Great Expectations

INTRODUCTION

BRIEF BIOGRAPHY OF CHARLES DICKENS

Born to a navy clerk, Charles Dickens spent his early childhood in Kent, the setting for Pip's village in *Great Expectations*. When Dickens was ten, the family moved to London and his father was thrown in debtors' prison. Dickens left school and worked in a boot-blacking warehouse to help support his household. He later returned to school but left at fifteen to work as a law clerk, a court reporter, and a political journalist before devoting himself to writing full-time. His books were wildly successful both in England and in the United States, and include classics like *Great Expectations*, *Bleak House*, and *Oliver Twist*, still popular today. Dickens also founded a theater company and a magazine, *All the Year Round*. He was unhappily married to Catherine Hogarth, with whom he had ten children. Dickens was still writing when he died in 1870 and is buried in Westminster Abbey's Poets' Corner.

HISTORICAL CONTEXT

The technological innovations that gave rise to the Industrial Revolution of the late eighteenth and early nineteenth century introduced the first capitalist economy, opening social and financial opportunities to people who had never had the chance to gain status or wealth under the rigid hereditary class hierarchy of the past. These opportunities enabled people born into lower classes to raise their standing in society by making money and acquiring education. The new opportunities in turn inspired ambitions that had not been possible in pre-Industrial Revolution England, where one's life path was determined strictly by birth. *Great Expectations* explores both the dream and the realization of such ambitions, both what is gained and what is lost, and showcases lives from all classes of nineteenth-century British society.

RELATED LITERARY WORKS

Wilkie Collins' *The Woman in White* is considered one of the earliest English mystery novels and was serialized to great success in Dickens' magazine *All the Year Round* just a short while before Dickens published his own *Great Expectations* in that same magazine. The mystery proved an ideal literary form for serialization as each installment left readers with unanswered questions, eager for the next installment. In its reliance on suspense and haunting enigma, the mystery form also drew on the Gothic literary tradition of the early nineteenth century. In *Great Expectations*, intricate plot twists and the secret of Pip's anonymous patron show the influence of the Gothic tradition as well as of the nascent mystery novel. In addition to being literary peers, Collins and Dickens were lifelong friends and collaborators.

KEY FACTS

- **Full Title:** *Great Expectations*
- **When Written:** 1860-1861
- **Where Written:** Kent, England
- **When Published:** Serialized from 1860-1861; published in 1861
- **Literary Period:** Victorian Era
- **Genre:** Coming-of-Age Novel (*Bildungsroman*)
- **Setting:** Kent and London, England
- **Climax:** Pip discovers his patron is the convict
- **Antagonist:** Orlick, Bentley Drummle, and Compeyson
- **Point of View:** First person (Pip is the narrator)

EXTRA CREDIT

Serial Fiction – In the Victorian era, books were often published by magazines in serial installments before they were printed as complete books. Great Expectations was serialized in *All the Year Round*, the weekly magazine Dickens' founded and ran.

Alternative Endings – *Great Expectations* has been published with two different endings. Dickens' rewrote the original ending in response to complaints that it was too sad. Most contemporary editions of the novel are published with this revised (and happier) ending.

PLOT SUMMARY

Pip is an orphan living in southeast England with his foul-tempered sister, Mrs. Joe, and her gentle husband, Joe Gargery, the village blacksmith. On Christmas Eve, Pip encounters an escaped convict in a **leg-iron** who scares Pip into stealing food and a metal file for him. Pip steals the food and file from his sister's pantry and Joe's blacksmith shop. The next day, Pip and Joe see soldiers capture the convict on the marshes where he wrestles bitterly with another escaped convict. The convict Pip helped protects Pip by confessing to the theft of the food and file, and Pip's involvement in the theft goes undiscovered.

Soon after, Pip is invited to start visiting wealthy Miss Havisham and her snobby adopted daughter, Estella, at **Satis**

House. Miss Havisham was abandoned by her fiancée twenty years prior and seeks revenge on men by raising Estella to mercilessly break hearts. Estella's disdain for Pip's "commonness" inspires Pip's dissatisfaction with life as an apprentice blacksmith. He grows infatuated with Estella and assesses himself by her standards long after his Satis House visits come to an end.

Pip is apprenticed to Joe and grows increasingly despondent at his low status, seeking to elevate himself through independent study. When Mrs. Joe is brain damaged by the blows of an intruder at the forge, Pip suspects Orlick, Joe's cruel journeyman helper. Biddy moves in to run the household and becomes Pip's confidante, trying in vain to help Pip get over Estella.

One night, Mr. Jaggers tells Pip that he has an anonymous patron who wishes Pip to be trained as a gentleman. Pip assumes that this patron is Miss Havisham and that Estella is secretly betrothed to him. Unsympathetic to Joe and Biddy's sadness at losing him, Pip snobbishly parades his new status and goes to study with Matthew Pocket. Pip lives part time with Matthew's sweet-tempered son Herbert Pocket in London, where the two become fast friends. Pip's study mates are Startop and Bentley Drummle, the foul-tempered heir to a baronetcy who becomes Pip's nemesis when he pursues Estella, now an elegant lady. Pip also befriends Wemmick, Mr. Jaggers' clerk, who is stoic and proper in the office and warm and friendly outside of it. Pip spends extravagantly and puts on airs, alienating Joe on Joe's trip to London. Pip wishes Joe were more refined and fears association with him will jeopardize his own social status. He doesn't return to the forge until he hears Mrs. Joe has died. Even then, his visit is brief.

Back in London, Pip enlists Wemmick's help to invest secretly in Herbert's career, a gesture Pip considers the best result of his wealth, or "expectations." One night, Pip's patron finally reveals himself: he is Provis, the convict Pip helped on the marshes who has saved up a fortune while in exile and sailed back to England illegally just to see Pip. Pip is appalled by Provis's manners and devastated to realize Estella can't possibly be betrothed to him. When he confronts Miss Havisham, she admits she led Pip on regarding Estelle simply to make her selfish relatives jealous, and that Estella will be married to Bentley Drummle. When heartbroken Pip professes his love for her, Miss Havisham realizes her error in depriving Estella of a heart. She pleads for Pip's forgiveness, which Pip readily grants. Back in London a few days later, Pip realizes that Estella is the daughter of Provis and Mr. Jaggers' maid Molly.

Provis' rival on the marshes was Compeyson, Miss Havisham's devious former fiancée. Compeyson is looking for Provis in London and Pip plans to get Provis out of England by boat. Before they escape, Orlick manages to lure Pip to the village marshes and tries to kill him, but Herbert intervenes. Pip nearly succeeds in escaping with Provis but Compeyson stops them, then drowns, wrestling with Provis in the water. Provis is arrested and found guilty of escaping illegally from the penal colony of New South Wales, but dies from illness before his execution.

Pip falls ill. Joe nurses him and pays his debts. Healthy again, Pip returns to the village hoping to marry Biddy only to stumble upon her happy wedding with Joe. Pip goes abroad with Herbert to be a merchant. When he returns eleven years later, he finds an spitting image of himself in Joe and Biddy's son Pip II and runs into Estella on the razed site of **Satis House.** Suffering has made Estella grow a heart and she and Pip walk off together, never to part again.

CHARACTERS

MAJOR CHARACTERS

Pip Pirrip – The novel's hero, Pip is an orphan who lives with his harsh and selfish sister Mrs. Joe and serves as the apprentice of her gentle blacksmith husband Joe. Pip is sensitive and intellectually curious, but he is also extremely ambitious and, when he unexpectedly comes into money as a teenager, Pip grows haughty and extravagant in pursuit of a lifestyle genteel enough to meet the refined standards of Estella, the woman he loves. Confusing personal integrity with public reputation, Pip is cruelly disloyal to Joe and Biddy, avoiding them because of their lower class. Still, by novel's end, Pip learns to judge people by internal rather than superficial standards and redeems himself by repenting sincerely and reforming his personal values.

Provis (a.k.a. Abel Magwitch) (a.k.a. the convict) – The escaped convict Pip helps in the novel's opening scenes, Provis' gratitude towards Pip inspires him to devote his life-savings to Pip, becoming Pip's anonymous patron. Born an orphan on the streets and cruelly swindled by Compeyson, Provis has lived a life in and out of prison. Still, his criminal record is largely the result of unfortunate circumstances, not character, for Provis is kind, good-hearted, and immensely generous.

Estella Havisham – The adopted daughter of Miss Havisham, Estella is proud, refined, beautiful, and cold, raised by Miss Havisham to wreak revenge on the male sex. Though her beauty and elegance attract countless suitors (including Pip), Miss Havisham has raised her to lack a true human heart and she is unable to love.

Joe Gargery – As Mrs. Joe's husband, Joe is a father figure for Pip throughout Pip's childhood and his tender kindness protects Pip from Mrs. Joe's harsh parenting. Joe is the village blacksmith and has no formal education but possesses a deep sense of integrity and an unfailing moral compass. Joe is loyal, generous, and kind, and acts lovingly towards Pip even when Pip's is ungrateful.

Biddy – An orphan Pip meets at the village school, Biddy moves

into the forge to help out after Mrs. Joe's attack and later becomes a schoolteacher. She is humble, kind, moral, and fiercely intelligent, absorbing knowledge without any formal education. She is also sharply perceptive and sees through everyone's pretensions, calling Pip out on his delusions and snobbery long before Pip can recognize them.

Miss Havisham – The wealthy daughter of a brewer, Miss Havisham was abandoned on her wedding day by her fiancée (Compeyson) and, traumatized. She preserves herself and her house in wedding regalia, shutting out the world for over twenty years. To exact her revenge on men, Miss Havisham adopts and raises Estella to be beautiful and desirable but completely heartless. Miss Havisham is capricious, manipulative, bitter, and, until novel's end, unable to recognize anyone's pain but her own.

Wemmick – As Mr. Jaggers' clerk, Wemmick models his character on Mr. Jaggers while in the office where he is rational, unemotional, and money-minded. Yet when Wemmick is at home, his personality changes dramatically and he is warm, empathetic, domestic, and nurturing towards his elderly father, the Aged. Pip and Wemmick are good friends outside of the office but maintain a strictly professional relationship in front of Mr. Jaggers.

Mrs. Joe Gargery – Pip's older sister and guardian after his parents' die, Mrs. Joe is fiery, tyrannical, and false, harping on her own victimhood even as she abuses Pip and Joe. She is obsessed with social status and reputation. Yet, after the attack by Orlick that gives her brain damage, Mrs. Joe's personality changes completely and she becomes patient, compassionate, and docile.

Compeyson (a.k.a. the other convict) – A cruel, scheming villain, Compeyson is a forger and counterfeiter who uses his educated, upper-class appearance to trick people into thinking he is more honorable and less guilty than the lower-class criminals (like Provis) whom he manipulates. Though Compeyson may possess the trappings of gentility, he is ignoble to the core.

MINOR CHARACTERS

Herbert Pocket (a.k.a. the pale young gentleman) – Pip's best friend, Herbert is compassionate, honest, and unpretentious. He and Pip live together in London where he works in a counting house, then as a merchant. He cheerfully helps Pip through all of Pip's struggles. Pip secretly invests in Herbert's career to help Herbert succeed as a merchant.

Mr. Jaggers – A famous lawyer in London, Mr. Jaggers is Pip's guardian and the middleman between him and his patron. Mr. Jaggers also works for Miss Havisham. He is rational, sharp-minded, and intimidating. He prides himself on neither expressing nor responding to human emotion.

Mr. Pumblechook (a.k.a. Uncle Pumblechook) – A corn and seed merchant and Joe's uncle, Mr. Pumblechook is superficial, calculating, and false. He takes undue credit for parenting Pip.

Orlick – Originally Joe's journeyman, Orlick is devious and violently vengeful. He resents Pip, whom he blames for all of his problems.

Bentley Drummle – Bentley Drummle studies with Pip. He is a wealthy heir to a baronetcy, upper class according to the old system of inherited rank. Described as "idle, proud...and suspicious," Drummle is Pip's nemesis. He pursues Estella.

Startop – Startop studies with Pip. Though spoiled by an overprotective mother, Startop is a good-natured and helpful friend.

Matthew Pocket – Miss Havisham's cousin, Herbert's father, and Pip's tutor, Matthew Pocket is honorable, upstanding, and kind.

Mrs. Pocket – Mr. Pocket's helpless, title-obsessed wife and a disastrous mother.

Mr. Wopsle's great-aunt – The incompetent teacher at the village evening school.

Mr. Wopsle – The village church clerk who moves to London to be an actor.

Mr. Trabb – The toady village tailor.

Trabb's Boy – Mr. Trabb's mischievous assistant.

Millers, Flopson and Sophia – Mr. and Mrs. Pockets' harried maids who run the Pockets' household to their own advantage.

Jane Pocket – Mr. and Mrs. Pockets' daughter.

Molly – Mr. Jaggers' maid whom Wemmick describes as "a wild beast tamed."

Arthur Havisham – Miss Havisham's resentful half-brother and Compeyson's partner.

Sarah Pocket, Camilla, Georgiana, and Raymond – Miss Havisham's selfish relatives.

The Aged – Wemmick's jolly, nearly deaf father.

Miss Skiffins – The handsome, good-natured woman Wemmick courts and eventually marries.

The Avenger – Pip's servant.

Clara – Herbert's fiancé.

Bill Barley – Clara's ogre-like father.

Pip (II) – Joe and Biddy's son.

Mr. and Mrs. Hubble – The village wheelwright and wife.

Mrs. Coiler – Mr. and Mrs. Pockets' neighbor.

Mrs. Whimple – Clara's landlady.

THEMES

In LitCharts literature guides, each theme gets its own color-

coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

SOCIAL CLASS

Great Expectations is set near the end of Industrial Revolution, a period of dramatic technological improvement in manufacturing and commerce that, among other things, created new opportunities for people who were born into "lower" or poorer classes to gain wealth and move into a "higher" and wealthier class. This new social mobility marked a distinct break from the hereditary aristocracy of the past, which enforced class consistency based solely on family lines. *Great Expectations* is set in this new world, and Dickens explores it by tracing Pip's ascent through the class system, a trajectory that would not have been possible within the rigid class hierarchy of the past.

The novel ranges from the lowest classes of convicts and orphans to the poor working class of Joe and Biddy up to the wealthy Miss Havisham, whose family made its fortune through the manufacture of beer. Notably, the novel spends virtually no time focused on the traditional aristocracy, and when it does it makes those who still believe in the inheritance of class look ridiculous through the absurd character of Mrs. Pocket, whose blind faith in blood lineage has rendered her utterly useless to society.

Yet in the world of *Great Expectations* where the nobility and gentility that were once associated with the aristocracy are no longer seen as founded on birthright, characters continually grapple with the question of what those traits *are* based on. Can they be taught? Can they be bought? Pip tries both: he educates himself in order to gain "good" manners and also spends prodigiously on luxury goods, outfitting himself with the trappings of aristocracy as if to purchase aristocracy itself.

These tensions come to a head when Provis arrives in London, ignorantly confident in his power to use his wealth to buy gentility. Provis' misguided trust in money awakens Pip to his own misunderstanding. Meanwhile, Dickens constantly upends the old equation between nobility and class: most of the novel's heroes (Joe, Biddy, and Provis) are in the lower class while most of its villains (Compeyson and Drummle) are upper class. Ultimately, Pip comes to learn that the source of true gentility is spiritual nobility rather than either great knowledge or wealth.

AMBITION AND SELF-IMPROVEMENT

A "pip" is a small seed, something that starts off tiny and then grows and develops into something new. Pip's name, then, is no accident, as *Great Expectations* is a *bildungsroman*, a story of the growth and development of its main character. Dickens presents the ambition to improve oneself that drives Pip along with many of the novel's secondary characters as a force capable of generating both positive and negative results. Pip's early ambitions focus on elevating his social class, on making himself into someone who *seems* worthy of Estella, but in the process he turns himself into someone who feels like a sham, is unkind to those who were kindest to him such as Joe and Provis, and ruins himself financially. Through these humbling experiences, Pip eventually comes to understand self-improvement as a more complex process involving moral and spiritual development as well. Pip's own ambitions are echoed by the self-improvement efforts of secondary characters like Joe and Ms. Havisham, who learn to write and to empathize, respectively, at Pip's encouragement.

INTEGRITY AND REPUTATION

In *Great Expectations*, Dickens explores pride as both a positive and a negative trait by presenting various types of pride ranging from Estella and Bentley Drummle's snobbery to Joe and Biddy's moral uprightness. The crucial distinction between these different varieties of pride is whether they rely on other people's opinions or whether they spring from a character's internal conscience and personal sense of accomplishment. Characters who espouse the former variety are concerned with reputation, not with integrity. Among them are Mrs. Joe, Uncle Pumblechook, Estella, and Bentley Drummle. Because these characters measure themselves according to public opinion, they are constantly comparing themselves to the people around them and denigrating others in order to make themselves seem superior by comparison.

Yet because it's impossible to be sure of other people's opinions, they are never satisfied. Mrs. Joe and Bentley Drummle are sour-tempered and Pip is deeply unhappy for the majority of the novel. Characters like Joe and Biddy, on the other hand, possess integrity and thus value themselves according to their own standards of success. Because they are self-sufficient rather than dependent on others for affirmation, these characters are at peace with themselves and can actually experience contentment. Over the course of the novel, Pip evolves from being a person invested in reputation to being a person with integrity. Estella first triggers Pip's obsession with reputation and he spends many miserable years frantically trying to inflate Estella's opinion of him. Yet eventually, Pip learns to listen to his internal conscience and stops placing so much value on others' views.

Shame plays an integral role in this education. For most of the novel, Pip suppresses his shame at mistreating Joe and Biddy and avoids apologizing to them. This behavior prioritizes reputation, refusing to acknowledge shame so that the public will not see it. A person with integrity, by contrast, apologizes

because he has prioritized his conscience over controlling how others see him. Only after being humbled by financial loss and by Provis' misfortune does Pip develop the integrity to admit his own errors and apologize to Joe and Biddy. Along the way, Wemmick's respect for domestic life and Herbert's virtuousness point Pip in the right direction.

PARENTS

As the novel distrusts British culture's traditional blind faith in family lines, it also looks skeptically at the traditional family unit. *Great Expectations* includes very few models of healthy parent-child relations. Many of the novel's characters—including Pip, Provis, and Biddy—are orphans, and those that aren't orphans come from broken or dysfunctional families like Herbert's, Miss Havisham's, Estella's, Clara's, and Joe's. Though Wemmick's relationship with the Aged Parent seems like an exception, it's important to note that Dickens introduces us to them at a stage of their lives when their dynamic has inverted and Wemmick parents his father rather than being cared for by him. Not until the last few pages do we encounter the functional traditional family newly started by Joe and Biddy.

