Bertha does Jane a favor — Jane didn't like the veil nor the sense that Rochester was trying to alter her identity by buying her expensive gifts, and her resistance is enacted through Bertha's actions. Bertha's vampiric appearance suggests that she is sucking away Rochester's lifeblood, but she also has a sexual power: The "blood-red" moon, a symbol of women's menstrual cycles, is reflected in her eyes. Like Blanche Ingram, Bertha is a woman Rochester can't control, a woman with "savage" and, probably sexual, power. Small and naïve, Jane can't compete with these women. In the final image of this scene, Jane curls up in bed with Adèle — significantly, Rochester has suggested Jane spend the night locked in the nursery, once again emphasizing her childish, dependent status and his desperate attempts to shelter her from Bertha's potent and sexualized rage.

Glossary

sans mademoiselle? without Miss?

Oh, qu'elle y sera mal—peu confortable! Oh, things will be unpleasant for her there—uncomfortable!

un vrai menteur a real liar.

conte de fée a fairy-tale.

du reste, il n'y avait pas de fées, et quand même il y en avait besides, there were no fairies there, and even if there were.

pour me donner une contenance for me to give myself airs.

tête-à-tête an intimate conversation.

***Short study(Ch 24-25):***

Two nights before the wedding, a disturbing incident occurs while Rochester is away from home. Before Jane relates what took place, she provides another incident. The following night, troubled by what she had seen, she walked in the garden, in the moonlight, drawn to the lightning-split tree, where she reflects on how, though the tree is dead, the two sundered sections still cling to each other. The moon appears again, but this time it is red.

When Rochester returns, Jane tells him about the incident that had troubled her. Jane had awakened from a disturbing dream only to see a candle on her dressing table and hear someone in her closet. The figure that emerges from the closet was a tall woman with a "savage" and "discolored" face. She was wearing the exquisite veil Rochester had ordered for Jane for her wedding day. The figure removed the veil, ripped it in half, and stomped on it. Before leaving Jane's room, the woman came close to her bed, glaring at her with bloodshot eyes and blowing out her candle. Terrified, Jane passed out. Rochester offers an explanation for the mysterious events. The woman, he says, must have been Grace Poole. She wasn't recognizable because Jane was experiencing a mixture of fevered dreams and actual events. He tells Jane that "when [they] have been married a year and a day" he'll explain why he keeps Grace Poole in his house. At Rochester's suggestion, Jane sleeps in Adèle's room that night.

After accepting Rochester's proposal, Jane begins to realize that the self-sufficient, independent life she has been leading will change. When she is no longer earning her keep as governess, she will be dependent on her husband. The shopping trip makes her uncomfortable because she "never can bear being dressed like a doll by Mr. Rochester." Then she remembers the letter from her uncle and resolves to write to him at once. Her desire for independence prompts both this resolve and her determination to continue as Adèle's governess. [Jane Eyre](https://www.coursehero.com/lit/Jane-Eyre/character-analysis/#Jane_Eyre) is one resolute young lady.

Jane's reflection on the blackened, dead tree adds to the foreshadowing introduced at its destruction. The tree is dead, she says—"the sap could flow no more" and it will "never have green leaves more." Yet the two sundered sections still cling to each other, at least until the powerful gales of the following winter will prevail and make the separation complete. The image—a sign to the reader, if not to Jane—suggests that the end to happiness foreshadowed by the tree's destruction will soon be complete. That the moon shining on the scene is "blood-red" and gives Jane a "bewildered, dreary glance" only adds to the gloomy prospects.

Jane has disturbing dreams about carrying a small child, trying but being unable to reach Rochester and seeing "that Thornfield Hall was a dreary ruin"; these dreams foreshadow an obstacle they will encounter. The baby might represent Jane's hopes and aspirations, which she is trying to protect and carry forward to the future. When she thinks about becoming Mrs. Rochester, she refers to her new identity as an unborn child: Speaking of "Mrs. Rochester," Jane reflects, "She did not exist: she would not be born till tomorrow, sometime after eight o'clock a.m.; and I would wait to be assured she had come into the world alive." Until the hour of the wedding, Jane cannot be sure that she will live as Mrs. Rochester..

Why does Rochester put off telling Jane his secret until they have been married "a year and a day"? He may hope that by then, no matter what Jane learns, the bond between them will be secure. He may simply want a year of happiness before revealing a potentially dangerous secret.

The incident in Jane's room foreshadows what happens on the wedding day. Just as the mysterious woman shredded Jane's veil, so will the marriage—and her hopes of happiness—soon be shredded.

