

1. E The narrator of *Wieland* is Wieland's sister, Clara. [I,7]
2. E Clara says that she is writing down her account, which appears to be addressed to a friend, for the benefit of mankind. [I,8]
3. B Clara says that her maternal grandfather was a merchant and was not happy that his daughter married a poor (albeit noble) man. [I,8]
4. B Clara describes her father as gloomy and serious but moral and dedicated to his family.
5. E Clara says that her father's life changed when he found a religious book written by a French Protestant. It turns his mind toward religion. [I,9]
6. C Clara's father spends most of his time in religious contemplation. He considers the state of his soul and whether he is adequately fulfilling his duties.
7. C Clara's father feels called to leave his wife and family to proselytize to the Native Americans, a task that he finds discouraging and fruitless. [I,12]
8. C Clara's father has a temple built on his property and spends much of his time there in religious contemplation. [I,13]
9. D Clara's uncle is visiting the family when her father dies; he is a surgeon, which is a detail meant to convince us of his truthfulness and knowledge. [II,15]
10. E Clara's mother follows her father out of the house the night he dies and sees the temple suffused with light. [II,17]
11. E Clara's uncle sees a cloud seemingly impregnated with light when he rushes to the temple after the event that leads to Clara's father's death. [II,19]
12. B Clara's father says that he felt a heavy blow on his arm during the event in the temple. [II,19]
13. A The wounds that Clara's father receives in the temple become infected almost immediately; their smell drives nearly everyone from the house. [II,19]
14. B Clara trusts her uncle's account of her father's death because she knows him to be a rational, skeptical man. [II,19]
15. A The primary question Clara considers about her father's death is whether it was from divine or natural causes. This question of supernatural vs. natural recurs throughout the novel. [II,20]

1. C Clara's mother dies only a few months after the death of her father, leaving the children orphaned. An aunt raises them. [III,21]
2. D Clara describes her childhood as tranquil and happy. They are educated at home and their aunt is neither negligent or too strict. [III,21]
3. C Wieland is raised to be in "agriculture", meaning that he owns land that will be farmed by enslaved people. [III,22]
4. E Clara, Wieland, and Catherine are all intimate, but Wieland is more serious and outwardly religious than Clara and Catherine. [III,23]
5. C Wieland particularly admires the Roman writer and statesman Cicero and devotes himself to producing a "pure" version of his texts. [III,24]
6. E Henry Pleyel is as educated and sophisticated as Wieland, but he is lighthearted and, according to Clara, full of mirth. [III,25]
7. B Clara tells us that Henry Pleyel is guided above all else by his own reason, as opposed to religion or ancient philosophy. [III,26]
8. A Clara describes the Revolutionary War as a distant event that adds to her family's happiness by providing a contrast with their serenity. [IV,27]
9. D Clara and her companions have a great affection for their ward Louisa Conway. Clara says that she was often overcome with tears of pleasure when she saw Louisa. [IV,28]
10. C Clara relates the surprising appearance of Louisa Conway's father, who thought that his wife and daughter had died. [IV,28]
11. E Clara is impressed by Louisa Conway's father, whom she describes as "most amiable" and a gentleman. [IV,30]
12. D While Henry Pleyel and Wieland debate classics in the temple on the day that Wieland first believes he hears his wife's voice, Clara and Catherine are engaged in sewing. [IV,31]
13. B During a debate about European cataracts, Wieland leaves the group to go to the temple to retrieve a letter. On his way, he is stopped by what he believes to be his wife's voice; when he returns to the house, he finds that his wife has not left the house. [IV,32]
14. D After the strange incident in which Wieland hears his wife's voice forbidding him to go to the temple, he becomes more serious and gloomier than ever. [IV,36]
15. B When Clara presses Wieland to tell her what he thinks caused him to hear his wife's voice, he says that speculation is useless and that eventually proof of the cause will appear. [IV,36]