Instead of showcasing traditional mothers and fathers, Dickens chooses to feature adoptive parents, mentors, and guardians. Among these characters, Joe epitomizes selfless kindness, protecting and nurturing Pip throughout his life in spite of Pip's teenage ingratitude. Though Provis doesn't participate in raising Pip, he too exemplifies steadfast devotion as he dedicates his life's fortune to Pip's future. Guardians like Mrs. Joe and Miss Havisham demonstrate more selfish modes of child-rearing as they use their charges to fulfill their own needs: Mrs. Joe to better her public image and Miss Havisham to avenge her betrayal. As in his treatment of social class, Dickens challenges a system organized by blood and presents a model of parentage determined by love and care, regardless of the genetic relation between parent and child.

JUSTICE

From Pip's encounters with escaped convicts at the beginning of *Great Expectations*, to the grotesque courts and prisons in parts II and III, the novel casts the British legal system in a dubious light. Though Mr. Jaggers functions as an upstanding force in Pip's life by checking Pip's extravagance, it is questionable whether his law practice truly serves the law. After all, Mr. Jaggers built his reputation on successfully acquitting a murderer. Likewise Wemmick's separate moral codes—one for the law firm, one for home—highlight the legal mindset's inadequacy in matters of the heart or family. Most distressing of all, some of the novel's most heinous crimes slip right through the legal system.

The law treats Orlick and Compeyson much more lightly than they deserve. A number of characters attempt to make up for the law's blind spots by taking the law into their own hands and seeking revenge, but revenge justice proves just as faulty: Provis' wrestling match with Compeyson on the marsh is futile and lands them both back in prison, Miss Havisham's perverse plot to torture Estella's suitors robs everyone of the chance at love, and, while Orlick may be content with clubbing Mrs. Joe for scolding him, it's clear to the reader that this revenge is deeply horrific, leaving Mrs. Joe handicapped for life.

Ultimately, through Pip's development and that of the characters around him, the novel suggests that the only true and enduring scale of justice is the human conscience. As Pip becomes more compassionate, he inspires empathy among previously stoic characters like Wemmick and Miss Havisham as well. In the end, the novel's most fulfilling portraits of justice are the sincere apologies and forgiveness exchanged between Pip and Miss Havisham and between Pip, Joe and Biddy.

GENEROSITY

Dickens explores many different understandings of generosity in *Great Expectations*. Though Pip's initial generosity towards Provis is mostly motivated by fear, Provis understands it as true generosity and responds by selflessly devoting his life's savings towards Pip's future. Meanwhile, Mrs. Joe and Uncle Pumblechook understand generosity as a status marker and are much more interested in being *considered* generous than in actually *acting* generously. They thus constantly take credit for Joe's generosity to better their own reputations in town.

Later, Pip believes that the best kind of generosity is anonymous and claims that his life's only good deed was his secret donation to Herbert's career. Indeed, many of the novel's most generous acts—including Provis', Joe's, and Pip's—are not recognized for a long time, implying that the truly generous give without expecting immediate recognition. Yet, despite the delay, every gift's giver is eventually discovered and thanked, which suggests that true generosity is always rewarded in the end. Pip's ability to recognize generosity shifts over the course of the novel and his early ingratitude towards Joe and Provis evolves into deep appreciation. These men also inspire magnanimousness in Pip himself, who selflessly devotes himself to Provis in part III.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

MIST

The **mist** clouding the landscape around Pip's

village symbolizes psychological uncertainty. As it obscures the view, it represents a lack of clarity, insight, or knowledge. Pip's four most formative experiences all take place in the mist. Early in the novel, Pip runs terrified through the mist to bring stolen food and a file to the convict. Not only is Pip uncertain and afraid of the convict's threats, he is completely unaware of the immense generosity his actions will inspire in the convict over the next twenty years. Likewise, Pip moves through heavy mist as he first leaves his village for London, not knowing how different his life there will be from the grand, genteel life he has fantasized about. Later, Pip walks through the mist on his way to meet his anonymous informant, who turns out to be Orlick lying in wait to kill him. Finally, Pip passes through mist to visit the razed site of **Satis House** where he is surprised to find Estella and the promise of a new life.

THE LEG-IRON

The Leg-Iron symbolizes justice. Most literally, the convicts' leg-irons physically constrain them within the terms of their court-decreed prison sentences. Yet Pip also compares the damp cold of the marshes to a leg-iron in Chapter 2, foreshadowing the sense of constraint he will feel in the village as he ages. For much of the novel, Pip treats the village and its working class lifestyle like a prison he tries his best to escape. The leg-iron becomes a symbol of perverse justice when used as a weapon, as when Orlick uses it to strike Mrs. Joe brutally on the head, exacting his horrifically overblown revenge.

SATIS HOUSE

Satis House is a symbol of frustrated expectations. The word "satis" comes from the Latin word for "enough," and the house must have been given its name as a blessing or as a premonition that its residents would be satisfied with the lives they led between its walls. Yet throughout the novel, Satis House houses nothing but dashed dreams and bitter disappointments. Miss Havisham turns the house into a shrine to her betrayal by Compeyson for twenty years. Likewise, Pip's most tenderly cherished expectation—that he will marry Estella—is formed and destroyed at Satis House. The disappointments Satis House contains can only be repaired at the expense of the house itself. Thus, Miss Havisham rediscovers her heart just as her wedding chambers are destroyed by fire. Thus, Pip and Estella look towards a happier relationship only after the house is razed.

QUOTES

Note: all page numbers for the quotes below refer to the Dover Publications edition of *Great Expectations* published in 2001.

Book 1, Chapter 2 Quotes

"People are put in the Hulks because they murder, and because they rob, and forge, and do all sorts of bad; and they always begin by asking questions. Now you get along to bed!"

Related Characters: Mrs. Joe Gargery (speaker), Pip Pirrip

Related Themes:

Page Number: 10

Explanation and Analysis

Pip hears canons being fired from the Hulks (ships where prisoners were kept) and asks about the reason for the noise. His sister, Mrs. Joe, responds by scolding him for his inquisitiveness.

Mrs. Joe takes advantage of the question to offer a moral lesson for Pip, beginning a trend in the novel in which various characters offer both solicited and unsolicited advice for the adolescent protagonist. Hers is an warning against asking too many questions—which she introduces by scaling back slowly from the severity of crimes that land people in the Hulks. She begins with the worst crime of all—"they murder"—and then reduces the severity to "they rob," then "forge," and "do all sorts of bad." Mrs. Joe thus establishes the moral opening of the novel and stresses how harsh punishments will be leveled on those who commit a wide variety of crimes.

It is somewhat flippant to leap from murder to "asking questions" as types of bad action, and Mrs. Joe's link thus indicates that the novel sets high stakes on digging too deeply into things. This idea will haunt Pip throughout the text, as he tries to delve deeply into London society, while remaining sufficiently ignorant of its misdoings to stay out of guilt. Mrs. Joe's scolding also foreshadows how Pip will be aided by his curiosity, particularly when it pertains to the criminal activity of the Hulks.

Book 1, Chapter 4 Quotes

The terrors that had assailed me whenever Mrs. Joe had gone near the pantry, or out of the room, were only to be equaled by the remorse with which my mind dwelt on what my hands hand done. Under the weight of my wicked secret, I pondered whether the Church would be powerful enough to shield me from the vengeance of the terrible young man, if I divulged to that establishment. I conceived the idea that the time when the banns were read and when the clergyman said, "Ye are now to declare it!" would be the time for me to rise and propose a private conference in the vestry.

Related Characters: Pip Pirrip (speaker), Mrs. Joe Gargery

Related Themes:

Page Number: 17

Explanation and Analysis

As Pip organizes the stolen food and file for the convict, he feels exceedingly guilty. He considers turning the man in at the Church, hoping that the religious institution would offer him a source of security.

Dickens establishes Pip in this scene to be a sympathetic and sensitive character. Although he is nervous about being caught, he is equally crippled by "remorse" for having been placed in this morally-confusing situation. Rather than write off his act as the necessary response to a coercive threat, Pip takes full accountability for his "wicked secret." The fact that he summons a potential explanation to the Church seems to indicate that Pip wants to purge his guilt through confession.

Yet Pip describes the Church here less as a moral or spiritual force and more as a protective social institution. Wondering if "the Church would be powerful enough" and describing it as "that establishment" highlights its infrastructural role in England. Indeed, Pip sees Christmas Mass less as a time for personal reflection or good faith and rather as a place to "propose a private conference" that would aid his own ends. Dickens thus highlights, through the perspective of an earnest child, the way the Church of England may be imagined as a pragmatic rather than solely religious institution.

Book 1, Chapter 5 Quotes

❝ I thought what terrible good sauce for a dinner my fugitive friend on the marshes was. They had not enjoyed themselves a quarter so much before the entertainment was brightened with the excitement he furnished.

Related Characters: Pip Pirrip (speaker), Provis (a.k.a. Abel Magwitch) (a.k.a. the convict)

Related Themes:

Page Number: 25

Explanation and Analysis

The retinue of soldiers mill around the Christmas Party and create an enjoyable commotion. Pip observes that the mood of the event has notably improved, and he attributes this change, indirectly, to the convict.

That the convict is deemed a "terrible good sauce" stresses the way he is being metaphorically eaten or consumed by the other characters. His misfortune becomes "excitement" for those at the party, because he generates "entertainment" in what is otherwise a relatively boring affair. This passage shows a somewhat mean-spirited "schadenfreude"—happiness at the misfortune of offers—considering it is Christmas Day: the best part of the meal is not gratitude, but rather the excitement "furnished"by negative events.

Pip's comment speaks more broadly to the odd way humans tend to relate to positive and negative events. Often in Dickens' novel, seemingly bad occurrences will actually lead to more excitement and energy in the resulting social interactions—whereas good experiences can lead to apathy or jealousy. Of course, Pip has no awareness of these complicated dynamics, but Dickens once more uses the innocent eyes of a child to offer the social commentary that external events and internal experiences do not necessarily align.

❝ "Let *him* go free? Let *him* profit by the means I found out? Let *him* make a tool of me afresh and again? Once more? No, no, no. If I had died at the bottom there...I'd have held to him with that grip, that you should have been safe to find him in my hold."

Related Characters: Provis (a.k.a. Abel Magwitch) (a.k.a. the convict) (speaker), Compeyson (a.k.a. the other convict)

Related Themes:

Page Number: 28

Explanation and Analysis

The convict Provis yells these lines at the soldiers to explain why he is wrestling with the other convict Compeyson. He wishes to prevent Compeyson from being free at any costs—even if it results in his arrest.

Provis could perhaps have escaped had he not been concerned with preventing Compeyson from doing so, yet he chooses vengeance over personal liberty. His exact reasons for doing so remain murky at this point. That Provis says, "profit by the means I found out" speaks to the way he discovered an exit from the Hulks and hints at how both convicts will "profit" economically after escaping. "Make a tool of me afresh and again" demonstrates that the two have a shared history, in which Provis has presumably been

wronged before. Thus his act shows that attending to this history of wrongdoing is more important to him than forging his own future.

This passage is one of the many places in Dickens' novel where moral justice conflicts with personal well-being. Provis has evidently opted for the former, but this sense of justice is itself muddled: a strange mixture of vengeance and ethics. When Provis cites his willingness to have "died at the bottom there" so long as Compeyson died with him, he morbidly predicts just how radically committed he will be to their equal demise. Dickens is a master of this type of foreshadowing, and it is worth paying attention throughout the text to how early abstract comments by characters take on a belated literal significance to the plot.

Book 1, Chapter 6 Quotes

I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong.

Related Characters: Pip Pirrip (speaker)

Related Themes:

Page Number: 31

Explanation and Analysis

Walking back to the forge with Joe and Mr. Wopsie, Pip decides not to confess his role in the convict's escape. His adult self looks back on that silence as a mark of cowardice.

Dickens shifts the text here into the voice of a retrospective narrator: an older Pip who comments on his earlier actions and thus provides a moral voice on his younger self's development. This technique also allows Dickens to create dramatic tension in the text, for he hints at Pip's future identity while leaving the exact conditions of that identity murky. A comment like this one, for instance, subtly offers insight on both the younger and the older Pips. Here, that insight can be found in the difference between what the two Pips perceive to be "cowardly." That the retrospective narrative finds the younger one "too cowardly" indicates that the older one has come to value assertive action and adherence to a stronger sense of moral justice.

The older narrator also points out how action and inaction are both forms of cowardice: the phrases "to do what I knew to be right" and "to avoid doing what I knew to be wrong" are placed in parallel clauses to stress how they are the result of the same fearful nature. Though the reader might more be willing to forgive Pip, and other characters, of inaction, the older Pip emphasizes that we should not differentiate between them in this way. Thus Dickens presents through this retrospective narrator a strong ethical eye that judges Pip's actions throughout the novel.

Book 1, Chapter 9 Quotes

"...lies is lies. Howsoever they come, they didn't ought to come, and they come from the father of lies, and work round to the same. Don't you tell no more of 'em, Pip. *That* ain't the way to get out of being common, old chap...If you can't get to be uncommon through going straight, you'll never get to do it through going crooked."

Related Characters: Joe Gargery (speaker), Pip Pirrip

Related Themes:

Page Number: 54

Explanation and Analysis

Pip regrets telling a series of lies about his visit to Miss Havisham's, and eventually confesses what he did to Joe.Joe then reproaches him, pronouncing all lies to be indiscriminately bad.

Joe asserts here a strict and universal ethical framework. He does not differentiate between types of falsehoods as other characters might, but rather claims they are the same "howsoever they come." Dickens thus casts Joe as the moral center of the novel. Despite his low social status and lack of education, he holds strongly to his principles in a way no member of the middle or upper class ever does. Thus when Pip rejects Joe as he ascends through society, he is also implicitly rejecting these sturdy ethical codes.

These comments prefigure both Pip's moral decline and his failure to fully assimilate into the upper class. Joe insightfully observes that lying is correlated to Pip's social ascent, and warns him that this will not be an effective way "to be uncommon." "Uncommon" means, for Joe, unusual or special, but it also signifies for Pip becoming a member of the elite class instead a commoner. In addition to denying the morality of "going crooked," Joe also implies that it is an ineffective way of changing one's social position, particularly with the phrase "you'll never get to do it." Thus Dickens subtly equates pragmatism and morality here: whereas for other characters the two are are often opposed—and an evil act can generate selfish benefits—Joe believes that only honest acts can produce positive, honest ends.

❝ ...my young mind was in that disturbed and unthankful state that I thought long after I laid me down, how common Estella would consider Joe, a mere blacksmith: how thick his boots, and how coarse his hands. I thought how Joe and my sister were then sitting in the kitchen, and how Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common things.

Related Characters: Pip Pirrip (speaker), Estella Havisham, Joe Gargery, Mrs. Joe Gargery, Miss Havisham

Related Themes:

Page Number: 55

Explanation and Analysis

After his conversation with Joe, Pip becomes perturbed at how Miss Havisham and Estella would think of his pseudo-father. Instead of heeding Joe's advice, he is consumed by anxiety about social class and how others may interpret Joe's behaviors.

This passage shows how Pip is becoming increasingly aware of and unhappy about his social status. He focuses on specific signifiers of that status—"how thick his boots, and how coarse his hands"—that would allow Estella to observe that Joe performs physical labor for a living. Similarly, he notes that certain spaces, such as a kitchen, as only inhabited by members of lower classes. We can see how Pip is training his own eye to interpret indicators of social class and how important Estella has become to his consciousness. After just one interaction with her, Pip is already filtering his perceptions of even his closest family members through her judgmental eyes.

The retrospective narrator notably implies that these thoughts are unreasonable and negative, considering it "that disturbed and unthankful state." Dickens indicates that by the time the older Pip is recounting this story, he has realized that Joe was a meaningful and important character—and that he should not have regarded him with this type of disdain. Thus we can guess that Pip will eventually come to hate how judgmental he has become and that the older Pip believes the younger one should regard Joe in particular with more compassion.

Book 1, Chapter 13 Quotes

❝ I was truly wretched, and had a strong conviction on me that I should never like Joe's trade. I had liked it once, but once was not now.

Related Characters: Pip Pirrip (speaker), Joe Gargery

Related Themes:

Page Number: 82

Explanation and Analysis

Mrs. Joe organizes a dinner at the Blue Boar to celebrate Pip's apprenticeship to Joe—and more specifically the twenty-five guineas offered by Miss Havisham. Pip is distraught at the event, observing that his grand hopes have been unfulfilled, and in fact have left him uninterested in pursuing work as a blacksmith.

Pip's language here comes across as somewhat exaggerated and ungrateful. "Truly wretched" points both to how upset he is at the apprenticeship and to how his older self considers the reaction unreasonable. That he speaks in categorical statements such as "I should never like" shows a similar absolutist nature that ignores potentially positive aspects of the blacksmith profession. Nonetheless, it is evident that Pip's experiences with Estella and Mrs. Havisham have left him dissatisfied with his simpler existence as a blacksmith's apprentice. Pip is aware of how this change is both dependent on recent experiences—"I had liked it once"—and permanent—"I should never like." That is to say, understanding the cause of his disillusionment is not sufficient to change it: having been opened to the social society of the upper class, he can no longer be satisfied without it.

The Blue Boar celebration thus marks a decisive moment that will reoccur in different ways throughout the novel. The widening of Pip's "great expectations" only serves to make him less satisfied with his life. Dickens demonstrates how Pip's development into a more experienced adult will not bring maturation, but rather an insatiable appetite for ever more status and wealth.

Book 1, Chapter 15 Quotes

❝ I wanted to make Joe less ignorant and common, that he might be worthier of my society and less open to Estella's reproach.

Related Characters: Pip Pirrip (speaker), Joe Gargery, Estella Havisham

Related Themes:

Page Number: 84

Explanation and Analysis

Pip begins to give Joe weekly lessons. While they might seem to come from a spirit of goodwill, he explains here that they are partially selfish: an effort to be less embarrassed by Joe in front of Estella.

Pip here adopts an increasingly judgmental and patronizing tone. He describes Joe as "ignorant and common" and positions himself as a kind educator. That Pip differentiates "my society" from Joe's shows just how snobbishly distant he has become from his upbringing. Their respective societies, after all, are not yet different in any real way—but Pip feels them to be so, based off of his education and experiences with Miss Havisham and Estella. His distaste of Joe is thus twofold: the result of how he perceives Estella would react, as well as his own personal dissatisfaction at having to communicate with someone not worthy of his society. Beyond establishing Pip's increased social snobbishness, Dickens stresses how extensively Pip's recent experiences have corrupted his moral sensibilities: even actions that seem to be generous carry a hidden motive, predicting the frequent deceit Pip will encounter when he leaves for London later in the novel. There, a whole host of characters will pretend to aid each other with the actual goal of elevating themselves in society.