***Critical Analysis***:

A month passes, and the household has finished preparing for Jane and Mr. Rochester's marriage, which is to take place the following day. Jane is preoccupied for most of the day because of a disturbing incident that occurred during the night. She waits for Mr. Rochester to return from business and tells him about it. While she lay in bed, she seemed to hear a strange howling. She then had a series of dreams revolving around a small child who cries in her arms. Jane woke from her nightmare to see a strange woman in her room. After looking through her closet, the woman found Jane’s wedding veil and ripped it in half. The woman then looked at Jane, who fainted.

Mr. Rochester tries to convince Jane that the episode was nothing more than a dream, but she insists that it happened and shows him her wedding veil, ripped in two. Mr. Rochester is horrified and expresses his gratitude that nothing more harmful happened to Jane. He tells her that the woman must have been [Grace Poole](https://www.gradesaver.com/jane-eyre/study-guide/character-list#grace-poole) and promises that he will explain why he keeps her in the house after they have been married for a year and a day. Jane accepts Mr. Rochester’s promise, though she is not satisfied with his explanation. Jane sleeps in Adèle's room that night, though she does not fall asleep.

After the previous mysterious incidents at Thornfield, it is clear that the woman who entered Jane's room is related to the laughter from the third story and the fire in Rochester's room (especially because the woman uses a candle as she investigates Jane's closet). It is also clear from the ripped wedding veil that the woman harbors hostility toward the marriage between Mr. Rochester and Jane. However, Mr. Rochester is still unwilling to explain the strange incidents to Jane and continues to use Grace Poole as the scapegoat. Although Jane does not accept his explanations, she realizes that she is unable to force him to divulge secrets about his past.

Jane’s nightmares about the crying child speak to her anxiety about leaving her childhood identity of [Jane Eyre](https://www.gradesaver.com/jane-eyre/study-guide/character-list#jane-eyre) and ascending to married adulthood as Jane Rochester. The dream could also be read as a bad omen: Jane remembers Bessie telling her that a nightmare about children was a sign of trouble for the dreamer. At this point in the novel, however, Jane is still optimistic about her marriage to Mr. Rochester and hopes that her anxieties will soon dissipate.

***Significance (Ch22-25):***

After her stay at Gateshead, Jane comes to understand fully what Rochester and Thornfield mean to her. Having been acutely reminded of the abjection and cruelty she suffered during her childhood, Jane now realizes how different her life has become, how much she has gained and how much she has grown. In Rochester she has found someone she truly cares for—someone who, despite periodic shows of brusqueness, nevertheless continues to admire Jane and care for her tenderly. Moreover, Rochester gives her a true sense of belonging, something she has always lacked. As she tells him, “wherever you are is my home—my only home.”

Although Rochester’s declaration of love and marriage proposal make Jane exceedingly happy, she is also very apprehensive about the marriage. Her feelings of dread may stem in part from a subconscious intimation of Rochester’s dark and horrible secret, which will be divulged in the next few chapters: the eerie laughter she has heard, the mysterious fire from which she rescued Rochester, the strange figure who tears Jane’s wedding veil, and other smaller clues may have led Jane to make some subconscious conclusions about what she will consciously find out only later.

Another possibility is that Jane’s misgivings stem from other concerns. She has always longed for freedom and escape, and marrying Rochester would be a form of tying herself down. Jane may worry that the marriage will encroach upon her autonomy, and even enforce her submission to Rochester. Not only would the marriage bring her into a relationship of responsibility and commitment to another person, it could cement her into a position of inferiority.

Jane’s anxiety surfaces when Rochester tries to dress her in feminine finery. She reacts with revulsion, noting that she feels like a toy doll. Jane fears that Rochester may be trying to objectify her, that he sees her not as a human being with her own thoughts and feelings but as a plaything designed to cater to his fantasies and whims. Jane also worries about her financial inferiority: she hates the thought of marrying “above her station,” as she does not want to feel that she somehow “owes” Rochester something for the fact that he has “deigned” to love her, as it were. She hates the thought that his love might be a “favor” to her.

Thus, Jane’s feelings and desires for Rochester are tightly bound up with her feelings about her social position (her status as an employee and her experiences of economic dependence) and her position as a woman. She is very sensitive to the hierarchy and power dynamic implicit in marriage, and despite her statement that she is forced to “yield” to her feelings for Rochester, she does not desire the complete surrender that heroines in romance novels experience. The storybook wedding toward which these chapters appear to lead cannot succeed, because Jane will only be able to occupy the role of wife on her own, quite different, terms.

***Notes:***

This lesson will provide an overview of chapter 25 of ''Jane Eyre,'' which takes place the day before Jane's wedding. Jane is troubled by something that happened the night before, and Mr. Rochester tries to allay her fears.