1. C When Pleyel returns to Mettingen from Europe, he brings news that Wieland is heir to land in Europe and urges him to return to Europe to claim it. [V,37]
2. E Wieland refuses to claim his land in Europe because he fears that the power would render him tyrannical. He believes that his country is the freest in the world. [V,38]
3. B Pleyel wishes to return to Europe in order to find the Baroness de Stolberg, the woman he loves who is now widowed and free to marry again. [V,9]
4. D On a nighttime walk, Pleyel is surprised to hear a voice declaring that the Baroness de Stolberg is dead. [V,41]
5. C Pleyel and Wieland go on a nighttime walk and end up at the temple, where they are surprised to hear Catherine's voice. [V,42]
6. B During their outdoor conversation about traveling to Europe, Pleyel and Wieland are surprised to hear Catherine's voice declaring that they will never go. [V,43]
7. E According to Clara's narration, Mettingen is unlike its swampy, unhealthy surroundings because her brother has improved and beautified the natural landscape. [V,46]
8. C In her narration, Clara writes that she had to stop and walk around her room before mentioning Carwin. [VI,48]
9. A In her first impression of Carwin, Clara describes him as awkward and unattractive. She dismisses him as an uneducated farmer. [VI,49]
10. C When Carwin, in his guise as a wandering rustic, knocks on the door of Clara's kitchen, he asks for a drink—first buttermilk, and then water. [VI,50]
11. A Although Clara is not impressed by Carwin's appearance, she finds his voice irresistibly compelling. [VI,50]
12. E After seeing Carwin for the first time, Clara cannot shake the impression he has made on her. She spends the evening drawing his face. [VI,52]
13. A The day after seeing Carwin for the first time, Clara passes her time in looking at the sketch of his face and staring at the storm outside her window. She thinks about the fact that we will all die. [VI,53]
14. D When Clara is playing music alone in her room during the evening of the day after which she first meets Carwin, she is started to hear a whisper that seems to come from her closet. [VI,54]
15. B While alone in her room during the evening of the day after which she first meets Carwin, Clara is terrified to hear voices in her closet plotting her murder. [VI,56]

1. D Pleyel tells the group that he believes he has seen Carwin's face in town. [VII,59]
2. D During an evening walk, Clara falls asleep on a bench in a summer-house near a ravine and dreams of seeing her brother. [VII,60]
3. C After she awakes from her unplanned nap in the summer-house, Clara hears a voice saying that it repents of having plotted to murder her. [VII,61]
4. B As she wonders why anyone could possibly want to murder her, Clara says that her temper is "the reverse of cruel and imperious". [VII,63]
5. E A key issue in *Wieland* is how far to trust the evidence of the senses. When she wakes after falling asleep in the summer-house, Clara experiences sensory evidence that she cannot explain. [VII,63]
6. E The morning after Clara falls asleep in the summer-house, Pleyel reveals that he has encountered Carwin in town and has invited him to visit the group at Mettingen. [VII,64]
7. C When Pleyel first meets Carwin in Europe, he believes from Carwin's appearance, religion, and language that he is Spanish. [VII,64]
8. E The group is very surprised to learn that Carwin has converted to Roman Catholicism, which would have seemed old-fashioned and superstitious to them. [VII,65]
9. A Before they meet Pleyel enjoys teasing Clara about being in love with Carwin, which is supposed to be ridiculous because Carwin appears to be rustic and uneducated. [VII,66]
10. A When Clara formally meets Carwin, she believes that his face expresses intelligence. She is particularly taken with his high forehead, which was thought to indicate intelligence. [VIII,68]
11. D Clara notices that Carwin offers no personal information about himself in their conversations, which she finds surprising; usually, people reveal intimate details about themselves as they become more comfortable in groups. [VIII,69]
12. D Clara believes she sees shame on Carwin's face during their early interactions, leading her to believe that he feels guilt about something in his past. [VIII,70]
13. B During the group's conversations about the strange events at Mettingen, Carwin attempts to convince them that they may stem from "the author of nature", meaning God. However, Clara notes later that he never definitely declares his opinion. [VIII,71]
14. B Carwin seems to have unusual knowledge of vocal mimicry. He suggests that the voices Wieland and Pleyel have heard may be the work of someone skilled at vocal mimicry, and he tells the group about various instances of the art. [VIII,72]
15. B When Clara notices that Pleyel is unhappy after their month with Carwin, she believes that he is in love with her and is angry that she seems to favor the stranger. [VIII,74]