❝ Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque.

Related Characters: Pip Pirrip (speaker), Estella Havisham, Miss Havisham

Related Themes:

Related Symbols:

Page Number: 85

Explanation and Analysis

Pip plans to visit Miss Havisham's house (Statis House) after an extended absence. He reflects here on the way he continues to idealize the dwelling and those within it.

This description is deeply ironic in its use of the term "picturesque." The term means, in a general sense, pretty or attractive, but it has a specific connotation of quaintness and delicacy. Recall that Satis House is decrepit, Miss Havisham is a deranged parody of upper class sensibilities, and Estella is a mean-spirited critic of Pip's every action. None of this is particularly picturesque. Yet Pip reduces these qualities to the even-keeled word "strange," thus focusing on their unusual and alluring nature, as opposed to what is actually quite negative about the strangeness.

The next phrase is similarly ambiguous. Instead of directly saying that he enjoys or idealizes their house and life, Pip obscures his point with a series of odd qualifiers. The helping verb "appeared" indicates that they are not actually picturesque, and the phrase "something to do with everything" marks the fragility of this relationship. Thus Dickens shows how deeply Pip's assessments of upper class life have been warped by his emotional connection to Miss Havisham and particularly Estella. He is unable to actually observe what is picturesque or not—and he can only form bizarre connections based on his intuitive attraction to their lifestyle.

Book 1, Chapter 18 Quotes

❝ ...as Joe and Biddy became more at their cheerful ease again, I became quite gloomy. Dissatisfied with my fortune, of course I could not be; but it is possible that I may have been, without quite knowing it, dissatisfied with myself.

Related Characters: Pip Pirrip (speaker), Joe Gargery, Biddy

Related Themes:

Page Number: 112

Explanation and Analysis

When Pip learns he has come into a great fortune due to an anonymous benefactor, he is at first thrilled. But as the hubbub about the announcement settles down, he grows oddly depressed by how he has responded the events.

Dickens again makes use of the dissonance between the younger and older Pips' perspectives. The first only experiences the feeling of being "gloomy" and remains unable to pinpoint any precise reason, whereas the older Pip attempts to determine what might be causing the gloominess. He logically rules out that he is "dissatisfied with my fortune" and thus guesses that the frustration is rather with "myself." The text thus stresses that mental states are determined less by external events or social status and more by self-perception. By all accounts, Pip should be thrilled, and his negative mood predicts the way self-disgust will haunt him throughout the novel.

The passage also indicates that Pip struggles with introspection: he senses a feeling of gloominess, but he is unable to pin it to its source. And even the wise, older Pip cannot quite pin down the origin, as there is an uncertainty

conveyed in the phrases "it is possible" and "I may have been." Thus while Dickens' narrative structure offers the benefit of elder Pip's wisdom, the text also clearly maintains that retrospection can only grant partial clarity into one's mental state.

Book 1, Chapter 19 Quotes

❝ As I passed the church, I felt…a sublime compassion for the poor creatures who were destined to go there, Sunday after Sunday, all their lives through, and to lie obscurely at last among the low green mounds. I promised myself that I would do something for them one of these days, and formed a plan in outline for bestowing a dinner of roast beef and plum pudding, a pint of ale, and a gallon of condescension upon everybody in the village.

Related Characters: Pip Pirrip (speaker)

Related Themes:

Page Number: 114

Explanation and Analysis

Pip walks through the marshes and thinks proudly of his new place above the other inhabitants of his town. He declares that he will return and give them a large feast.

This passage shows just how radically Pip's image of himself has been warped by his new possession of money. He casts those he grew up with to be "poor creatures" and suddenly considers himself to be their future benefactor—even though he has only just received money himself. Though Pip's action might seem generous when he describes "bestowing a dinner," the detail of "a gallon of condescension" explicitly marks his viewpoint to be rude and judgmental. That phrase is, presumably, crafted by the retrospective Pip narrator judging his own youthful fantasies, but in any case it serves to show just how pompous Pip has become.

Dickens renders these thoughts particularly odious by placing them in the moment when Pip "passed the church." He juxtaposes Pip's pride with the values of spiritual modesty that he should presumably be taking from a religious upbringing. Furthermore, Pip's pity at the idea that they "lie obscurely at last among the low green mounds" implies that Pip believes that members of the upper class somehow escape the fate of dying and being forgotten. He believes, at this point, that being famous and living an extravagant life in London will allow him to escape the monotony of merely attending Church until one's death. These actions and life cycles, however, are universal—and Pip's assumption he can escape the mortality at the core of humanity points to just how extensively he has idealized the benefits of wealth.

❝ "Oh, there are many kinds of pride," said Biddy, looking full at me and shaking her head; "Pride is not all of one kind…[Joe] may be too proud to let any one take him out of a place that he is competent to fill, and fills well and with respect."

Related Characters: Biddy (speaker), Pip Pirrip, Joe Gargery

Related Themes:

Page Number: 116

Explanation and Analysis

Biddy and Pip quarrel here about the nature and value of Joe's profession. In response to Pip's continued condescension, Biddy points out that there is merit in the way Joe comports himself.

When Biddy says, "there are many kinds of pride," she is implicitly criticizing how Pip has formed one clear hierarchy of people and professions based on wealth. For Pip, pride is equivalent to the haughtiness permitted by holding a superior social position, but Biddy argues that there are a variety of different forms. She offers Joe's pride as an example: his is the result of recognizing the best place for himself in the social environment and remaining steadfast in that position. This, she implies, conveys both strength—for it resists the efforts to "take him out of a place"—and self-awareness—for it correctly determines that place which "he is competent to fill."

That Joe also "fills well and with respect" stresses that he is not only an acceptable blacksmith, but a talented one—and above all one with integrity and care for his profession. Pip, on the other hand, is pursuing a social sphere for which he is deeply unprepared, and his critical stance on himself and those around him means that he does not fill his role "with respect." In making such insightful comments, Biddy shows herself to be surprisingly aware of the difficulties Pip will face upon going to London. Just as pride is multifaceted, Dickens implies, mental insight like Biddy's can be found in a variety of forms across many classes.

Book 2, Chapter 22 Quotes

"...it is a principle of [Matthew Pocket's] that no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner. He says, no varnish can hide the grain of the wood, and that the more varnish you put on, the more the grain will express itself."

Related Characters: Herbert Pocket (a.k.a. the pale young gentleman) (speaker), Matthew Pocket

Related Themes:   

Page Number: 140-141

Explanation and Analysis

While recounting Miss Havishman's life story, Herbert notes that Matthew Pocket was able to observe that her suitor was not a real gentlemen. Herbert turns this point into a broader comment on the difference between comportment and actual gentility.

By presenting this point as "a principle," Herbert stresses that it is a universal position—not just anecdotal evidence useful in certain specific moments. Indeed, it will become an important "principle" throughout the novel, as Pip attempts to navigate a world composed of both true and false gentlemen. Pocket's belief rests on the idea that identity is both fundamentally unchanging and always perceptible to outsiders. If one is a "true gentlemen at heart," he reasons, this essence will be reflected in "manner." To express this idea, Pocket uses the metaphor of putting "varnish" on wood with a "grain" (flawed texture), claiming that the deficiencies in material will only become more notable as one attempts to obscure them.

That Pocket does *not* distinguish between "heart" and "manner" has a series of important consequences for Pip: It firstly implies that if Pip is not inherently a gentleman, he will never be able to cover this in the metaphorical varnish of new wealth. But it also indicates that being a gentleman has far less to do with social status than with one's "heart" or natural disposition. Indeed, Pocket seems to be giving a more eloquent formulation of Joe's earlier point that Pip will never become uncommon by being crooked. That Pip came into his fortune through his kind actions toward Provis is further evidence of the point that true social ascent is the result of an honest, ethical sensibility. Dickens may not himself fully identify with this position, but he does house this viewpoint in a number of characters—implying that the retrospective Pip narrator considers it valuable.

Book 2, Chapter 23 Quotes

...[Mrs. Pocket] had grown up highly ornamental, but perfectly helpless and useless.

Related Characters: Pip Pirrip (speaker), Mrs. Pocket

Related Themes:  

Page Number: 147

Explanation and Analysis

When Pip is visiting the Pockets, he observes the deep incompetence of Mrs. Pocket. He attributes this to her upbringing, in which her father—incessantly proud of his title—refused to let her learn any practical skills.

Mrs. Pocket's character forefronts an important division in England society: the social change from hereditary aristocracy to the Victorian world of industrialism and capitalism. Whereas before Mrs. Pocket's "highly ornamental" nature would have been appropriate given her title, it now marks her as passive and out of step with the times. By disparaging her for being "helpless and useless," Pip shows himself to value pragmatism and self-sufficiency. Recall that Miss Havisham's wealth itself is the result of her father's enterprising brewery, while Provis's similarly comes from a committed work ethic. Thus while Pip may idealize the upper classes, this passage clarifies the specific qualities of the class he finds praiseworthy: it is no longer titled members of the aristocracy, but rather those who have been bestowed with economic and social power due to the new capitalist society.

Book 2, Chapter 27 Quotes

"Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come. If there's been any fault at all to-day, it's mine. You and me is not two figures to be together in London; nor yet anywheres else but what is private, and beknown, an understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes. I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th'meshes. You won't find half so much fault in me if you think of me in my forge dress, with my hammer in my hand, or even my pipe."

Related Characters: Joe Gargery (speaker), Pip Pirrip

Related Themes:

Page Number: 175

Explanation and Analysis

During Joe's visit Pip is deeply embarrassed about the differences between their social classes. Yet when Joe, while departing, gives this moving speech, he shows himself to be aware of Pip's fears—and to have accepted their separate positions.

Joe's speech is marked, first and foremost, by a sense of submission: his worldview places people in specific roles—from blacksmith to coppersmith—that define them and that will inevitably lead to "divisions." Yet whereas Pip would see these divisions as negative, and himself seeks to escape his personal history, Joe accepts them as his destiny. In particular, he rejects the social symbols—the garments of "these clothes" and the physical location "out of the forge, the kitchen, or off th'meshes"—that do not correctly conform to his self-assigned social position. The passage recalls Biddy's earlier description of Joe's pride as a pride that knows its location in the world and embraces it full-heartedly—as well as Mr. Pocket's attitude that the flaws in wood should not be covered up with varnish.

Joe seems to have rather rapidly come to a similar conclusion—though he couches it in less ornate language—when he says that his normal appearance would cause Pip to not "find half so much fault." Dickens thus further positions Joe as the wise, moral center of the tale: he is neither impressed nor corrupted by coming into contact with the wealth of London, but rather notices how it is artificial and does not match his natural identity.

Book 2, Chapter 32 Quotes

❝ ...how strange it was that I should be encompassed by all this taint of prison and crime; that, in my childhood out on our lonely marshes on a winter evening, I should have first encountered it; that it should have reappeared on two occasions, starting out like a stain that was faded but not gone; that it should in this new way pervade my fortune and advancement.

Related Characters: Pip Pirrip (speaker)

Related Themes:

Page Number: 207

Explanation and Analysis

Pip visits Newgate Prison and is highly disturbed by the presence of the convicts. Later, he is disheartened by how often he has come into contact with criminals.

This passage reiterates that Pip thinks of social relations in terms of contamination: just as he is constantly anxious that associations with Joe will cause others to look down on him, he worries that these repeated run-ins with criminals are a "stain" on his identity. Indeed, that he feels "encompassed by all this taint" shows how he sees himself as uniquely surrounded by unlawfulness. And the fact that he traces it back to his "childhood" and then to "two occasions" casts Pip as detective or interpreter of his own story, revealing how carefully he watches his own actions in terms of how others may perceive them.

His paranoid personality seems, at first glance, entirely irrational, for no one except Pip would be able to track these repeated encounters. Yet Pip's comment is also quite astute, for it foreshadows how his entire life has been built on the crimes of his benefactor Provis: it is no coincidence that his "fortune and advancement" are associated with a "stain," for they are actually the direct result of crime. Dickens places Pip, then, in a similar role as the reader of the novel—collecting repeated images and events throughout the protagonist's life and trying to divine how they will affect his future.

Book 2, Chapter 33 Quotes

❝ "We have no choice, you and I, but to obey our instructions. We are not free to follow our own devices, you and I."

Related Characters: Estella Havisham (speaker), Pip Pirrip

Related Themes:

Page Number: 207

Explanation and Analysis

Contrary to Pip's hopes, Estella still remains extremely distant. Here she summons their need to remain separate and conform to social mandates instead of personal desires.

Her ambiguous comment has a series of different interpretive layers. In the most direct sense, she means that in the moment they must take the carriage at once to Richmond. More broadly, she implies that Miss Havisham has selected a destiny for her in Richmond that leaves her "no choice" as to who she will marry—or who she will be close to. Both characters must "obey [the] instructions" of their benefactors and are therefore unable to follow their

"own devices." More broadly, the line speaks to the way all the characters of the novel are enmeshed in their social systems, leaving them with relatively pre-determined and pre-scripted lives. Estella's comment taunts Pip precisely because it speaks to both their banal social interaction and to a fundamental issue of human free will.

Yet while Estella's tone is cold, she also makes a notable attempt to parallel her and Pip's experiences. Before, Pip has been distraught that he and Estella lead different lives, and he desperately wishes to inhabit her same social sphere. Her comment seems to indicate that he has succeeded—particularly due to the way she follows each clause that begins with "We" with the reiterating "you and I." Estella insists on equating them in the style of her sentence, even as the meaning of the sentence stresses how they must remain separate. Dickens suggests that the characters are united, oddly, precisely in the way they are both socially contained.

Book 2, Chapter 38 Quotes

"I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me."

Related Characters: Estella Havisham (speaker), Miss Havisham

Related Themes:

Page Number: 238

Explanation and Analysis

When Estella pulls away from Miss Havisham, the older woman grows possessive. The two quarrel in front of Pip for the first time, and Estella makes this comment on how all her actions are the result of her upbringing.

With characteristic coldness, Estella describes her behaviors in a deterministic way. She reasons that she cannot be judged accountable for them because, as Miss Havisham's pet, all her behaviors are the direct result of Miss Havisham herself. The repeated use of the word "all" to apply to "praise" and "blame," "success" and "failure" highlights that Estella is entirely the result of Miss Havisham's work. Her language denies any separate sense of self—as if this heritage absolves her of any moral guilt or even free will.

As we have seen before, however, the content of Estella's language contradicts the way in which she speaks. She may be claiming that Miss Havisham dictates her life, but she is also rebelling with that exact statement. Her declarations are phrased as commands, and her language is curt, in particular the phrase "in short." Dickens implies that Estella is rejecting Miss Havisham in the only way that she can: by employing Miss Havisham's exact tactics against her. The very coldness that has been cultivated so carefully in Estella is now turned on its creator—but the extent to which she is intentionally doing so remains up for debate.

Book 3, Chapter 44 Quotes

"Miss Havisham gives you to him as the greatest slight and injury that could be done to the many far better men who admire you, and to the few who truly love you. Among those few, there may be one who loves you even as dearly, though he has not loved you as long as I. Take him, and I can bear it better for your sake."

Related Characters: Pip Pirrip (speaker), Estella Havisham, Miss Havisham, Bentley Drummle

Related Themes:

Page Number: 284

Explanation and Analysis

When Pip finally confronts Miss Havisham and Estella at Satis House, he expresses his deep love for Estella. He begs her not to marry Drummle, but rather to select someone who truly cares for her.

This passage characterizes Pip's increasingly selfless behavior. He does not phrase his criticism of Drummel in terms of personal motivation, but rather is perturbed by how it is "the greatest slight and jury" to a variety of "far better men." That is to say, Pip is more concerned with the theoretical ethics of Miss Havisham's cruel act than with his own desires to be with Estella. Though he reiterates his love, he actually points out that "there may be one who loves you even as dearly"—thus accepting both that he will not marry Estella and that someone else may have sentiments that equal his own. Pleading that she "take him" thus reflects an entirely earnest wish that Estella be happy in her marriage, whether or not it's to Pip.

Pip's moving speech is thus an affront to Miss Havisham in two ways: first, because it directly criticizes her actions for how cruel they are to Estella and other men, and second because it expresses an entirely honest, selfless, and non-manipulative sentiment. Miss Havisham has taught Estella to be cruel partly out of a world-view that love is empty and disingenuous, but Pip's wish that Estella be happy above all

expresses a true and total love—providing the counterexample to Miss Havisham's beliefs. Though his love for Estella has previously driven Pip to deceptive and crooked actions, here it causes him to act fully nobly—a critical indicator of his personal development.

Book 3, Chapter 49 Quotes

"Believe this: when she first came to me, I meant to save her from misery like my own. At first I meant no more...But as she grew and promised to be very beautiful, I gradually did worse, and with my praises, and with my jewels, and with my teachings, and with this figure of myself always before her, a warning to back and point my lessons, I stole her heart away and put ice in its place"...[Miss Havisham] burst out again, What had she done!

Related Characters: Miss Havisham (speaker), Estella Havisham

Related Themes:

Page Number: 313

Explanation and Analysis

During Pip's visit, Miss Havisham repents the way she has raised Estella. She claims that her intentions were originally relatively kind but became crueler as Estella grew older.

Though we should remain skeptical of Miss Havisham by this point in the novel, her tone does seem honest and repentant. That she originally "meant to save [Estella] from misery like [her] own" casts Miss Havisham's intent as selfless, even feminist: her goal was to protect her daughter from being preyed upon by men, and thus she prevented her from forming emotional attachments. Yet Miss Havisham was, in a sense, herself seduced by Estella's beauty—for it was only as Estella aged and became increasingly attractive that Miss Havisham sought to cultivate a true monster.

Her language highlights the power of her own teaching: a combination of "praises" and "teachings," with the monetary addition of "jewels" allowed Estella to become fully inhuman. Her "heart" is replaced with "ice"—speaking to the entirely cold way she treats everyone around her, even Miss Havisham herself. This passage parallels in many ways Pip's own regret at being deceived by money and by the teachings of the upper class—though Miss Havisham regrets the role of the teacher instead of the student. Dickens thus gathers the characters together, at the novel's end, in a common narrative of realization and regret.

Inspired by Pip's own selflessness, Miss Havisham concludes that her own tactics have been similarly diabolical.

Book 3, Chapter 55 Quotes

For now my repugnance to [Provis] had all melted away, and in the hunted wounded shackled creature who held my hand in his, I only saw a man who had meant to be my benefactor, and who had felt affectionately, gratefully, and generously towards me with great constancy through a series of years. I only saw in him a much better man than I had been to Joe.