## A Disquiet Mind

As chapter 25 opens, we find Jane in a state of uncharacteristic restlessness. She is set to be married to Mr. Rochester the very next day. Her trunks are packed and all other preparations have been made. Mr. Rochester is away from home on business, and Jane paces and frets for his return. Night comes and with it comes rain, but no Mr. Rochester. Jane is so anxious for Mr. Rochester to come back that she stands looking for him and then walks down the road to find him, despite the pouring rain. Mr. Rochester is delighted to see her so eager to meet him, but he is worried to see her so agitated. What could be causing the usually cool and collected Jane to behave in this way?

## Jane's Tale

After changing into dry clothes, Jane waits for Mr. Rochester to finish his meal and then she proceeds to explain the source of her distress. She begins by telling Mr. Rochester of two dreams she had the night before. In each, Jane is carrying a baby and struggling to walk through difficult terrain in order to find Mr. Rochester. In both dreams she is prevented from reaching her goal because of the weight she carries and the burden she bears.

After hearing about these two dreams, Mr. Rochester thinks they must be the source of her melancholy and so he tries to comfort her, but Jane tells him there is still more. After waking from her dreams, Jane saw someone in her room holding a candle! The person was one Jane has never seen before -- a woman with long hair matted down her back. Her face was discolored and her eyes were bloodshot. 'It was a savage face,' Jane tells Mr. Rochester.

The presence of such a person in one's room at night would be alarming enough, but the eerie and inexplicable actions of this creature were even more chilling. Mr. Rochester had purchased an elaborate veil for Jane to wear with her wedding gown and given it to her as a surprise. At night it was hung by the dress in Jane's closet. Jane says the strange woman took hold of the veil, examined it, put it on her own head, and then looked at herself in the mirror. Suddenly, she wrenched it off her head, tore it in two, threw it on the floor, and trampled it.

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| Wedding Veil |

## Explanations

Jane tells Mr. Rochester that in the morning after the strange woman's visit, she was sure it was a dream. He is eager to support this hypothesis. But Jane continues -- after bathing her face in water, she turned and saw 'the veil, torn from top to bottom in two halves!' At this revelation, even Mr. Rochester is caused to 'start and shudder.'

After a moment's thought, Mr. Rochester presents a theory: Perhaps Jane was partially asleep when this occurred. Perhaps there really was a woman, perhaps she really did tear the veil, but perhaps instead of being the diabolical creature Jane remembers, perhaps it was just Grace Poole, that enigmatic servant to whom has been attributed the strange laughter Jane sometimes hears, the attempt to burn Mr. Rochester in his bed, and the violent attack on Mr. Mason. This explanation does not completely satisfy Jane, but she can't think of a better one so she does her best to accept it.

***Summary and Analysis Part by Part:***

***Summary Part 1:***

The wedding day approaches and everything is packed for a honeymoon to Europe. While [Rochester](https://www.litcharts.com/lit/jane-eyre/characters/edward-fairfax-rochester) is briefly away on business, [Jane](https://www.litcharts.com/lit/jane-eyre/characters/jane-eyre) wanders outside to see the lightning-blasted chestnut tree.

***Analysis Part 1:***

Jane's visit to the split tree shows that subconsciously she knows there is something wrong with this marriage even before she learns about Bertha.

***Summary Part 2:***

When Rochester returns the next day, the day before the wedding, Jane tells him of the strange things that happened while he was away. First, she dreamed about being alone on a long, empty road with a pitiful crying child. In a second dream, she was waiting for Rochester at a ruined Thornfield with the same child, but tripped and dropped the child.

***Analysis Part 2:***

Jane's dreams suggest the distance she still feels from Rochester. The suffering child symbolizes an unhealthy future for their marriage. The decaying Thornfield foreshadows its actual destruction and represents the mess of Rochester's life.

***Summary Part 3:***

This second dream startled Jane awake, and in the darkness of her room she saw a strange woman with wild hair and a discolored "savage" face going through her closet. The woman put on the wedding veil Rochester had bought for Jane, then tore it in half and stomped on it. Rochester dismisses the story as just another dream, then says that the woman must have been [Grace Poole](https://www.litcharts.com/lit/jane-eyre/characters). Finally, he promises to explain everything a year and a day into their marriage.

***Analysis Part 3:***

Bertha appears as a terrifying image of a bride, which parallels Jane's anxieties about her marriage. The ripped veil, like the split tree, represents how Jane's wedding will be broken up. Instead of telling Jane the truth, Rochester delays his confession—an ominous start to a marriage based on equality.

***Summary Part 4:***

[Jane](https://www.litcharts.com/lit/jane-eyre/characters/jane-eyre) spends the night cradling [Adèle](https://www.litcharts.com/lit/jane-eyre/characters) in the nursery behind a bolted door. She cries when leaving Adèle in the morning.

***Analysis Part 4:***

As an independent tutor, Adèle represents the life that Jane is leaving behind.