1. C On the morning that Pleyel fails to appear to a planned activity, the group has been planning to read aloud together a new German work. [IX,75]
2. E Distressed about Pleyel's failure to reappear and believing that he may believe her to be in love with Carwin, Clara briefly resolves to write him a letter confessing her love. [IX,78]
3. E Clara calls her tendency to imagine the worst an "imbecility". [IX,79]
4. C As she sits in her room contemplating Pleyel's mysterious absence, Clara decides that she wishes to read her father's old journals, which she stores in a closet (standing wardrobe). [IX,80]
5. B When Clara puts her hand on the lock of the closet in her room, in order to retrieve and read her father's journals she hears a voice within crying "Hold! Hold!". [IX,81]
6. A Clara hears a voice crying "Hold! Hold!" when she puts her hand on the lock of her closet (wardrobe). She had previously heard the same words in the summer-house by the riverbank. [IX,82]
7. D When Clara hears a voice in her closet, she briefly thinks, thanks to Carwin's vocal mimicry, that Wieland might be in there plotting to kill her. [IX,83]
8. A When Clara resolves to open the door of her closet and discover the truth about the voice within, she finds that the door will not open—as if someone is holding it shut. [IX,84]
9. E When Clara is finally able to open the closet from which she hears a strange a menacing voice issuing, she finds Carwin inside. [IX,85]
10. D When Clara confronts Carwin in her room, he tells her that she is safe from him because a power, which he does not name, protects her. [IX,87]
11. A After Carwin has left and Clara believes herself safe from his attacks, she hears a door opening. [X,92]
12. A When Clara believes that Carwin is returning, she grabs a penknife, intending to use it on herself to preserve herself against his attacks. [X,93]
13. A When Clara believes that Carwin is returning to carry out his attack against her, she seizes a penknife with the intention of using it on herself. [X,93]
14. C When Clara looks outside after she believes Carwin has returned and then left, she sees a human figure on the grounds. This will later turn out to be not Carwin but Pleyel. [X,95]
15. C When Clara is unable to sleep on the night that Carwin intrudes into her chamber, she bursts

into weeping. This outburst calms her enough to sleep. [X,97]

1. E When Clara wakes up the morning after she encounters Carwin in her room, she finds that Pleyel is in his usual room next to hers. [XI,98]
2. E When Clara greets Pleyel on the morning after Carwin intrudes into her room, she is surprised to see that rage crosses his face. [XI,99]
3. D On the morning after Carwin intrudes into Clara's room, Pleyel accuses Clara of conducting an affair with Carwin. [XI,100]
4. A When Pleyel accuses Clara of conducting an affair with Carwin, she is particularly hurt by the fact that Pleyel judged her before he heard her side of the story. [XI,101]
5. B Clara is extremely surprised by Pleyel's accusation that she is having an affair with Carwin. She describes the emotion of surprise as "enfeebling", meaning that she finds herself unable to think clearly or to take action. [XII,102]
6. D Clara eventually convinces herself that Pleyel's accusations about her supposed affair with Carwin stem partly from jealous love. [XI,101]
7. E After Carwin's intrusions and Pleyel's accusations, Clara (sensibly) decides to move in with her brother rather than to continue living independently. [XI,103]
8. D When Clara asks Wieland what proofs of her conduct Pleyel has given, Wieland tells her that Pleyel claims to have overheard a conversation between her and Carwin. [XI,105]
9. D After speaking with Wieland about Pleyel's accusations, Clara decides to go to Pleyel's farm to force him to hear her side. [XI,107]
10. A When Clara enters the city on her errand after speaking with her brother about Pleyel's accusations, she immediately feels faint. [XII,109]
11. A Thinking about Pleyel's accusations, Clara compares the gulf between "polluted" and "chaste" women to the one separating man and insects. She cannot believe that Pleyel would really think her capable of "polluting" herself. [XII,109]
12. D Clara describes Carwin as possessing a "combination of steely fibres and organs of exquisite ductility and boundless compass." Here, "organs" does not refer to internal organs but something more like intellectual abilities; the word is being used in a phrenological sense. [XII,110]
13. B Describing her second encounter with Pleyel, Clara says that she was new to the solace of weeping. In other words, she has not wept much and is learning that it can act as an outlet for intense emotion. [XII,111]
14. E When Clara tries to persuade Pleyel of her innocence, she offers the evidence of her entire life as proof. [XII,112]
15. B After Clara's conversation with Pleyel at his farm, Clara faints. The fainting appears to briefly arouse Pleyel's sympathy, but not for long. [XII,114]