Related Characters: Pip Pirrip (speaker), Provis (a.k.a. Abel Magwitch) (a.k.a. the convict), Joe Gargery

Related Themes:

Page Number: 350

Explanation and Analysis

After Provis is imprisoned, Pip's attitude toward his benefactor continues to become more favorable. He sees him, at last, in a positive, grateful light and without the critical lens of class consciousness that has previously clouded this view.

Whereas before, Provis's lowly status had been a constant source of anxiety for Pip, here his weakness actually becomes a source of endearment. Though Pip describes his as a "hunted wounded shackled creature"—highlighting the qualities of subservience and weakness—these are no longer character criticisms. That Pip can still identify these qualities without holding a disposition of "repugnance" demonstrates how they are not inherently deplorable features, but rather become so only under an ungrateful eye. Pip transitions into the more grateful perspective, causing him to see that Provis has acted "affectionately, gratefully, and generously."

Even more importantly, Pip is able to transfer this realization to his readings of other characters. His reference to Joe implies that this new view of Provis applies to people from his home and expresses a belief that he should not have treated Joe with such condescension. Dickens thus portrays a complete transformation in the way Pip thinks about his relationships: from valuing only class distinctions to finding fulfillment in genuineness and care.

Book 3, Chapter 58 Quotes

❝ ...the wonderful difference between the servile manner in which [Mr. Pumblechook] had offered his hand in my new prosperity, saying, "May I?" and the ostentatious clemency with which he had just now exhibited the same fat five fingers.

Related Characters: Pip Pirrip (speaker), Mr. Pumblechook (a.k.a. Uncle Pumblechook)

Related Themes:

Page Number: 372

Explanation and Analysis

When Pip returns to his village after losing his fortunes, he is treated with remarkable disdain. He observes how differently Mr. Pumblechook greets him this visit in comparison to to when Pip had just come into wealth.

Earlier, Mr. Pumblechook's behavior was characterized by servility and politeness. The phrase, "May I?" expressed a subservience to Pip, in which Pip's consent would be required to shake hands. In contrast, now Pumblechook acts with "ostentatious clemency": an odd combination of terms. Though "clemency" means compassion, "ostentatious" presents Pumblechook's behavior as overly ornate and false, so his supposed kindness is overwrought and ironic rather than earnest. (Note that Dickens cleverly makes the phrase "ostentatious clemency" itself ostentatious, causing the linguistic form to parallel the content!).

Though Pumblechook's physical identity has not changed—with "the same fat five fingers"—Pip is now adept enough at reading social codes to see how differently those fingers operate. Though one might expect Pip to be distraught at this new treatment, he actually finds it be a "wonderful difference." This phrase expresses a certain delight at how dissimilar the two sets of reactions have been. Having gone through a full cycle of fortune and poverty, Pip has become adept at noticing how variantly he is treated, and he relishes in assessing how false others' actions can be. Dickens implies that noticing the emptiness of a social exchange offers a certain kind of mental emancipation for Pip.

❝ Dear Joe, I hope you will have children to love, and that some little fellow will sit in this chimney-corner, of a winter night, who may remind you of another little fellow gone out of it forever. Don't tell him, Joe, that I was thankless; don't tell him, Biddy, that I was ungenerous and unjust; only tell him that I honoured you both because you were both so good and true, and that, as your child, I said it would be natural to him to grow up a much better man than I did.

Related Characters: Pip Pirrip (speaker), Joe Gargery, Biddy

Related Themes:

Page Number: 376

Explanation and Analysis

Joe and Biddy have just been married, and Pip gives this moving speech as he prepares to depart. He asks that they not tell their children of Pip's previous selfishness, but rather only use him as a way to reiterate the goodness of Joe and Biddy.

Pip first compares himself to Joe's future child, referring to his younger self as "another little fellow." We have a glimpse here of the way Pip will retroactively narrativize his life through the novel—as well as the confirmation that Joe has been Pip's father figure and mentor throughout the text. He subtly adds the descriptor "gone out of it forever" to show that he does not intend to return soon to their lives, finally separating in the way Joe had long said they must.

Pip then uses the figure of their hypothetical child to make his final request: he does not want his legacy to be a tale of "thankless" actions "ungenerous and unjust"—which implicitly acknowledges that he has been all these things—for these memories would not actually serve their child's development. Rather, he wishes for evil to be scrubbed entirely from the tales the child will be told, and for Pip to become a mere foil to highlight how "good and true" Joe and Biddy are. This wish implicitly targets those in the novel—such as Miss Havisham and Mr. Jaggers—who have sought to cultivate and investigate the qualities of evil and selfishness. Miss Havisham, after all, explicitly raised Estella amidst memories of injustice, and thus Pip's final lesson is an implicit renunciation of what she has done. He hopes that eliminating his misdeeds rather than recounting them will allow Joe and Biddy's child to have a purer life.

❝ We owed so much to Herbert's ever cheerful industry and readiness that I often wondered how I had conceived the old idea of his inaptitude, until I was one day enlightened by the reflection that perhaps the inaptitude had never been in him at all, but had been in me.

Related Characters: Pip Pirrip (speaker), Herbert Pocket (a.k.a. the pale young gentleman)

Related Themes:

Page Number: 377

Explanation and Analysis

After moving to Cairo to work in the same firm as Herbert and experiencing a much-improved financial condition, Pip wonders how he could have doubted Herbert's economic aptitudes. He concludes that their earlier struggles with money were likely his own fault.

As has become characteristic in these final chapters, Pip revises his earlier critical opinion, and places the blame for past negative events onto himself. The "inaptitude" that he believed Herbert to have with financial matters "had been" in himself the entire time. This realization does not come immediately, but rather through slow, ever-difficult introspection. First, Pip observes the fact that Herbert is essential to the company's success. Then, he "often wondered" about his earlier beliefs, demonstrating a period of analysis and "reflection." Finally, he arrives at the conclusion in the sentence "I was one day enlightened."

Dickens demonstrates that Pip has become increasingly capable of introspection—of interrogating which of his perceptions are reasonable and which have been clouded by selfishness or prejudice. In particular, this process tends to shift guilt from others onto himself. Maturity, for Pip, no longer means social ascent but rather the ability to carefully reflect and to hold oneself accountable for one's behaviors and beliefs.

Book 3, Chapter 59 Quotes

❝ "...now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but – I hope – into a better shape."

Related Characters: Estella Havisham (speaker), Pip Pirrip

Related Themes:

Page Number: 380

Explanation and Analysis

In the novel's final scene, Pip and Estella reunite at the remnants of Satis House. Estella comments on her tortuous marriage with Drummle and how it has changed her character deeply from the one that Miss Havisham crafted years before.

Estella juxtaposes two forms of teaching: the "suffering" she experienced in her marriage and "all other teaching" that had been provided by Miss Havisham. Whereas the second type had given her an emotionally-vacant heart of ice, the first has allowed her to make sense of human emotions. Evidently, Estella has experienced great physical and/or psychological abuse, implied by the phrase "bent and broken," which can operate both literally and metaphorically. Like Pip, she has gone through a period of maturation and learning and come to reject her colder, judgmental personality. Dickens portrays their journeys as parallel ones, indicating they may finally come together at the novel's end.

Yet while Estella considers these experiences to have improved her character, she continues to use oddly-aloof language. She considers herself "a better shape," a phrase that makes her a tool, much as Miss Havisham always had. And she is able only to "understand" Pip's heart, not actually reciprocate or feel the emotions. It remains unclear, then, whether the two will actually unite, but Dickens at the very least affirms how their parallel sufferings have brought them together at last.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

BOOK 1, CHAPTER 1

Pip, the narrator of the novel, explains that his full name is Philip Pirrip, but that as a young child he could only pronounce his name as Pip, which is what everyone now calls him. Pip is an orphan, who never knew his parents or any of his five brothers who never lived out of infancy. He lives with his older sister, and her husband, Joe Gargery, the town blacksmith. They live in southeast England, in "marsh country," near the sea.

As an orphaned boy living with his sister and town blacksmith, Pip is established as belonging to a low social class. The deaths of his parents and siblings make clear how tough life can be for that class. Even the name "Pip," which means spot or seed, signifies something small. Yet a seed can grow, hinting that Pip will develop into more than he is.

On the dreary afternoon of Christmas Eve, 1860, Pip sits sadly in the churchyard outside town where his parents and siblings are buried. Suddenly a terrifying man, dressed in rags and shackled in a **leg-iron**, jumps out from a hiding spot behind a grave and grabs Pip. When the man learns that Pip lives with Joe Gargery the blacksmith, he warns Pip that he has a friend, the young man, who will kill Pip unless he returns in secret the next morning with food and a metal file. Pip, terrified, swears that he will, and the man lets him go.

Pip is terrified and alone, completely vulnerable. The man's behavior and chains mark him as an escaped criminal, which begins to introduce the theme of justice. Yet despite the man's cruel comments, the reader can see how desperate he is—after all, he's dependent on Pip helping him! Although Pip doesn't realize that "the young man" is a fake, Pip's adult narration looking back on the event allows the reader to see the truth.

BOOK 1, CHAPTER 2

When Pip returns home, his uncle Joe, the blacksmith, warns Pip that Pip's sister, Mrs. Joe, has been furiously looking for him and is carrying the Tickler, a cane she uses to beat Pip. Joe helps Pip hide behind the door to protect him from his sister. When Mrs. Joe bursts in, she immediately discovers Pip and throws him violently at Joe, who tucks a now crying Pip safely away in the chimney nook. Mrs. Joe proceeds to scold Pip harshly and reminds him that he'd be dead were it not for her even as she assures him that she regrets having raised him in the first place.

Though Mrs. Joe is Pip's blood relation and takes credit for raising Pip, Joe is his true guardian, watching out for Pip's physical and emotional safety. Mrs. Joe, by contrast, seems more concerned by her frustration at having to be a parent than by Pip's actual wellbeing.

The family sits down for tea and, fearing he may not be able to steal enough food from the pantry, Pip resolves to save his bread and butter for the convict in spite of his own hunger. Pip slips his bread down his pants-leg and spends the rest of the evening uncomfortably trying to keep it in place. Sitting in silence, Pip is tormented by his conscience as he struggles to resolve his guilt at stealing food from his sister with his fear of the convict's threats.

Pip's struggle with his conscience introduces another aspect of the justice theme as Pip tries to determine whether it is more important to abide by conventional moral code (which prohibits stealing) or to protect oneself from harm.

Just as Pip is climbing up to bed, he hears the sound of great guns fired. When Joe says that the sound signals an escaped convict, Pip asks him to explain what a convict is. Joe mouths back an answer but the only word Pip can discern is "Pip." Pip then asks where the firing comes from and is chastised by Mrs. Joe for asking questions. After criticizing Pip's inquisitiveness at length, Mrs. Joe finally explains that the firing comes from the Hulks, which are prison-ships filled with criminals and anchored in the marshes. After spending a restless night wracked with guilt, Pip rises at dawn to steal a file from Joe's forge and all the food he can carry from Mrs. Joe's pantry, including a pork pie and some brandy.

The fact that Pip lip-reads "Pip" for Joe's definition of a convict illustrates Pip's guilty conscience (Joe was probably saying "ship," referencing the Hulks). The description of the Hulks establishes the legal world's proximity to domestic life. The prison-ships are within walking distance from the family living room. Pip is always asking questions, always wants to know more—a trait that his sister harshly shuts down. She is uninterested in his self-improvement.

BOOK 1, CHAPTER 3

Pip runs out onto the marshes in the **mist** of Christmas dawn to meet the convict, terrified that he'll be caught and feeling as if every object appearing out of the mist is actually running towards him while he stands still. He compares the damp cold "riveted" to his feet with the **iron** "riveted" to the convict's leg.

Pip's perspective is warped by guilt. Nevertheless, likening the marsh cold to Pip's leg iron raises questions about Pip's ties to this landscape: can he escape it? Can he rise up in the world and move beyond it?

Flustered by fear, Pip accidentally runs in the wrong direction and instead of reaching the Battery where the convict awaits him, he stumbles across another convict who swears at Pip and tries to strike him, then stumbles off into the **mist**. Pip assumes this must be the young man the first convict threatened him with. Pip runs on and reaches the Battery, where he finds the convict freezing and limping. He gives the convict the food and stands in polite silence while the convict tears into it, wishing the convict a pleasant meal and silently observing that the convict eats like a ravenous dog. The convict thanks Pip sincerely.

The convict's messy eating habits illustrate how desperate he is for food, but they also suggest he comes from a lower class background by showing he lacks higher class manners. Pip's sweet temper in saying that he hopes the convict is enjoying the food brings out the convict's softer side—generosity breeds generosity.

Pip, afraid the convict may not leave enough food to satisfy the young man he thinks he just met on the marshes, shyly suggests that the convict shouldn't eat it all. The convict dismisses him. Then, when Pip insists he thought the young man *looked* hungry, the convict stops eating in surprise and asks Pip to describe the young man he saw further. Pip tries to describe that man's **leg-iron** without saying the word itself, thinking it might be offensive. He describes a bruise on the man's face, which sends the convict into an angry rampage, dropping his food and beginning to file furiously at his leg-iron. Pip slips off while the man keeps filing.

The reader can tell that the convict would probably not be offended by Pip describing his leg-irons outright. Pip's sensitivity about doing so shows Pip's concern for the convict's own sense of dignity.

BOOK 1, CHAPTER 4

Pip returns home from the marshes and lies about where he's been, telling Mrs. Joe that he's been out listening to the Christmas morning carols. Mrs. Joe is grumpily preparing the house for a Christmas dinner party and refuses to make Joe and Pip a hot breakfast, complaining that she is too busy cleaning the house's state parlor for the party. This room is only used once a year and is normally covered with silver paper. The front door—which is also never ordinarily used—will be unlocked for the guests and Pip will welcome the guests entering through it as if it is the family's customary entrance. While Mrs. Joe continues her preparations, Joe and Pip walk awkwardly to church in their punishingly stiff Sunday clothes.

Mrs. Joe aspires to impress her guests by showing off the grandest part of the house, presenting the family's lifestyle as more luxurious than it actually is. Though it's important to Mrs. Joe to project her own gentility, Joe and Pip are not interested in appearing more refined than they are and are uncomfortable in their fancier clothes.

Pip is tormented throughout the church service by remorse at having stolen from the pantry and contemplates confessing to the clergyman during mass, although the fact that it is a special Christmas Day service keeps him from doing so. Pip and Joe return home to a house primped for the party and receive the guests: the haughty church clerk, Mr. Wopsle, Mr. Hubble the wheelwright, Mrs. Hubble, and Joe's self-important well-to-do Uncle Pumblechook. At the dinner table, the adults frequently accuse Pip of ingratitude and other moral shortcomings. Inspired by the pork they are eating, Mr. Wopsle delivers an absurd lecture on pigs, warning Pip to be grateful that he isn't one.

Pip continues to struggle with his conscience as he feels guilty about his theft, which he calls his "wicked secret." Yet, though Pip's internal guilt is exacerbated by the adults' criticism, the reader can see that in fact the adults themselves are hypocrites: gluttonous, petty, and selfishly picking on Pip for their own amusement. Throughout dinner, they ironically only accuse Pip of sins (ungratefulness, viciousness) that he is innocent of.

Throughout the meal, Pip is terrified that his pantry theft will be discovered. When Mrs. Joe offers Uncle Pumblechook brandy (from the bottle Pip diluted with water after taking some for the convict), Pip is sure he's doomed. Uncle Pumblechook spits out the brandy in disgust—Pip accidentally diluted the brandy with tar water rather than regular water. No one suspects that Pip is responsible. Still, when Mrs. Joe announces she is going to serve a pork pie from the pantry (the very pie Pip has stolen to feed the convict), Pip can stand his guilt no longer and leaps up with a yelp from his chair, running towards the door to escape. There he bumps right into a party of soldiers in the doorway, who hold out a pair of handcuffs to Pip.

Pip feels guilty despite the fact that none of the adults are suspicious, illustrating the strength of his conscience. Dickens conveys Pip's childhood perspective but also allows the reader to see that Pip's fears are out of proportion—for Pip, the soldier seems to be extending the cuffs to arrest Pip for his theft. The reader knows the soldier is only fooling around and, even did he know Pip had robbed the pantry, would certainly not arrest him.

BOOK 1, CHAPTER 5

The soldiers' sergeant announces that they are on the hunt for two escaped convicts and have come to the forge to see if Joe can repair the lock on their handcuffs. While Joe repairs the cuffs, the soldiers mill about the house, to everyone's excitement. Everybody drinks together in good cheer. Pip observes that his convict has improved the party as everyone is entertained by anticipation of the convict chase. When the cuffs are repaired, Mr. Wopsle and Joe decide to follow the soldiers' for the fun of the chase. Joe brings Pip on his shoulders.

Matters of justice serve as entertainment for the non-criminal populace, who are enjoyably titillated by the prospect of a spectacle and the thrill of a vicarious threat. Pip notes the perverse irony that one man's misery (the convict's) can be another's pleasure.

Mr. Wopsle, Joe, and Pip follow the soldiers out into the wet, cold, **misty** marshes while Pip, confessing to Joe that he hopes the convicts aren't found, wonders anxiously whether the convict will blame him for leading the soldiers' chase. Hearing shouts, the group runs in the direction of the sound and comes upon two convicts (the one Pip helped and the one he ran into accidentally) wrestling violently in a ditch. The one Pip helped is shouting "Guard! This way for runaway convicts!" and is intent on convincing the soldiers that he has turned the other convict in. He explains that, though he could have escaped on his own, he would rather give up his own chance at escape than see the other convict get free. The other convict, meanwhile, insists that Pip's convict has just attempted to murder him. The sergeant dismisses both convicts' claims and treats them equally, marching the two convicts back towards the prison ships.

Personal definitions of justice clash with the law's definition of justice. Each convict is convinced of his moral superiority and of the other's guilt—yet the sergeant, speaking for the law, ignores the convicts' explanations and treats both men the same.

Before they begin marching, Pip's convict notices Pip and Pip, shaking his head to try to convey his own innocence, is struck by the intensity of the convict's glance. Yet the convict does not openly acknowledge Pip. After a long march, the group reaches a guard hut by the water and the other convict is rowed back out to the Hulks. While the sergeant files a report on the capture, Pip's convict spontaneously confesses to the group that he has stolen some food from the blacksmith. Everyone is astonished and Joe sympathetically tells the convict he was more than welcome to the food. Pip hears a click in the convict's throat (a sound he first noticed the convict make back in the graveyard). Then, Pip's convict is lead out to a small boat and rowed back to the prison ship.