1. B When Clara tries to convince him of her innocence at his farm, Pleyel reacts with rage. Her words of protest only seem to incense him further. [XIII,116]
2. C Pleyel says that he has been accustomed to think of Clara as “a being after whom sages may model their transcendent intelligence.” He thinks of her as a pattern for all female behavior. [XIII,117]
3. B Pleyel says that he asked his fiancée to model herself after Clara in order to please him. [XIII,118]
4. A Pleyel calls Carwin an “imp of mischief”, implying that his machinations have no end except to cause trouble. [XIII,119]
5. C Pleyel says that Carwin’s eyes and voice have “witchcraft” in them, a curiously supernatural word for someone whom the novel presents as the embodiment of reason. [XIII,120]
6. A Pleyel comes silently into Clara’s room while she is writing and sneaks up behind her, close enough to read some words that she is writing in her account of the incident at the summer-house. [XIII,121]
7. E In the days before his failure to appear at the group’s planned meeting in the temple, Pleyel is upset; Clara learns that he feared she was falling in love with Carwin and that Carwin was deceiving her. [XIV,124]
8. A At Mrs. Baynton’s house in the city, Pleyel sees a newspaper notice seeking Carwin, who is wanted for murder and robbery. This notice throws Pleyel into further despair, since he now has proof (so he believes) that Carwin is not worthy of Clara. [XIV,124-125]
9. E Mr. Hallet, a distant relation of the Wielands, tells Pleyel that Carwin is “wag[ing] a perpetual war against the happiness of mankind.” Again, Carwin seems to be working toward no clear goal but causing trouble. [XIV,126]
10. A When Pleyel travels to Mettingen to warn Clara about Carwin, he believes that he hears Clara and Carwin discussing their affair together. [XIV,128]
11. B Pleyel tells Clara that his proofs of her affair did not include ever actually *seeing* her with Carwin, but that he heard enough to convince him. [XIV,130]
12. B When she reaches Mrs. Baynton’s house after leaving Pleyel’s farm, Clara finds a letter from Carwin asking her to meet with him. Remarkably, she agrees. [XV,131]
13. B Clara says that the success of Carwin’s plot owes to a knife’s edge of coincidence; it would have taken very little for the whole thing to fall apart. [XV,134]
14. D When Clara meets with Carwin alone in her room, she does not fear him because, as she says, no matter what he will do to her, “the freedom of my mind was untouched”. [XV,135]
15. D When Clara enters her brother’s house after returning from Pleyel’s farm, she is surprised to find that it appears to be empty and deserted, even though she was expected there. [XV,137]



1. A When Clara sees her own house after returning from Pleyel's farm, she is surprised to find a light burning in the window of the room. Unbeknownst to her, Wieland has murdered his wife in her room. [XVI,139]
2. B When Clara prepares to enter her house after returning from Pleyel's farm, she speaks about her quality of courage—a character trait that Carwin has also admired in her. [XVI,140]
3. E Clara says that she does not fear meeting Carwin alone, because, no matter what he does to her, she has her “honor” in her own keeping. [XVI,140]
4. B When she enters her house after returning from Pleyel's farm, Clara hears a cry of “Hold! Hold!” Carwin is attempting to keep her from discovering her sister-in-law's body. [XVI,141]
5. A When Clara enters her room after returning from Pleyel's farm, she is horrified to find her sister-in-law's body lying in her bed. [XVI,143]
6. E When Wieland enters Clara's room after she has returned from Pleyel's farm and had a shock, he at first appears exultant because he believes he has fulfilled God's will by killing his wife. [XVII,146]
7. E When Wieland enters Clara's room after killing his wife and sees his sister, he says, apparently to God, “Any victim but this, and thy will be done.” [XVII,147]
8. C When Clara sees Wieland after discovering her sister-in-law's body, she believes that the dreadful event has destroyed his reason. She does not suspect him of being the murderer. [XVII,148]
9. D When Mr. Hallet and other friends are tending to Clara, he weeps when she says that her brother's children will need a parent. Clara's brother has killed his children. [XVII,149]
10. A Clara says that she is unable to give Louisa a final kill because Wieland has killed her so horrifically that her face is destroyed. [XVII,151]
11. E Clara falls into an illness after discovering that her family has been murdered. As she starts to recover, her uncle arrives for a planned visit. [XVIII,152]
12. A As she is recovering from her first illness, Clara's uncle tells her that Carwin has disappeared. She believes Carwin to be the murderer. [XVIII,153]
13. B Clara's uncle tells her that Carwin is not the murderer, but he will not at first tell her who is—Wieland. [XVIII,154]
14. E Clara's uncle tells her that Wieland (whom he does not name) confessed with “less of humanity than godhead”. In other words, he continues to believe that he has acted rightly. [XVIII,155]
15. D Clara's uncle gives her a roll of papers when she asks to know who has killed her family. The

papers contain an account of Wieland's confession. [XVIII,156]



1. D During Wieland's confession in court, which Clara reads, he seems to believe that he is not really guilty and has acted according to God's will. [XIX,157]
2. C Wieland says that God is the object of his supreme passion. He murders his wife and children because he believes that God wants him to. [XIX,158]
3. D When Wieland enters his sister's house on the night he murders his wife, he is yearning for a divine revelation. He receives one in the form of an order to kill his wife. [XIX,159]
4. E When Wieland enters his sister's house on the night he murders his wife, he sees a bright light with a figure that he will not describe—presumably something that he takes to be an angel. [XIX,160]
5. A When Wieland enters his sister's house on the night he kills his wife, he hears a voice command him to "Render me thy wife". He takes this voice to be the voice of God. [XIX,160]
6. B Wieland kills his wife by brutally strangling her, describing the incident in gruesome detail. [XIX,164]
7. E Right after Wieland kills his wife, he laughs, believing that he has successfully carried out God's will. [XIX,165]
8. E After Wieland kills his wife, he hears a voice telling him that "Thy children must be offered." Although he is very distressed by this pronouncement, he obeys. [XIX,166]
9. D Clara describes the murders as "inhuman", a word that, along with the description of Wieland as "supernatural", adds to the confusion around the murders. [XX,167]
10. B After Clara reads her brother's confession and becomes ill again, her uncle cares for her until she starts to recover. [XX,168]
11. A In his confession, Wieland says that he seeks only God's judgment. [XX,169]
12. B In one of their conversations during her second illness, Clara asks her uncle if he is sure that Wieland's visions were imaginary. The book never takes a clear stance. [XX,170]
13. C Clara's uncle tells her that other members of her family have suffered illusions. Her grandfather even flung himself off a cliff, apparently in response to prompting heard only by himself. [XX,171]
14. C Clara believes that death will be a cure for her grief. She assumes that she will not survive long after her brother's death. [XX,172]
15. A Clara refuses to believe that Wieland is really guilty and ascribes his behavior to the influence of Carwin's machinations—even if Carwin's voice

is not the one that told him to kill his family. [XX,173]

1. E After Clara's family is murdered, she notes that her love for Pleyel seems to have died as well—although it turns out that it has not, actually. [XXI,175]
2. E After accusing Clara of conducting an affair, Pleyel leaves for Europe to find his fiancée Theresa de Stolberg, who it turns out has not actually died. [XXI,176]
3. A When Clara is in the city after the fire that burns down her house, she says that she “marks with satisfaction” the fact that she appears to be dying. [XXI,177]
4. B Before she leaves for Europe, Clara insists on seeing Wieland over her uncle's objections. He fears that seeing her might return Wieland's reason. [XXI,178]
5. C Clara's uncle worries that Wieland will regain his reason and realize that he has murdered his entire family. The uncle thinks it kinder to let Wieland continue insane. [XXI,179]
6. A According to Clara's uncle, Wieland's “phrenzy” has made him superhuman. He has excessive strength and power. [XXI,180]
7. E Clara resolves to return to Mettingen before she leaves for Europe [XXI,183]
8. E When Clara is alone in her room in her house during her trip to destroy her journals, she starts speaking accusations against him. [XXII,185]
9. B When Clara is alone in her room in her house during her trip to destroy her journals, she resolves to end her life with a lancet—a surgical tool—that she has. [XXII,186]
10. B When Clara discovers Carwin at Mettingen during her trip to destroy her journal before leaving for Europe, he appears ignorant of the awful events and asks her what has happened. [XXII,187]
11. D At Mettingen, Carwin insists that he has not had malignant intentions; essentially, he only meant to stir things up a bit and not actually harm anyone. [XXII,189]
12. E During their conversation at Mettingen before Clara leaves for Europe, Carwin tells her that he can imitate and throw his voice, a power that he has used to stir up trouble. [XXII,189]
13. E Carwin tells Clara he became involved in their lives from “unauthorized curiosity”. He liked to watch them and wondered what would happen if he started stirring up trouble. [XXII,191]
14. B Carwin confesses that he has a “voluptuous” temper, which led him to conduct an affair with Judith. [XXII,192]
15. B Carwin gained access to Clara's house by conducting an affair with her servant Judith. [XXII,192]