Again, personal morality clashes with legal justice: the convict generously confesses to having committed theft on his own in order to save Pip from punishment. Joe speaks kindly to the convict, treating the man as a human being with rights (The sergeant and soldiers, by contrast, show no such generosity and talk to the convicts as if they are animals.) Although Pip cannot identify the clicking sound from the convict's throat, the reader can guess that this noise is most likely the sound of the convict on the verge of tears.

BOOK 1, CHAPTER 6

On the way back to the forge with Joe and Mr. Wopsle, Pip is relieved that the convict has taken the blame for his theft and does not confess the truth to Joe. The adult Pip, narrating the story, speculates that he didn't confess to Joe because he was afraid Joe would think less of him. Pip notes that he "was too cowardly to do what I knew to be right, as I had been too cowardly to avoid what I knew to be wrong" when he had originally stole the food and file. Back at the forge, Mr. Wopsle and Uncle Pumblechook bicker about the most likely way the convict could have broken into Mrs. Joe's pantry. Pip, exhausted, falls swiftly asleep, but as narrator he notes that his conflicted state of mind persisted for a long time.

Pip chooses to protect his reputation with Joe rather than to honor his personal integrity and come clean. The choice between protecting reputation and honoring integrity is a major theme in the novel and will recur frequently. In choosing reputation, Pip sets a precedent for his character that will continue to shape his development.

BOOK 1, CHAPTER 7

The narrative jumps ahead in time. Pip is a few years older and has begun attending a low-tuition evening school in the village incompetently run by Mr. Wopsle's great-aunt (who dozes instead of teaching) and ineptly monitored by Mr. Wopsle (who makes the students watch him perform orations rather than testing their progress). Pip struggles to learn and finally starts to read and write with the help of Biddy, an orphan who is the live-in granddaughter of Mr. Wopsle's great-aunt. At home one night, Pip proudly writes a rudimentary letter to Joe on his slate. Joe is in awe, complimenting Pip on his intelligence. When Pip asks Joe to read the letter, he realizes that Joe cannot read, that the only letters he recognizes are J and O. Yet Joe insists that, even though he can't spell his own surname, he *can* read and enjoys reading recreationally.

Pip attends one of Victorian England's working class schools: cheap, understaffed, and overcrowded. Joe's illiteracy is evidence of his lower class background and consequently limited access to education. Yet Joe's touching insistence that he can read despite all evidence to the contrary shows both how important reading is as a mark of personal worth (Joe does not want to identify himself as illiterate) and how eager Joe is to please Pip (Joe wants to make Pip feel he fully appreciates Pip's new literacy).

Pip asks Joe whether Joe went to school and Joe says he didn't and begins to tell Pip about his own childhood. Joe explains that he was born to an abusive father who drank too much and beat Joe and his mother. Joe went to work as a blacksmith when very young in order to support himself and his parents. Even in recounting his father's violence, Joe still defends his father and claims that the man was good at heart. After his parents died, Joe explains, he lived a lonely life at the forge until he met Mrs. Joe and heard she was raising baby Pip by hand. Joe praises Mrs. Joe in spite of her bossy rampages (Pip silently doubts she deserves Joe's praise) and tells Pip that, after meeting her, he invited Mrs. Joe into his home because she reminded him so much of his own mother and because he wanted to help Pip. He tells Pip he wishes Pip never had to be punished with the Tickler, and Pip is moved to tears, knowing from then on, "I was looking up to Joe in my heart."

Joe's story confirms his lower class background and provides further evidence of Joe's immense kindness, refusing to hate his father even when his father was so obviously cruel and abusive to Joe. Although Joe lacks formal education, Pip can see how tremendously superior Joe is in matters of the heart. He is moved to tears by admiration for Joe's generosity and kindness.

Mrs. Joe and Uncle Pumblechook burst in after a day at the market and excitedly explain that Pip has been asked to play at the house of Miss Havisham, Uncle Pumblechook's rich landlady who lives in seclusion uptown. She has been looking for a little boy to play at her house and Uncle Pumblechook has recommended Pip. Mrs. Joe explains heatedly to a confused Joe and Pip that going to play at Miss Havisham's will make Pip's fortune. She rushes to clean Pip and dress him in his best clothes to spend the night with Uncle Pumblechook in town before going to Miss Havisham's the next morning. Pip leaves Joe and the forge for the first time.

Mrs. Joe and Uncle Pumblechook are excited because Miss Havisham is in the upper class and they, being lower middle class, hope that an association with her through Pip will raise their statuses around town. They also assume that, because Miss Havisham is rich, associating with her will somehow result in financial gain for Pip, and therefore them too.

BOOK 1, CHAPTER 8

At Uncle Pumblechook's house in town, Pip notes that all the town's merchants and craftsmen seem to spend more time watching one another from their shop windows and doors than they do working in their shops. Uncle Pumblechook gives Pip a meager breakfast (though he himself eats lavishly) and aggressively quizzes Pip on arithmetic instead of engaging in conversation. He walks Pip to the gate of Miss Havisham's house, a large brick house with some of its windows boarded up. In front of the house is a courtyard and, to the side, a brewery. When Uncle Pumblechook rings the bell, a young lady comes out and turns him away (although Uncle Pumblechook hints he'd like to enter), leading Pip in alone. She explains that the brewery is out of use and that the name of the house is Satis, which means "Enough," and which must have meant the house would satisfy all its owners desires—an idea she finds ridiculous. She leads Pip into the dark house and leaves him upstairs in front of a closed door.

Dickens presents a comical portrait of middle class merchants and craftsmen more interested in busy-bodying than they are in working. Uncle Pumblechook obviously does not know how to interact with children—still, his relentless arithmetic quizzes attest to the importance he, a businessman, places on practical education. Miss Havisham is from the upper class and her family was in the brewery business—prior to the Industrial Revolution, these two facts would have been incompatible. In the past, the upper class did not practice practical trades. That the girl laughs at the name Satis shows the name has become ironic— it is certainly no longer "enough," if it ever was.

Pip knocks and enters a room lit only by candlelight. Miss Havisham, an old woman in a yellowed wedding gown, sits at a dressing table amidst half-packed trunks. She reminds Pip of a waxwork or a skeleton. She beckons to Pip and asks him whether he is afraid of "a woman who has never seen the sun since you were born?" Pip, trying to be polite, tells her he isn't. She then tells Pip that her heart is broken, that she wants diversion, and commands Pip to play. Pip, apologizing, tells her hesitantly he can't play in an environment so "new," "strange," "fine" and "melancholy." Miss Havisham has Pip call for "Estella" and the young girl who led Pip in appears. In response to Miss Havisham's suggestion that they play cards, Estella complains that Pip is a "common labouring-boy" and continues to insult his appearance and manner throughout the game. Miss Havisham asks Pip what he thinks of Estella and he tells her he finds her "proud," "pretty," and "insulting." Miss Havisham broods and watches.

Pip's attempts to be polite (including using the word "melancholy" rather than "frightening" to describe Miss Havisham's room) attest to good, sensitive manners that should contradict Estella's complaints that Pip is coarse. Estella, though, responds only to Pip's physical appearance and social status, not to his personality. Estella's name means "star"—and, indeed, she will be Pip's guiding light for many years to come.

After they finish playing cards, Miss Havisham tells Pip to return in six days and sends the children away for a snack. Pip feels dazed and humiliated by what just transpired. Back downstairs, Estella lays Pip's food in front of him on the ground and looks delighted by Pip's distress. As soon as she leaves, Pip sobs bitterly, which, as narrator, he attributes to a sensitivity of character caused by Mrs. Joe's harshness. He explains the crucial importance of justice to children and the constant injustice of his own childhood (owing to Mrs. Joe). After crying, Pip wanders around the ruined brewery-yard and sees a terrifying vision of Miss Havisham hanging by her neck from a beam. When Estella approaches to let Pip out, she smugly informs Pip that she saw him crying. Pip walks back to the forge, turning Estella's insults over and over in his head.

Estella lays Pip's food on the floor as if he were a dog Ð an implicit insult. Although Pip is able to recognize Mrs. Joe's injustice, he is unable to recognize Estella's. Instead, he takes Estella's cruel insults as facts—accepting that those of the higher class know better and are worth more—and blames their painfulness on his own sensitivity, not on their cruelty and falseness.

BOOK 1, CHAPTER 9

Upon returning home, Pip is barraged with questions about Miss Havisham by Mrs. Joe and Uncle Pumblechook, who has ridden over for tea. Yet, because he himself has such a fear of being misunderstood, he feels fearful of Miss Havisham being misunderstood as well and refuses to answer any questions about her, even as Mrs. Joe and Uncle Pumblechook bully him for information. Finally, he begins to answer their questions with sensational lies, which Mrs. Joe and Uncle Pumblechook believe. They marvel at Pip's account in awe and relate them to Joe, who is equally accepting and amazed. Pip starts to feel guilty for deceiving Joe (though not for deceiving his aunt or Uncle Pumblechook). Mrs. Joe and Uncle Pumblechook giddily speculate on what Miss Havisham might do for Pip.

Note the difference between this dishonesty and that of not coming clean to Joe about the pantry theft. Here, Pip lies out of compassion, to protect someone's dignity rather than to preserve his own false reputation. The fact that Mrs. Joe and Uncle Pumblechook believe Pip's lies show how little exposure to upper class they have—they believe it really could be as alien and sensational as Pip's description.

Later, Pip confesses privately to Joe that the story was a lie. Joe is aghast and asks Pip what possessed him. Pip tells Joe the truth about the day, including Estella's insults and his shame at being "common." Joe replies that lies are lies, no matter the motivation for them, and that "if you can't get to be oncommon through going straight, you'll never get to do it through going crooked." He then reminds Pip that Pip is already uncommon in stature and in letters. When Pip remains discouraged, Joe reminds Pip that everyone must be common before they can develop uncommon skills. He resolves not to reveal the truth to Mrs. Joe for fear of upsetting her, promises Pip he isn't angry at him, and advises Pip to pray for his lies. Yet when Pip gets in bed, all he can think about is how common Estella would find Joe, Mrs. Joe, and his home. The adult Pip narrator notes that this day was the first link in a long chain that determined his life's later course.

Joe takes the term "uncommon" to mean "extraordinary" or "unusual," rather than "upper class." This misunderstanding is evidence of Joe's own priorities—he isn't focused on differences in class and social status. Instead, Joe concentrates on individual self-worth, emphasizing hard work and personal morality. Still, it is difficult for Pip to share Joe's value system, preoccupied as he has become by Estella's opinions. This day is formative because it has instilled Pip with the ambition to be "uncommon" and has taught Pip to judge himself according to Estella's superficial standards —Pip will live by these new principles for a long time.

BOOK 1, CHAPTER 10

Determined to be "uncommon," Pip decides a few days later to achieve his goal by becoming educated and asks Biddy to teach him all she knows. Biddy agrees. Still, Pip struggles amidst the hectic squalor at the evening school, where resources are scarce (the whole class shares a single textbook), the teacher is disengaged, and students are combative.

Pip sees education as a means to self-improvement, a way to rise in class. This notion of class mobility is a legacy of the new social system created by the Industrial Revolution. Previously, the class system was entirely determined by birth. Though Pip's experience at school indicates just how poor Victorian England's working class schools were.

After school, Pip goes to meet Joe at the village public house, the Three Jolly Bargeman. He finds Joe with Mr. Wopsle and a stranger. The stranger is "secret-looking" and looks hard at Pip, nodding. He eagerly asks about Pip and stirs his drink with a metal file that only Pip can see. Pip realizes in shock that the stranger must be connected to the convict he helped years ago. In parting, the stranger gives Pip a shilling wrapped in paper which, back at home, Mrs. Joe sees is two pound notes. Joe runs back to return the money but the man is gone. Pip worries that it is common to associate with convicts and has nightmares about the metal file.

That the stranger shows Pip a metal file and then gives him money suggests that the stranger has been sent by the convict himself, perhaps to give Pip the money in thanks for helping him. Pip is now aware of a class system he was ignorant of when he first met the convict on the marshes. He knows that convicts belong to the lowest class and fears association with them might tarnish his own social status.

BOOK 1, CHAPTER 11

Pip returns to Miss Havisham's the next week and is told by Estella to wait in a gloomy sitting room where Miss Havisham's relatives Camilla, Sarah Pocket, Georgiana, and Raymond are talking. From listening to snippets of their talk, Pip can tell "they were all toadies and humbugs." Estella returns and leads Pip to Miss Havisham, stopping along the way to ask him whether he still finds her pretty and insulting. When Pip replies that she seems less insulting, she slaps and berates him. Pip tells her he'll never cry for her again, a claim the adult narrator states was false. On the stairs, they run into a dark, sharp-eyed man who tells Pip to behave himself. Upstairs, Pip helps Miss Havisham walk laps around the dining room table which is covered in a cobwebbed, moldy wedding feast, decayed beyond recognition. She tells Pip that this is the table she'll be laid out on when she dies.

Pip is surrounded by fraudulence and self-deception, from the hypocritical adults in the sitting room to Estella's bait-and-switch routine on the stairs, from the presumptuous stranger who tells obedient Pip (rather than the misbehaving Estella) to behave, to the rotting wedding table that perverts an image of new life (a marriage celebration) to a grim image of death (a funeral).

Miss Havisham has Pip call for Estella who comes with Camilla, Sarah Pocket, Georgiana, and Raymond following behind her. These four try to engage Miss Havisham in conversation as she and Pip walk: Camilla professes to be sick with worry about Miss Havisham, while Sarah Pocket attempts to expose Camilla as a fraud. They both lament Matthew Pocket's thoughtless absence. After they leave, Miss Havisham tells Pip that it is her birthday, and that these four visit her each year on that day though they are always afraid to mention the occasion outright.

Miss Havisham's relatives are acting *as if they have a generous concern for her, but that Miss Havisham knows is insincere. Her relative's efforts to endear themselves to Miss Havisham and competitiveness for her affection suggest they are motivated by personal gain. They probably hope Miss Havisham will leave them her fortune after she dies.*

Pip and Estella play cards and Miss Havisham points out Estella's beauty. Pip wanders out onto the grounds and finds "a pale young gentleman" in the ruined greenhouse. He challenges Pip to a fight and Pip reluctantly agrees, assuming he'll lose. He is astonished to discover that he is a much stronger fighter than the pale young gentleman, who falls again and again but remains in good spirits, cheerfully announcing that Pip has won. When Pip meets Estella outside, she's flushed and tells Pip he may kiss her on the cheek, a permission Pip can't help feeling unsatisfied by.

Although Pip initially calls the boy a "gentleman" because of his appearance and his eagerness to box (a genteel sport), the boy proves he is noble in spirit, not just breeding, when he shows good sportsmanship and generosity towards the victor. Estella has clearly been excitedly spying on the fight (which explains her flush) and allows Pip to kiss her because his win elevates her opinion of him.

BOOK 1, CHAPTER 12

During the next week, Pip is anxious that he will be punished for hurting the pale young gentleman in their fight, and suspects that either the law will come down on him or Miss Havisham herself will seek revenge. But when he returns to Miss Havisham's he is surprised to discover that he faces no punishment whatsoever, that the fight goes entirely unacknowledged.

Pip is confused both about what constitutes a crime and who executes justice, worried that winning a consensual sports match may be criminal and unsure of whether justice should be carried out by the impartial state or by individuals seeking revenge.

That day at Miss Havisham's, Pip agrees to return every other day to walk her or wheel her in a chair. This continues for eight to ten months. During this time, Miss Havisham continues to point out Estella's beauty to Pip, whispering fondly to Estella, "Break their hearts!" Pip tells no one about his experiences at Miss Havisham's except for Biddy, who expresses concern that, at the time, he did not understand. Meanwhile, Mrs. Joe and Uncle Pumblechook enjoy imagining Miss Havisham's future patronage of Pip. One day, Miss Havisham tells Pip it's time he was apprenticed to Joe and asks Pip to bring Joe with Pip's indentures. Back at the forge, the news that Miss Havisham has asked to see Joe (and not her) inspires Mrs. Joe's jealous fury.

Biddy can see that Miss Havisham's behavior is disturbing in ways that Pip, at the time, is not fully aware of. Again, the reality of Pip's experience with Miss Havisham contrasts starkly with Mrs. Joe and Uncle Pumblechook's fantasies of it. Miss Havisham does not seem to have any grand plans for Pip—she simply expects that he will become an apprentice and then a tradesmen, the typical life trajectory for Pip's class. Indentures are the legal contracts binding an apprenticeship.

BOOK 1, CHAPTER 13

Next day, Joe and Pip set off for Miss Havisham's. Mrs. Joe has insisted on walking to town with them in all her finest to visit Uncle Pumblechook. Upon being escorted into Miss Havisham's, Joe is speechless with discomfort and can only respond to Miss Havisham's questions indirectly by addressing his answers to Pip. Pip is mortified by Joe's awkwardness and uneducated speech. Miss Havisham asks Joe whether he expects a premium for Pip's apprenticeship and, when Joe tells Pip he doesn't, she hands Pip twenty-five guineas that she says is the premium Pip has earned at her house. She then dismisses them, telling Pip he need not return to her now that he is Joe's apprentice.

Though much of Joe's awkwardness must owe to the shock of seeing Miss Havisham's living conditions, part of it may owe to his inexperience interacting with the upper class. A premium is a sum of money that many craftsmen required from new apprentices as payment for being taken on as an apprentice. Though Pip has certainly earned his twenty-five guineas at Miss Havisham's, she is still generous to offer it even when Joe doesn't ask for one.

Pip and Joe leave Miss Havisham's and walk to Uncle Pumblechook's where Mrs. Joe has been waiting for them in a sulk, still deeply hurt that she was not asked to visit. Joe lies to Mrs. Joe telling her that Miss Havisham sent her compliments to Mrs. Joe and only didn't invite her on the visit due to Miss Havisham's poor health. Mrs. Joe is greatly cheered up by this news, which she trusts as the truth. Joe makes a grand show of handing the premium Miss Havisham gave him to Mrs. Joe.

Joe's white lie restores Mrs. Joe's sense of her reputation. It is generous of him to tell it, especially considering how rattled he must be by his ordeal at Satis House.

Uncle Pumblechook, Joe, and Mrs. Joe hurry Pip to the Town Hall to be officially bound as Joe's apprentice, a procedure that must take place in front of a judge. Uncle Pumblechook pushes Pip around the Hall so quickly that other people in court think that Pip must have committed a crime. Pip notes the strange interior of the Hall and compares the pews with church pews.

Though Uncle Pumblechook should be a nurturing guardian to Pip, he treats Pip so roughly that strangers think he must be handling a criminal. Pip's likening of the court pews to church pews implicitly empowers legal justice by linking it to divine justice.