1. C When he confesses to Clara, Carwin says that his only crime was curiosity. He did not mean to cause harm to anyone; he simply wanted to stir up a little trouble. [XXIII,196]
2. E Carwin tells Clara that, as he hid in her closet, he was overcome with sympathy for her because she seemed to be suffering from sorrow. [XXIII,198]
3. C Carwin tells Clara that he decided to deceive Pleyel in order to “enjoy a triumph”. In other words, he just wanted to trick him successfully for fun. [XXIII,200]
4. B Carwin tells Clara that the newspaper notice saying he was wanted for murder and robbery was the “work of an enemy”. In other words, someone was trying to get him in trouble. [XXIII,201]
5. A When Carwin discovers Catharine’s body, he flees, knowing that he will be suspected of the murder. [XXIII,203]
6. A After Carwin discovers Catharine’s body and he has fled the scene, he uses his power of vocal mimicry to attempt to prevent Clara from finding the body. [XXIII,204]
7. E Clara reacts to Carwin’s confession with disbelief; she cannot credit his account of his abilities as a vocal mimic and ventriloquist. [XXIV,206]
8. E When Wieland enters the room after Carwin’s confession, Clara describes him as “tattered and ragged”. He has been in prison since the events. [XXIV,207]
9. C In Wieland’s presence, Clara accuses Carwin of “counterfeiting the voice and face of an angel”. She is trying to get Wieland to see that he has been deceived about God’s will. [XXIV,208]
10. D Wieland tells Carwin to “begone!”, implying that he will not be moved from his decision to murder Clara. [XXIV,209]
11. B As she relates the final scene with Wieland, Clara tells her friend that she has no feelings left. The events have numbed her—although we will learn that she does recover. [XXV,211]
12. C Retelling the events at Mettingen, Clara cannot believe that she ever contemplated killing her brother, even to save herself. [XXV,213]
13. C In their final meeting, Wieland tells Clara that she must die; it is God’s will that Wieland kill her in order to prove his worthiness. [XXV,215]
14. D During her final meeting with Wieland, Clara asks Carwin to use his powers to save her. When he runs out of the room, she thinks he has abandoned her. In fact, he has just left so he can throw his voice convincingly. [XXV,217]
15. A As she describes her final meeting with Wieland, Clara calls herself cowardly: she is afraid of him and the situation. [XXV,217]

1. E Right as Wieland is about to seize Clara with the intention of killing her, the word (spoken by Carwin) “Hold!” seems to burst from the ceiling. [XXVI,219]
2. E During Wieland’s attack, an unseen speaker (Carwin) urges him to return to reason and “be lunatic no longer”. [XXVI,220]
3. C After the unseen speaker tells Wieland to stop his attack against Clara and to return to reason, he kills himself with Clara’s penknife. [XXVI,221]
4. B After Wieland’s death, Clara refuses to leave her house, which was the scene of the terrible incident in which he tried to kill her and then killed himself. [XXVI,222]
5. E Clara says that “illusion of the senses”, i.e. deception, has created the “scene of havock” that resulted in the deaths of almost everyone she loved. [XXVI,223]
6. D The final chapter of *Wieland* is written from Europe three years after the events at Mettingen. In its opening, Clara says that she has recovered some peace and happiness. [XXVII,224]
7. C Clara’s uncle at first attempts to keep her from writing out her story, thinking that it will cause her distress. However, she insists. [XXVII,225]
8. C Soon after the tragedy, while Clara is shut up at her house waiting to die, she narrowly escapes death in an accidental fire. The event seems to shock her back to life and she begins to recover. [XXVII,226]
9. B After Clara recovers from her decline after escaping death by fire, she agrees to travel to Europe with her uncle. [XXVII,227]
10. B When she is recovering in Europe, Clara renews her friendship with Pleyel. Eventually, she learns that his wife has died in childbirth and they are free to marry. [XXVII,228]
11. D Before ending her letter, Clara relates the story of Louisa Conway’s father, Major Stuart, and the machinations of a man named Maxwell who ends up causing his and his wife’s deaths. [XXVII,229]
12. C Maxwell attempts to seduce Louisa Conway’s mother out of “revenge and passion”; he is seeking vengeance on Major Stuart, Louisa’s father. [XXVII,230]
13. B Louisa Conway’s mother falls in love with Maxwell, although she does not actually conduct an affair with him. When she receives a letter from his wife, she flees to America with her young daughter. [XXVII,231]
14. A Ultimately, Maxwell is responsible for the deaths of Louisa Conway’s mother and father, whom he kills secretly the night before a planned duel. [XXVII,232]
15. B In the end, Clara lays ultimate blame for the tragedies on the victims, saying that the tragedies would not have occurred if the victims had been of better character. She blames herself for not being “gifted with ordinary equanimity or foresight”. [XXVII,232]