Giddy with delight at the twenty-five guineas, Mrs. Joe insists that they celebrate it with a dinner at the Blue Boar, inviting Uncle Pumblechook, Mr. and Mrs. Hubble, and Mr. Wopsle to join them. The dinner is high-spirited and everyone is rowdy and happy except for Pip, who feels deeply melancholy even as the adults keep prodding him to enjoy himself. Inside, Pip feels "wretched" at the prospect of entering Joe's trade, thinking "I had liked it once, but once was not now."

Pip's own goals and standards have changed. He can no longer be satisfied by what made him happy in the days before he met Miss Havisham and Estella, before he decided that he wanted to be "uncommon."

BOOK 1, CHAPTER 14

Pip is miserable in his apprenticeship to Joe, internally tormented by the "commonness" of his home, Joe's forge, and of the blacksmith's trade, though he conceals his despair from Joe. All of the places and activities that had delighted him before meeting Estella now disappoint him because he knows she would consider them coarse and common. Pip describes himself as "restless aspiring discontented me." He walks the marshes in dejection, feeling his low spirits aligned with the flat, low marsh landscape. Only Joe's kindness and cheer restrains Pip from running away from the forge and becoming a soldier or sailor.

Pip remains dissatisfied with what used to please him. Yet Pip's ambitions are driven entirely by Estella's opinion—he does not want to do or be anything in particular, he simply wants Estella to think highly of him. His fantasy of running away to be a sailor or a soldier would not necessarily elevate his social status or make him "uncommon"—they would simply give him a feeling of escape, of distance between himself and the "common" life he loathes.

BOOK 1, CHAPTER 15

Pip is getting too big for the village evening school and must stop going, reluctantly concluding his formal education. Pip, though, is still hungry to learn and studies independently. Meanwhile, he tries to share his education with Joe by giving him lessons on the marsh each Sunday, though Pip is discouraged that Joe never seems to remember lessons from one Sunday to the next. Pip admits that these lessons are not purely generous. Rather, he hopes to educate Joe so that Joe "might be worthier of my society and less vulnerable to Estella's reproach."

Pip remains steadfast to the idea that education is self-improvement. His eagerness to educate Joe is not motivated by generosity but by a selfish fixation on reputation and a fear that Joe's "commonness" tarnishes Pip's own image by association.

During one of these lessons, Pip proposes to Joe that he pay a visit to Miss Havisham. Joe is skeptical, thinking that Miss Havisham would assume Pip wanted something. When Pip suggests that he might visit her to thank her, Joe is concerned that Pip would not be able to make anything in the blacksmith forge that would be worthy of Miss Havisham. Eventually, Joe says that he supports the visit if Pip wants to do it and agrees to grant Pip a half-holiday the next day to go on his visit. He warns Pip, though, to be sure not to visit again if he is not received with cordiality the next day.

Though Victorian England enjoys more class mobility than prior eras, inter-class socialization was still rare, which explains Joe's skepticism.

The next day at the forge, Joe's dour, lazy, hostile journeyman Orlick (who lies to the village and tells them his Christian name is "Dolge") hears about Pip's half-holiday and angrily demands one for himself. When Joe assents, Mrs. Joe (who has been spying on their conversation from the yard) protests that Joe is wasting wages. Orlick insults Mrs. Joe, calling her a "foul shrew" and, though Joe tells Orlick to leave her alone, the insults between them escalate and Joe and Orlick fight. Joe is stronger than Orlick and quickly triumphs. Later, Pip finds them peacefully sharing beer and cleaning up the forge together.

Mrs. Joe's greedy ambitions don't match up with Joe's sense of fairness. Though Joe is usually the forge's peacekeeper, his personal integrity requires him to defend his wife against Orlick's insults.

Pip anxiously walks to town to visit Miss Havisham and is lead upstairs by Sarah Pocket, who is suspicious of his presence. Upon seeing Pip, Miss Havisham immediately informs Pip that she will not give him anything, but softens when Pip assures her that there is no ulterior motive to his visit and she tells him he can visit her on his birthdays. Miss Havisham then intuits that Pip has come to see Estella and informs Pip that Estella has gone abroad to study. She asks Pip, with "a malignant enjoyment," if he feels he has lost her, then dismisses a flustered Pip.

Like Joe, Sarah Pocket and Miss Havisham are also initially confused by Pip's desire to pay a friendly visit and assume Pip is trying to get more money from her. Yet, when she is convinced he isn't asking for money, Miss Havisham's attitude towards Pip becomes parental, offering to be an enduring presence in Pip's life (albeit only once a year).

In town, Pip runs into Mr. Wopsle who is on his way to Uncle Pumblechook's for a reading of the *Tragedy of George Barnwell* and convinces Pip to come. The three read the tragedy with Pip reading the role of Barnwell. Mr. Wopsle and Uncle Pumblechook chastise Pip as if the character's grizzly acts—including murdering his uncle—are Pip's own.

The play charts the downfall of a young apprentice who eventually murders his uncle. Pip, a young boy who will soon be apprenticed to his uncle, may feel the action of the play strike too close to home.

On the **misty** walk back to the village late that night, Mr. Wopsle and Pip discover Orlick under the turnpike house. He says he has spent his half-holiday in town and notes that the guns have been going off at the Hulks, signaling escaped convicts. He walks with Pip and Mr. Wopsle and, as the three pass the Three Jolly Bargemen, a riled up crowd informs Mr. Wopsle that people (the crowd suspects convicts) have broken into the forge while Joe was out. Upon returning home, the group find the forge swarmed with villagers. Joe and a surgeon are on the kitchen floor beside Mrs. Joe who has been knocked out by a strong blow to the back of her head.

Mist continues to symbolize a lack of clarity and knowledge —Pip does not realize he is walking towards a tragedy that will change life at the forge forever. Orlick's behavior can be considered suspicious. Does he mention the escaped convicts to blame them for a crime he committed himself?

BOOK 1, CHAPTER 16

That night, Pip is convinced he himself must have had something to do with the crime against Mrs. Joe, and that he is the most likely suspect (a guilt he attributes as narrator to having just read the Barnwell play). Yet afterwards, thinking with a clearer head, Pip notices that whoever struck Mrs. Joe did not steal anything, instead just blowing out the candle and striking her, leaving a convict's filed-off **leg-iron** beside her. The leg-iron does not belong to either of the recently escaped convicts and Joe observes that it was filed open a long time ago. Pip believes either Orlick or the convict with the file placed the **iron** in the kitchen—but Orlick was seen in town all night and the stranger would have had no motive. He knows he should confess the whole story to Joe but makes excuses to himself to get out of it. The police make a few (wrong) accusations but spend most of their time drinking and do not solve the case.

Though Pip's conscience is strong, his desire to protect his reputation is stronger and he again chooses not to tell Joe the truth about the convicts. This second choice is arguably even more immoral as Pip's theory about the leg-iron found by Mrs. Joe could be important evidence in the case. The police—the enforcers of legal justice—are comically ineffectual. The leg-iron has been a symbol of justice, but here it is a symbol of an attempt to circumvent justice—as Pip's observations indicate (even if Pip doesn't realize it himself) that the leg-iron has clearly been planted to throw off the police.

Mrs. Joe sustains severe brain damage. She trembles and is unable to speak. She no longer has a temper and is calmly patient as those around her try to communicate with her by slate. Joe is heartbroken. Biddy moves into the house to take care of Mrs. Joe and is able to interpret a sign that Mrs. Joe has written over and over on her slate to Pip and Joe's confusion: she asks for Orlick. Orlick is fetched and slouches over to a delighted Mrs. Joe, who seeks to please him with "an air of humble propitiation." Pip is disappointed that his sister does not denounce Orlick. Thereafter, Mrs. Joe asks for Orlick to come to her daily, a wish he confusedly obliges.

Mrs. Joe may not have been the best parent to Pip, but Pip misses her old self all the same. Mrs. Joe's eagerness to see and please Orlick could be explained as a wish to apologize for having treated him unjustly in the past. Still, it is mysterious...

BOOK 1, CHAPTER 17

Pip persists in the same routines, varied only by a birthday visit to Miss Havisham's where she gives him a guinea he spends on books to study. But Pip sees Biddy changing: she is cleaner and neater, noticeably pretty. One evening, while Pip sits studying, Pip realizes that Biddy has learned everything that Pip has from books and the forge without ever studying. He asks her how she's learned and she says she "must catch it—like a cough." Pip is impressed and praises Biddy's making "the most of every chance." Biddy begins to cry, asking Pip to remember their first lessons together. Pip is moved and, wanting to express his gratitude and trust, invites Biddy on a weekend walk on the marshes.

Biddy is growing up, beginning to present herself as a responsible adult rather than a neglected orphan. She is innately intelligent and keenly observant, traits which enable her to soak up knowledge without deliberate study. Yet Biddy doesn't place as much value on education as Pip does—when he praises her learning, she immediately redirects the conversation to memories of their friendship, focusing on human relationships rather than on individual knowledge.

On their walk, Pip confesses to Biddy his dissatisfaction with the blacksmith trade and his wish to be a gentleman to disprove Estella's disdain for his commonness. At the same time, he admits he would have been happier if he could be as content with the forge as he was in childhood. Biddy is skeptical about Pip's ambitions and calls them "a pity." She is disturbed by Estella's insults and tells Pip they are rude and untrue, asking him, "Do you want to be a gentleman to spite her or to gain her over?" If the former, Biddy says, spite would be better expressed by ignoring her insults, and, if the latter, Estella isn't worth gaining over. Pip agrees but knows, to his chagrin, that he will not be able to follow Biddy's wise advice.

Like Joe, Biddy is content with her station in life and does not strive to rise above her class. Neither does she romanticize members of the upper class: she can see Estella's cruel pettiness for what it is and isn't distracted by Estella's beauty or elegance. Yet, even though a part of Pip agrees with Biddy, he is overwhelmed by his own ambition and dissatisfaction with a blacksmith's life. Pip cannot shake his infatuation with Estella.

Pip cries and Biddy comforts him and tells him she is glad that Pip feels he can confide on her, that he always can. Pip hugs her and says he will always tell her everything. "Till you're a gentleman," says Biddy. They walk on and Pip, thinking how miserable he would be if he were walking with Estella, tells Biddy he wishes he could get himself to fall in love with her. "But you never will, you see," says Biddy.

Biddy is perceptive and speaks the truth, even when it is unpleasant. She sees Pip's class ambitions and concern for reputation and understands that they will lead him to abandon his life at the forge and the relationships associated with it.

As they are walking, Orlick appears out of nowhere and tries to walk them home but Biddy whispers to Pip not to let him, saying she doesn't like him. Pip and Biddy walk alone with Orlick following at a distance and Biddy confesses to Pip that she is afraid Orlick likes her. Pip is hot with anger and from that day on tries to obstruct Orlick's advances on Biddy. Pip himself goes back and forth between believing Biddy and forge life are superior to Estella, then remembering the Havisham days and growing dissatisfied and ambitious again.

Pip is instinctively protective of Biddy and doesn't want Orlick to court her, even though Pip is unsure whether he wants to court her himself. He continues to waver in and out of ambition.

BOOK 1, CHAPTER 18

It is now four years into Pip's apprenticeship. Pip and Joe are gathered with a group at the Three Jolly Bargeman listening to Mr. Wopsle perform a newspaper account of a recent murder as if it were a play, impersonating voices of the people involved. A stranger overhearing them interrupts Mr. Wopsle and criticizes him for assuming that the verdict is Ôguilty' before witnesses have been cross-examined and before the prisoner has given his defense. "...do you not know that the law of England supposes every man to be innocent, until he is proved—proved—to be guilty?" the man asks, condescendingly. He asks the party to imagine the effects of Mr. Wopsle's presumptuousness on a jury. Mr. Wopsle is cowed into silence and the group looks down on him.

The stranger quashes the villagers' merriment, scolding them for treating matters of justice as sensational entertainment. He forces the party to take sober responsibility for their own role in the legal justice system by mentioning the jury, and shames them for treating that role lightly.

The stranger requests a private conference with Joe and Pip, who, bewildered, follow the man into a parlor. Pip recognizes the stranger as the man he met on the stairs at Miss Havisham's. The stranger introduces himself as Mr. Jaggers, a London lawyer, and explains that an anonymous person has arranged for Pip to come into a large amount of money (great expectations) and has meanwhile provided a smaller sum of money to release Pip from his apprenticeship and train him to be a gentleman. The only condition is that Pip never change his name. Pip is ecstatic and secretly suspects his patron is Miss Havisham. Joe is supportive and appalled by Mr. Jaggers' suggestion that Joe could be financially compensated for losing Pip. Mr. Jaggers suggests Matthew Pocket as a tutor for Pip and leaves Pip money to buy new clothes. Pip says he will leave for London as soon as possible.

Pip's dreams have come true—his anonymous, generous patron has rescued him from the "common" life he has resented for so long and launched him towards gentility. Yet the stipulation that Pip keep his name implies that his patron wishes Pip to keep the integrity of his identity intact (an implication that Pip, at the time, doesn't realize). Joe is appalled by Mr. Jaggers' suggestion that he could be financially compensated for losing Pip because, in spite of the fact that Pip is Joe's apprentice, Joe's relationship towards Pip is parental, measured in love not in money.

Joe and Pip return to the forge separately. Pip breaks a tense silence to tell Biddy the news. Biddy and Joe congratulate Pip though Pip thinks "there was a certain touch of sadness in their congratulations that I rather resented." As Biddy and Joe relax, Pip grows "gloomy." Looking back, he wonders if he was unconsciously "dissatisfied with myself." Pip suggests that he might conceal his new clothes from their village friends, like Mr. Wopsle and Mr. and Mrs. Hubble, who "would make...such a coarse and common business." Biddy asks Pip whether he will conceal the clothes from the forge as well and Pip, resenting her suggestion, tells her he won't.

Pip misinterprets the sadness in Joe and Biddy's congratulations, not understanding that it is their love for him (not their jealousy of him) that makes them sad. Pip's sudden change in fortune has transformed him instantly into a snob, describing their village friends with the very words that stung him so painfully from Estella's mouth ("coarse" and "common.") Biddy, as usual, sees right through Pip, checking his snobbery.

Pip goes to bed and surveys his "mean little room" that he will soon be "raised above." He feels simultaneously excited for the future and nostalgic for the past. Through his bedroom window, Pip sees Joe smoking outside with Biddy. Because Joe never smokes so late, Pip infers that he must want comforting "for some reason or other." The two speak quietly and Pip hears his name mentioned fondly. The light smoke wreaths floating from Joe's pipe seem to Pip "like a blessing from Joe—not obtruded on me or paraded before me, but pervading the air we shared together."

Pip's ambition leads him to see even his bedroom as something he will rise "above." Again, Pip misunderstands Joe and Biddy and is oblivious to the "reason" for Joe's discomfort, though the reader knows Joe is deeply sad to lose Pip. Pip's comparison of Joe's smoke rings to a blessing describe Joe's ever modest but constant love and generosity towards Pip.

BOOK 1, CHAPTER 19

Pip rises the next morning in a brighter mood and, after church, takes a farewell walk through the marshes, feeling a condescending compassion for the village people ("poor creatures") and resolving to send them charitable gifts in the future. He dismisses memories of the convict. As he walks, Pip imagines that the cows on the marsh "wear a more respectful air now...in order that they might stare as long as long as possible at the possessor of such great expectations."

Pip's new snobbery reaches ridiculous heights. His generosity towards the villagers is transparently false, conceived purely to enhance the gentlemanly reputation he craves. His perspective on the cows is comical. Compare this journey on the marshes with that to meet the convict in Chapter 3.

Pip lies down at the battery and falls asleep, daydreaming of Estella. Pip is awakened by Joe, who has followed him. Pip tells Joe he will never forget him and, when Joe responds that he is sure of that and that he only needed a night to adjust to Pip's departure, Pip is secretly disappointed in "Joe's being so mightily secure of me."

Pip is hungry for external validation of his new status and reputation. Pip wants everyone, even Joe, to feel intimidated and insecure around him, in order to make himself feel important.

Pip regrets that Joe didn't get a chance to learn more in their lessons. Joe disagrees, saying he was always "so awful dull" and that he is a master only of his own trade. Pip, wanting to "do something" for Joe thinks it would be easier to do if Joe were "better qualified for a rise in station." After tea, he takes Biddy out for a walk and asks her to teach Joe manners so that Pip might take him into a "higher sphere" when he comes into his fortune. Biddy protests and warns Pip to consider Joe's pride. Pip is annoyed. Biddy explains that there are many different kinds of pride and that Joe is proud of his place in life and of his skills. Pip accuses Biddy of being envious of him, of possessing "a bad side of human nature." Biddy tells him he can think what he wants, she will still do all she can for him and for the forge. She reminds him "a gentleman should not be unjust." Afterwards, Pip sulks outside, confused by his dissatisfaction and loneliness in the wake of such good news.

Pip confuses integrity with reputation. Pip's understanding of pride relies on comparing himself to other people. He is more proud when he considers himself better than more people. He suggests Joe improve himself according to these standards, learning the sorts of manners that would help him raise himself higher in the class system. Yet Biddy tries to explain Joe's different sense of pride, a pride that relies on integrity and self-worth rather than on others' opinions. Pip, unable to understand, attributes his own confusion to Biddy's jealousy of him. He is upset without knowing exactly why.

Next day, Pip goes to the tailor, Mr. Trabb, to have clothes made. Upon hearing that Pip has come into money, Mr. Trabb immediately begins to treat Pip with exaggerated deference while all along verbally abusing his assistant, Trabb's Boy. Pip notes that "my first decided experience of the stupendous power of money was that it had morally laid upon his back, Trabb's boy."

This is Pip's first experience parading his new status in town, and he discovers that there are those, like Mr. Trabb, who will fawn over Pip solely because of Pip's money. But at the same time Mr. Trabb is cruel to his assistant, revealing his kindness to Pip as solely *being the result of Pip's money.*

After completing his shopping, Pip goes to see Mr. Pumblechook, who, to Pip's great pleasure, tells Pip how deserved Pip's fortune is. Pumblechook's flatters Pip over and over, and continually asks permission to shake Pip's hand. He feeds Pip a lavish meal. He reminisces about his long friendship with Pip, how he has been Pip's favorite since childhood. Though Pip knows this is a lie, he is won over by Pumblechook's manner and thinks he must have been mistaken not to like him in the past. Pumblechook asks Pip's business advice (obviously implying that he'd like Pip's investment) and delights in it even when Pip does not offer to invest. Pumblechook reiterates that Pip is "no common boy."

Mr. Pumblechook has already shown himself to be a class-obsessed, greedy toady and this scene only provides further evidence. Though he has abused and neglected Pip for years—at a time when Pip most needed love and support—he now pretends as if they have always been friends and fawns over Pip. Pip sees through Pumblechook but nevertheless enjoys his flattery. Pumblechook's request for Pip's business advice is a thinly veiled plea for money.

The day before leaving for London, Pip visits Miss Havisham to say goodbye. He is escorted inside by Sarah Pocket. Miss Havisham keeps Sarah Pocket in the room while she and Pip recount his change in fortune (she has already heard the news from Mr. Jaggers), relishing Sarah Pocket's "jealous dismay." In parting, Pip kneels and kisses Miss Havisham's hand.

Sarah Pocket's dismay stems from her belief that Miss Havisham must be Pip's anonymous patron (meaning she won't get any money out of Havisham). Pip assumes genteel manners to bid Miss Havisham goodbye.

Joe, Biddy, and Pip are all sad at Pip's departure. Pip has asked Joe not to walk with him to the coach, fearing the contrast in their appearances. Though he thinks better of it and wants to invite Joe to walk him after all, he does not. Joe and Biddy each throw an old shoe at Pip as he leaves. Pip tries to be happy as he leaves but soon begins sobbing. After his tears, he feels his own ingratitude more keenly and wishes Joe were with him. On the coach, he debates at each stop whether to get down and walk back home for one last night, but does not. **Mist** has risen over the landscape.

Pip's first priority is protecting his reputation and he fears Joe's company might tarnish his image. He prioritizes reputation even at the expense of his own happiness, not changing his mind even after he sobs. Throwing an old shoe is a peasant custom and mark Joe and Biddy as members of the lower class.


BOOK 2, CHAPTER 20

Pip arrives in gritty, dirty London and goes to Mr. Jaggers' office in Little Britain. The office is greasy and run-down, gloomily decorated with weapons and casts of swollen faces. Mr. Jaggers is in court and Wemmick, Jaggers' clerk, shows Pip in. While waiting, Pip takes a walk through filthy, bloody neighborhood of Smithfield, passing the black-domed Saint Paul's and Newgate Prison where a dirty, drunken minister of justice shows Pip the gallows, public whipping posts, and debtors' door, and tries to sell Pip a spectator's seat at a trial. Back at Mr. Jaggers' office, Pip sees a rag-tag group of poor, dirty, miserable clients waiting for Jaggers as well.

London's prisons during Victorian times were notoriously dirty and chaotic, full of raucous lower-class prisoners who were brutalized by the inhumane conditions.


Mr. Jaggers returns and sharply dismisses each of his clients, checking to make sure they have paid Wemmick and threatening to drop their cases if they try to involve themselves any further. Mr. Jaggers refuses to take on the case of a Jewish man. He disgustedly dismisses another client who has brought a falsely disguised, dishonest witness.

Mr. Jaggers is strictly professional, taking only money, no personal stories or perspectives. Dickens' portrayal of the Jewish man is evidence of the Anti-Semitism of his era.

Mr. Jaggers tells Pip he will stay at Barnard's Inn with Matthew Pocket's son. He reveals Pip's generous allowance, informing Pip that he'll be keeping an eye on Pip's spending though he's sure Pip will manage to "go wrong somehow."

Mr. Jaggers knows that wealth can't be equated with self-improvement, that getting more money can easily lead one to make more mistakes.

BOOK 2, CHAPTER 21

Wemmick walks Pip to Barnard's Inn and Pip observes his wooden features and all the little tokens of mourning that Wemmick wears. Pip asks Wemmick if London is "wicked" and Wemmick replies that one can get "cheated, robbed, and murdered" there just like anywhere else. When Pip suggests people commit such crimes just for revenge, Wemmick corrects him, saying many more people commit crimes for profit. Wemmick seems surprised that Pip finds crimes for profit to be "worse" than crimes committed for revenge. After depositing Pip at Barnard's, Wemmick is surprised by Pip's offer to shake hands.

Like Mr. Jaggers, Wemmick is rigidly professional and avoids engaging with human feelings, attributing London's crimes mostly to financial motives rather than to the emotion-driven revenge motives that Pip suggests.

Pip is appalled by the dismal state of Barnard's Inn, which is sooty, rotting, and infested. He waits for young Mr. Pocket to return and let him into the rooms. Mr. Pocket returns with fresh fruit he has bought in Pip's honor and very graciously welcomes Pip into the grim apartment, apologizing for its condition and explaining that he and his father are poor. He and Pip suddenly recognize one another—young Mr. Pocket is the pale young gentleman Pip fought with in Miss Havisham's greenhouse.

Even though young Mr. Pocket is part of Miss Havisham's upper class family, he does not have any money—his class is not backed up by wealth. Yet despite his lack of money, young Mr. Pocket's gracious welcome attests to his generous spirit.

BOOK 2, CHAPTER 22

The pale young gentleman is Herbert Pocket and he explains that his father, Matthew Pocket, is Miss Havisham's cousin. Herbert was in Miss Havisham's greenhouse that day after Miss Havisham sent for him to see if he might be a suitable betrothed for Estella (she'd decided not). Herbert criticizes Estella for being cruel and haughty, and explains that she is Miss Havisham's adopted daughter raised to "wreak revenge on all the male sex."

Herbert's description of Estella sheds light on Miss Havisham's fawning over Estella and taunting Pip during Pip's visits to Satis House.

Pip is immediately struck by Herbert's open, kind personality. He explains his background and asks Herbert to correct his country manners. When Herbert asks Pip's name, Pip says it is "Phillip." Herbert, disliking the name, decides to call Pip "Handel" after Handel's piece "The Harmonious Blacksmith."

Pip is anxious to acquire genteel manners. Telling Herbert his name is "Phillip" violates the terms of his patronage, which stipulated he keep calling himself "Pip." Pip is trying to escape his lower-class past and himself.

At dinner, Herbert tells Miss Havisham's story. Miss Havisham was the spoiled daughter of a wealthy, genteel brewer. Her mother died early and her father secretly married and had a son with his cook. Though raised as part of the family, this son was rebellious and his father left him a much smaller inheritance than he left Miss Havisham, which built resentment between her and her half-brother. Miss Havisham fell in love with and was engaged to a man to whom she gave a great deal of money, and who convinced her to buy her half-brother out of his share in the brewery. On their wedding day, this man never showed up. Rumor was that he'd conspired with Miss Havisham's vengeful half-brother, though Herbert does not know the two men's whereabouts any longer. Miss Havisham was devastated and, within the house, essentially stopped time to the minute she had been betrayed.

Miss Havisham's tragedy is set in motion by class conflict: her younger brother resents her higher status as a child born to an upper class marriage. He doesn't enjoy the full range of class privileges she does because he is born out of an affair with a cook. When his father leaves Miss Havisham more money in his will, the brother seeks revenge by partnering with Miss Havisham's fiancée to ruin her forever.

All of Miss Havisham's relations were poor and all of them except for Matthew Pocket were jealous and "scheming." He alone had warned Miss Havisham about her fiancée, perceiving that the man was only superficially genteel. Miss Havisham, though, was offended by the warning and accused Matthew Pocket of trying to get her money for himself.

The distinction Matthew Pocket makes between gentlemanly manners and a noble heart is crucial and will factor significantly in Pip's growth as a character.

Herbert concludes by telling Pip that he has revealed everything he knows about Miss Havisham. He promises that nothing shall come between he and Pip in the future and swears never to inquire about Pip's patron. Pip thinks that Herbert is implicitly acknowledging that Miss Havisham is Pip's patron.

Herbert's openness and respect are further evidence of his integrity and generosity.

Herbert enthusiastically describes his own ambition of becoming "a capitalist—an insurer of ships," though he is currently working unpaid in a counting house. Pip privately suspects that Herbert will never succeed in business.

Herbert's own ambitions are in accord with the new capitalist economy of post-Industrial Revolution England.

The next day, Herbert takes Pip to Matthew Pocket's house in the countryside outside London. There, they meet Mrs. Pocket reading in the garden, blissfully oblivious to six of her children tumbling over the footstool concealed below her skirt. She and the children are attended by two frustrated maids, Millers and Flopson. Mrs. Pocket acts absent-minded and unfamiliar with her children.

Mrs. Pocket is not a very competent parent.

BOOK 2, CHAPTER 23

Pip learns that Mrs. Pocket is the only daughter of a deceased knight who, though poor, was pompously proud of his title, had ordered that his daughter be raised without learning any practical domestic skills, and that she "must marry a title." She eloped with Mr. Pocket. Her father had no dowry to give her but his blessing. Mrs. Pocket is pitied by Mrs. Coiler and others "because she had not married a title." Mr. Pocket is blamed for never getting a title.

Mrs. Pocket was raised to value titles and to believe in a birthright to nobility—ideas that are now antiquated in Victorian England where the rigid hereditary class system is a thing of the past. Note how the title was more important than the person—Mrs. Pocket was not to marry a man with a title, it was just the "title" that mattered.

A harried but unaffected Mr. Pocket shows Pip his room and introduces him to fellow students Bentley Drummle, an heir to a baronetcy, and Startop. At dinner, Pip observes that the Pockets' servants wield greater power in the household than the Pockets' themselves. Mrs. Pocket reveals that the book she was reading so avidly is a book on titles.

Drummle has been born into the upper class and therefore has a hold in the antiquated title system that Mrs. Pocket values. The Pocket household is highly dysfunctional. Authority that should be possessed by the parents, Mr. and Mrs. Pocket, has passed to the servants.

When the children are brought in after dinner, Mrs. Pocket allows the baby to play with nutcrackers while she discusses baronetcies with Bentley Drummle and scolds her older child, Jane, for suggesting the baby might be in danger. An exasperated Mr. Pocket protests his wife's negligence to no avail and falls silent.

Mrs. Pocket is more concerned with her own social class and status than she is with parenting her children. Her daughter Jane is a better mother to her baby than she is. Mr. Pocket recognizes her incompetence but can do nothing.

After dinner (lunch), Bentley Drummle and Startop go rowing and Pip, wanting to be trained in this genteel sport, hires someone to train him, though he is deeply offended when the trainer praises him for having "the arm of a blacksmith."

Pip is offended by the trainer's praise because he doesn't want to be associated with working class trades, even by mere comparison.

BOOK 2, CHAPTER 24

Several days later, Mr. Pocket tells Pip that he's been told by Mr. Jaggers that Pip is not to be trained for any particular profession but to be educated as a young man of wealth. Pip accepts the plan. He and Mr. Pocket get along well and Pip finds him "serious, honest, and good."

Gentlemen do not engage in practical trades and professions but instead live genteel lives of leisure. Pip will be educated for such a life. Though you could also make a case that he will then be educated in doing nothing.

Pip decides to rent one of Herbert's rooms in Barnard's Inn for variety and for the pleasure of Herbert's company. When he asks Mr. Jaggers for money to furnish the room, Mr. Jaggers hassles Pip about the sum, making Pip uncomfortable. When he confides his discomfort to Wemmick, Wemmick assures him that Mr. Jaggers' intends that reaction but that "it's not personal....only professional."

Mr. Jaggers' sense of professionalism does not only require him to be rational, calculating, and dispassionate—he must also intimidate everyone around him.

After dispensing his money, Wemmick gives Pip a tour of Mr. Jaggers office and Pip sees four other shabby clerks and learns that the plaster casts are death masks of "famous clients" that earned the practice credit: one a murderer, the other a forger. Wemmick describes them fondly and explains that all of his mourning accessories are gifts from Mr. Jaggers' clients who were killed for their crimes. He tells Pip that he always takes these mementoes when offered as his motto is "get hold of portable property."

Wemmick's cheerfulness around matters of death show how inured he's become to the grizzly justice system. Further, the firm celebrates the criminals it defends, as they are the foundation of its success. The firm seems not so much to be focused on justice, as finding ways to profit from the law. It's all business. Wemmick's cheerful acceptance of the "personal property" that was the last gifts of condemned criminals further underscores this "all business" ethos.

Wemmick invites Pip to visit him at home in Walworth. He also warns Pip that, if he ever goes to Mr. Jaggers house, he should look out for his housekeeper, who is "a wild beast tamed."

Wemmick's invitation to Pip is generous, not professionally required of him.

BOOK 2, CHAPTER 25

Pip describes his peers, Bentley Drummle and Startop. Bentley Drummle is stupid, "idle, proud, niggardly, reserved, and suspicious." Startop has been spoiled and made effeminate by an overprotective mother, but Pip much prefers his company to Drummle's. His best friend is Herbert.

Bentley Drummle may be a gentleman by birth but he definitely does not possess a noble heart.

A few weeks later, Pip arranges to take Wemmick up on his dinner invitation to Walworth. They meet at Mr. Jaggers' office and Wemmick describes some of Mr. Jaggers' personal habits to Pip: Mr. Jaggers' never locks his doors or windows at night and carries a massive, expensive gold watch, yet Mr. Jaggers is so infamous among thieves in London, that no one would ever be brave enough to rob him.

Mr. Jaggers is proud of his reputation and flaunts it among criminal circles in London. At the same time, it is suggestive about the brutal nature of the law that a lawyer, an agent of the law, can become more feared than the lawbreakers themselves.

Pip and Wemmick walk to Walworth, which is an eccentric, tiny imitation-Gothic cottage with a drawbridge, a flagstaff, a gun, and livestock. Wemmick is proud of building everything himself. Inside, he introduces Pip to his near-deaf father, the Aged, to whom Wemmick is tenderly devoted. Wemmick's manner at Walmouth is jovial and warm. He explains to Pip that he keeps "office life" and "private life" completely separate, and that Mr. Jaggers has never heard of Walworth. Walking back to Little Britain from Walworth the next morning, Pip notices that Wemmick's facial expression stiffens as he nears the office.

Wemmick's house may be modeled on Gothic period architecture but he has built it all himself in the Victorian era. The house is a model of self-sufficiency and self-improvement. In order to protect his reputation for dispassionate, rational professionalism in the office, Wemmick maintains two personalities. He is as tender and domestic at home as he is cold and business-minded in the office.

BOOK 2, CHAPTER 26

That morning, Mr. Jaggers invites Pip along with Drummle, Startop, and Herbert to dinner the next day. Mr. Jaggers house is dark and serious. Throughout the visit, Mr. Jaggers is most interested in Drummle, whom he calls "one of the true sort," although he advises Pip to steer clear of him. During the lavish dinner, Pip notices that Mr. Jaggers "wrenched the weakest parts of our dispositions out of us," inspiring the boys to bicker competitively about rowing and money. Pip notes that Drummle leaves Mr. Pocket's for good a month after this dinner.

Mr. Jaggers is fascinated by human traits that are the opposite of integrity and uprightness. Though he does not advise Pip to associate with the people who possess those negative traits, he is delighted to watch those people in action. This could explain his affinity for working with criminals.

Mr. Jaggers only servant is his housekeeper, Molly, whom Wemmick has urged Pip to take note of. She is a quiet, witch-like woman with streaming hair, completely submissive to Mr. Jaggers. Pip imagines her face above a cauldron. The adult Pip narrator alludes to a vision he will have of her face years later by fire in a dark room. When the boys bicker about who is strongest, Mr. Jaggers forces her to show the boys her wrists, which are scarred and disfigured and, Mr. Jaggers claims, the strongest he's ever seen.

Each boy wants to win the reputation for being strongest, but Molly wins it instead. Her scarred and disfigured wrists are evidence of some struggle in her past.

BOOK 2, CHAPTER 27

Pip receives a letter from Biddy informing him that Joe is travelling to London the next day with Mr. Wopsle and plans to visit Pip. She reminds Pip of Joe's goodness. Pip is distressed by the news and thinks that if he could pay to keep Joe away, he would. His only consolation is that Drummle won't see (and make fun of) Joe. Joe will come to the Barnard's Inn apartment, which Pip has recently decorated splendidly at enormous expense. Pip has also hired a servant boy (the Avenger) whom he dresses in fancy waistcoat and boots but has very little use for.

Pip fears that being seen associating with Joe will tarnish his reputation and upset his social status. Pip has invested extravagantly in the trappings of gentility, bolstering his social class with superficial status symbols just as he is also trying to turn himself into a gentleman through education.

When Joe arrives, Pip is painfully aware of his country manners, awkward clothes, and discomfort. Joe calls Pip Ôsir' against Pip's protests. He tells Pip Mr. Wopsle has left the village for London in order to pursue his dreams of acting, and hands Pip the playbill for Mr. Wopsle's first play. When Herbert leaves for work, Joe tells Pip he has only come to convey a message from Miss Havisham: that Estella is home and would like to see Pip. Joe says Biddy had encouraged him to tell Pip in person, then good-naturedly apologizes and says that he and Pip are now of different stations in life and shouldn't meet in public. He says his place is at the forge, blesses Pip, and leaves. Pip is impressed by Joe's dignity and runs after him, but Joe has disappeared.

Joe feels uncomfortable amidst Pip's ostentatiously lavish surroundings, but that discomfort is amplified hugely by Pip's obvious haughtiness and snobbery. Joe's explanation of their different stations displays Joe's integrity—he does not resent Pip's new social class nor does he wish to enter it himself. Pip recognizes Joe's integrity too late and chases him in vain. Like Pip, Mr. Wopsle has come to London to pursue his ambitions and craves opportunities not offered by village life.

BOOK 2, CHAPTER 28

Pip arranges to return to the village the next day but makes excuses to himself to justify staying at the Blue Boar instead of at the forge. The adult Pip narrator calls himself a "self-swindler."

Pip is a self-swindler because he acts disloyally and without personal integrity, making excuses to trick himself into thinking otherwise and stealing from himself the love and friendship he should share with Joe and Biddy..

On the coach to his town, Pip rides with two convicts, one of which Pip recognizes as the man he met at the Three Jolly Bargeman. Pip is grateful that the man doesn't recognize him. During the ride, Pip overhears the man recounting how another convict had asked him to find "the boy that had fed him and kep' his secret" and give him two one-pound notes.

This confirms Pip's suspicion that the stranger who showed him the metal file and gave him the two pounds was sent by the convict he'd helped.

At the Blue Boar, Pip reads Mr. Pumblechook's thinly disguised article in the local newspaper crediting himself as Pip's mentor, friend, and first patron.

Mr. Pumblechook continues to tell lies about his generosity towards Pip in order to enhance his reputation around town.

BOOK 2, CHAPTER 29

Going to Miss Havisham's the next morning, Pip is surprised to find Orlick employed as the porter to protect the house from convicts and intruders. When he enters Miss Havisham's room, he finds Estella home from France and transformed into a beautiful, graceful woman.

Orlick and Estella have each undertaken self-improvement. Orlick has been hired as part of a wealthy household while Estella has studied abroad and acquired more refined manners.

Pip and Estella walk in the garden and recount old times. Estella notes the changes in Pip and observes that he has "necessarily" stopped keeping company with his childhood circle. When Pip is hurt that Estella does not remember making him cry, Estella informs him that she has no heart. "I have no softness there, no-sympathy-sentiment-nonsense." Pip says he does not believe her. As they walk, Pip is bothered by the nagging suspicion that Estella resembles someone whom he cannot place.

For Estella, a rise in social class necessarily involves cutting off all connections to the lower class one rose from. Pip's admiration for Estella has led him to live by Estella's standards—he has indeed cut off his childhood circle. That Estella equates "sympathy" with "nonsense" illustrates the low value she places on compassion and love. That Estella reminds Pip of someone he can't place foreshadows future revelations about Estella...

Back in the house, Miss Havisham speaks frenziedly to Pip about Estella, telling him to "...love her, love her!" no matter how Estella hurts him. She tells Pip real love is "blind devotion, unquestioning self-humiliation, utter submission," surrendering oneself "as I did!"

Miss Havisham explicitly articulates the revenge motive Herbert described: she wants Pip to suffer from his love for Estella as she herself suffered from love in the past.

Mr. Jaggers has come by on business and he, Miss Havisham, Sarah Pocket, Estella, and Pip have dinner together. Mr. Jaggers is unaffected by Estella's beauty and ignores her. Pip is disturbed by the incongruity between Mr. Jaggers' "cold presence" and his own warm feelings for Estella, resenting that the two must share space.

Mr. Jaggers' relentless professionalism does not permit him to recognize beauty or love. Pip is disconcerted by the incongruity between Mr. Jaggers' dispassionate personality and his own hot passion for Estella.

As he falls asleep at the Blue Boar, Miss Havisham's injunction to "love her!" resounds in Pip's mind and he feels grateful, convinced that Miss Havisham is his patron and that Estella must therefore be destined to be his wife. The adult Pip narrator cringes to remember that he didn't think twice about not visiting Joe during the trip, knowing Estella would disdain him.

Pip feels grateful for Miss Havisham's generosity but the reader can see that Pip is delusional—there is no evidence of generosity in her behavior. In fact, she very explicitly just wants to bring him pain! Again, Pip blindly adopts Estella's snobbish values in avoiding Joe.

BOOK 2, CHAPTER 30

Pip suggests to Mr. Jaggers that Orlick can't be trusted as Miss Havisham's porter. Mr. Jaggers agrees, happily noting that posts of trust are never filled by upright men. To Pip's surprise, Mr. Jaggers' cheerfully announces he'll fire Orlick immediately, unfazed by Pip's fear that Orlick might put up a fight.

Mr. Jaggers' cheerfulness is further evidence of his comfort dealing with people lacking in principles and integrity.

While walking through town, Pip runs into Trabb's Boy, who follows Pip throughout the town making fun of him by feigning intimidation and parodying Pip's snobbish demeanor. Pip feels disgraced and, thinking it would be "futile and degrading" to argue with the boy himself, writes Mr. Trabb a letter informing him that Pip will no longer patronize his business because of the boy.

Trabb's Boy is the only villager Pip encounters who does not fawn over his newly won status and wealth. His taunts deal a blow to Pip's pride, but instead of confronting Trabb's Boy directly, Pip uses his financial might to indirectly punish him.

Pip takes the coach back to London and, immediately upon arrival, sends "a penitential codfish and barrel of oysters to Joe" to make up for not having visited him.

Pip confuses a generous heart with a generous wallet, thinking he can replace one with the other.

Back at Barnard's Inn, Pip tells Herbert about his love for Estella and is shocked to hear Herbert already intuited it. Herbert reveals that he too believes Estella is secretly betrothed to Pip. But when he hears Mr. Jaggers has never mentioned marriage among Pip's expectations, Herbert changes his mind. He advises Pip to detach himself from her because of Estella's background and character, which "may lead to miserable things." Pip agrees, but feels unable to detach himself.

As in all matters concerning Estella, Pip is delusional and doesn't realize how obvious his infatuation with her is to others. Herbert advises Pip to stop loving Estella in order to improve Pip's quality of life, knowing that Miss Havisham's vengefulness has shaped Estella to torture men who love her.

Changing the subject, Herbert confides to Pip that he himself is secretly engaged to Clara, the daughter of a ship's steward who would not live up to Mrs. Pocket's title-obsessed standards. Clara lives with her ailing, foul-tempered father. Herbert says he will marry Clara as soon as he begins to make money.

Herbert has not inherited his mother's obsession with social status and inherited titles—in fact, he wants to distance himself as far from her value system as he can.

BOOK 2, CHAPTER 31

Having come across the playbill for Mr. Wopsle's production of *Hamlet* in his pocket, Pip and Herbert go that night to see the play. The production is ridiculously bad, with incompetent actors and a jeering audience. Mr. Wopsle plays Hamlet ineptly.

The play Hamlet investigates similar themes as those explored in this novel: parentage, revenge, and justice.

Pip and Herbert try to duck out after without seeing Mr. Wopsle, but he spots them and requests that they come backstage. Pip is surprised to find Mr. Wopsle proudly dignified and oblivious to the low caliber of his own performance. Pitying him, Pip invites Mr. Wopsle to dinner where Mr. Wopsle spends the night reveling in his ambitions and perceived success.

Mr. Wopsle is convinced that his career change has improved his life dramatically, yet the reader can see that he may have been better off living as a church clerk in the village. Pip is shocked at Wopsle's self-delusion, but the reader can see that Pip is similarly self-delusional. Pip is also acting, he's just acting the part of a gentleman.

BOOK 2, CHAPTER 32

Pip receives a note from Estella informing him that she is coming to London and that Miss Havisham wants him to meet her at the coach. Pip, anxious to see Estella, arrives at the coach station five hours early.

Estella does not express any personal eagerness to see Pip —their meeting simply fulfills her daughterly obligation to obey Miss Havisham's wishes.

While he's waiting, Pip bumps into Wemmick who invites Pip to come along to Newgate Prison. Pip notes that prisons at that time were decrepit and that soldiers, criminals, and debtors lived in the same conditions. At the prison, Wemmick is on friendly, familiar terms with all the guards and prisoners. Pip notes that he "walked among the prisoners much as a gardener might walk among his plants."

This scene illustrates the dire prison conditions in post-Industrial Revolution London. Wemmick is likened to a gardener walking among his plants—as a man of law, he profits from criminality as a gardener would from his crops.

Back at the coach station, Pip is disturbed by the constant "taint" of criminals and prisons in his life, starting with his childhood encounter with convicts on the marshes. He tries to shake off the dust and scent of Newgate. When Estella arrives, he again wonders who it is she reminds him of.

Even though Pip has, in his mind, dramatically improved himself since childhood, he can't seem to escape a persistent association with prisons. The association itself feels imprisoning. Yet his effort to escape from this "taint" is ironic, given the coming revelations about who Pip's patron actually is.

BOOK 2, CHAPTER 33

Upon meeting Pip, Estella is all business, informing him he must procure her some tea and accompany her in a carriage to Richmond. She stresses that they must follow instructions and are not at liberty to act of their own will. Pip hopes that there is "an inner meaning" in her words. She explains that she is being sent to Richmond to live with a lady that will introduce her to society. Pip observes that Estella speaks of herself "as if you were some one else."

Pip hopes Estella is implying that she would act more warmly towards Pip if not for her strict instructions, but her dispassionate tone doesn't seem to suggest she feels anything but content following Miss Havisham's plan for her. As an upper class lady, Estella will enter high society in Richmond.

At tea, Estella tells Pip that Sarah Pocket, Georgiana, Camilla, and Raymond resent Pip and are futilely trying to damage Miss Havisham's opinion of him. Estella explains that she is delighted by their frustration because they plotted against her throughout her childhood.

Miss Havisham's relatives resent Pip because they assume Miss Havisham is his patron and want her money for themselves. They selfishly plot against Pip as they once plotted against Estella.

Pip leaves Estella in Richmond, and imagines how happy he would be if he lived with her, even though he knows he is never happy but "always miserable" in her company.

Even though Estella actually makes Pip unhappy, he is sure that being with her would make him happy. This is because he thinks that in being with her he would cement his reputation as a gentleman, and he has put reputation over his own integrity or true self.

When he returns to the Pockets house at Hammersmith, Pip finds Mr. Pocket is out lecturing. Mr. Pocket is a famously respected lecturer on household management and child rearing and Pip thinks he'll ask Mr. Pockets' advice. But, noticing that Mrs. Pocket has allowed the baby to play with and swallow sewing needles, Pip changes his mind.

Although Mr. Pocket has a reputation for being an accomplished parent and household manager, and in fact lectures others on these topics, his personal life disproves his public reputation.

BOOK 2, CHAPTER 34

Taking his coming wealth (i.e. his "expectations") for granted, Pip keeps spending extravagantly and inspires Herbert to as well. The two go into debt. They join an expensive social club, the Finches of the Grove. Bentley Drummle is also a member. Pip wants to cover Herbert's expenses himself but knows Herbert would be too proud to accept the offer. Even as the boys fear for their finances, they spend prodigiously and unwisely. They periodically tally up their debts. This makes them feel they are in control when in fact they do nothing to curb their spending habits.

Pip continues to be hungry for material status markers, spending recklessly to acquire them. Social clubs like the Finches are similar status markers. Pip and Herbert join the club for the social caché of membership. Pip's desire to cover Herbert's expenses seems generous, but Herbert probably wouldn't have such expenses if Pip hadn't helped turn him into a spendthrift in the first place.

After one such evening of adding up debts, Pip receives a letter signed Trabb & Co. informing him that Mrs. Joe has died and inviting him to her burial next week.

Pip has completely fallen out of touch with Joe and Mrs. Joe. He had no idea Mrs. Joe was dying. He has completely lost touch with his past, and, by extension, with himself.

BOOK 2, CHAPTER 35

The next week Pip comes to the forge for the funeral. The house has been showily decorated by Mr. Trabb who coordinated a formal funeral procession and outfits villagers in black mourning costumes in the forge's parlor. Joe confides to Pip that he'd wanted to carry Mrs. Joe on his own, but that he'd been told it would disrespectful.

In fact, it is Mr. Trabb's funeral that is disrespectful, outfitting the house and villagers in gaudy decorations and interfering Joe's desire to show his true devotion and care for Mrs. Joe.

After the ceremony, Pip delights Joe by asking to sleep in his childhood room. He scolds Biddy in private for not writing to tell him about Mrs. Joe's condition. Biddy replies that she didn't think Pip wanted to know. She explains she will have to leave the forge now to be a schoolteacher, though she will keep taking care of Joe.

Biddy correctly points out the falseness of Pip's concernsÐ if he'd really been worried about Mrs. Joe, he'd have kept in touch with the forge. Biddy's own ambition will not make her turn away from her past. She will care for Joe even after she becomes a teacher.

Pip asks to hear the particulars of Mrs. Joe's death and Biddy tells him her last words were "Joe," "Pardon," and "Pip." Pip asks her about Orlick and hears that he is now working in the quarries and that he lurked by the forge the night Mrs. Joe died and still follows Biddy around.

Mrs. Joe's last words seem to imply an apology to Joe and Pip, presumably for her abusiveness before the accident. Orlick's behavior is highly suspicious.

Biddy tells Pip how much Joe loves him. Pip tells Biddy he will visit the forge often in the future. Biddy is silent, then addresses Pip as "Mr. Pip." She doubts that Pip will actually come to visit Joe often and Pip, annoyed, criticizes her "bad side of human nature." Leaving for London the next morning, he promises Joe he will be back soon and tells Biddy he is still hurt by her doubt. Biddy earnestly apologizes.

Pip accuses Biddy of lacking integrity when he should be accusing himself. Addressing Pip as "Mr." registers Pip's new social status and his distance from the forge. He isn't on intimate terms with Joe and Biddy anymore. Biddy generously apologizes though she isn't at fault.

BOOK 2, CHAPTER 36

Pip comes of age (turns 21) and is called to Mr. Jaggers' office. Expecting to be told the name of his patron, Pip is surprised when Mr. Jaggers points out that Pip is deeply in debt and gives him a five hundred pound bank note. Pip will now receive this annual sum to manage his own expenses rather than drawing allowances from Wemmick. He tells Pip that his patron's identity is still a secret.

The new arrangement gives Pip more independence, but it's unclear whether he has developed enough judgment to use that independence responsibly.

In the outer office, Pip privately proposes to Wemmick that Pip invest money in Herbert's career. Wemmick objects vehemently to Pip's proposal, telling Pip never to invest "portable property" in a friend. When questioned, he tells Pip this is his "opinion in this office." Pip tells Wemmick he is going to visit him at Walworth to hear Wemmick's Walworth opinion.

Pip's proposal is extremely generous. Wemmick upholds his professional reputation by giving him a business-minded opinion at the office. To get Wemmick's advice as a friend, Pip must go to Walworth.

BOOK 2, CHAPTER 37

The next Sunday afternoon, Pip goes to Walworth to hear Wemmick's "Walworth sentiments." While waiting for Wemmick to return home from his walk, Pip learns from the Aged that the Aged used to work in warehousing in Liverpool and London and that he had raised Wemmick to go into wine-coopering, not law. Wemmick returns from his walk with Miss Skiffins, a lady Wemmick is courting.

An insight into Wemmick's social class background. His father was a manual laborer and planned for Wemmick to be the same (a wine cooper is someone who bottles and sells wine), but Wemmick has risen to be an office worker.

Pip and Wemmick stroll around the property to discuss Pip's question. Pip describes his wish to invest in Herbert's future as if he has never mentioned the idea before and fills Wemmick in on the personal details of Herbert's life. Pip explains that he wants to plan the investment secretly so that Herbert will not realize he has received any assistance. Wemmick responds by commending Pip's kindness and agreeing to carry out the plan with the help of Miss Skiffins' brother, an accountant.

Pip's desire to give anonymously proves he isn't merely being generous to enhance his own reputation. Wemmick's Walworth personality permits him to praise Pip's kindness—in the office Wemmick could only ever praise business savvy.

Pip stays at the castle for a cozy tea with Wemmick, Miss Skiffins, and the Aged. Throughout teatime, Wemmick periodically tries to slide his arm around Miss Skiffins' waist but she calmly unwinds his arm each time and lays it back on the table.

Miss Skiffins and Wemmick are courting but not married, and Miss Skiffins protects her reputation as a wholesome woman by refusing to let Wemmick touch her waist.

Wemmick carries out Pip's plan, meeting with him again several times at Walworth and in London (though never in or near Little Britain). They arrange for a merchant's house called Clarriker & Co. to offer Herbert work. Herbert, not knowing that he owes his job to Pip's secret investment, is ecstatic. Pip is teary with happiness, overjoyed to think that his "expectations had done some good to somebody."

Pip's generosity towards Herbert has not only improved Herbert's life, it has also improved Pip's own character and given Pip joy. It is the first wholly unselfish action Pip has undertaken since he came into money.

BOOK 2, CHAPTER 38

Still lovesick for Estella, Pip visits her often at Richmond. Pip is on more familiar terms with Estella than her many suitors because of their past relationship. Nevertheless, he gets no pleasure from this familiarity because it isn't romantic. Pip restrains himself from courting her more assertively because he thinks it might be "ungenerous," since they are (he assumes) already betrothed. Estella tells Pip to "take warning" of her but Pip insists he doesn't understand her.

Pip's rationalization for not courting Estella may be well-intentioned, but his generosity doesn't make much sense. Estella is obviously trying to obstruct Pip's advances by telling him to "take warning" but Pip can't see beyond his own feelings for her.

One day, Estella informs Pip that Miss Havisham has asked him to escort her to Satis House. There, Miss Havisham gloats over stories of Estella's many suitors, hissing to Pip "How does she use you?" Pip deduces that Miss Havisham has secretly betrothed Estella to him, then sent her out into the world to taunt suitors in order to wreak Miss Havisham's own revenge on the male sex.

Again, Pip's infatuation with Estella distorts the stark evidence that Miss Havisham's revenge plot works on Pip too.

Later in the visit, Pip witnesses Miss Havisham and Estella argue for the first time in his presence. When Estella pulls away from Miss Havisham's clutching grip, Miss Havisham grows hysterical and accuses her of ingratitude, cold-heartedness, hardness, and pride. Estella calmly replies, "I am what you have made me. Take all the praise, take all the blame." When Miss Havisham demands Estella's love, Estella responds that she cannot give what Miss Havisham never gave her. Miss Havisham insists she gave Estella, "a burning love, inseparable from jealousy at all times." Estella calmly maintains, "I have never been unfaithful to you or your schooling. I have never shown any weakness." Miss Havisham laments that Estella would consider even love for Miss Havisham to be "weakness."

Here is a frightening glimpse into Miss Havisham's parenting. She has raised Estella without any sense of self, without anything to have integrity to. Estella feels that she belongs entirely to Miss Havisham as a mere pawn in Miss Havisham's scheme against men. The fact that Miss Havisham's love shades so easily into jealousy calls into question whether it is love at all. Indeed, Estella implies that her own inability to love is due to never having been loved herself.


At a Finches of the Grove meeting some time later, Drummle tells Pip that he has made the acquaintance of Estella. Pip hotly contests it and challenges Drummle to a duel, which is cancelled once Drummle produces a personal note from Estella confirming the acquaintance. Thereafter, Pip is dismayed to observe Drummle successfully courting Estella and beating out her other suitors. When Pip confronts Estella one night at a ball and warns her about Drummle's unworthiness, Estella is unperturbed and coolly indifferent to Drummle's bad traits, saying "all sorts of ugly creatures hover about a lighted candle. Can the candle help it?"

In spite of Estella's haughtiness towards others, she is curiously indifferent towards her own fate and seems to face her prospects without ambition or judgment.

When Pip confesses to Estella that he is jealous of the attention she gives Drummle, Estella asks him almost angrily whether Pip wants her "to deceive and entrap" him. She tells him that that is what she is doing to Drummle and all her other suitors but Pip.

This is the closest Estella has ever come to professing any fondness for Pip. To Pip, at least, she is being honest about her nature and inability to love. The things she says to Pip to keep him away are, in her mind, a kind of generosity.


BOOK 2, CHAPTER 39

Pip is now twenty-three. He has left Mr. Pocket's classes behind and studies on his own in London. He and Herbert have moved from Barnard's Inn to the Temple in Garden Court. One dark and stormy night while Herbert is away on business, Pip receives a mysterious visitor, a rough, balding man with a lower-class accent. To his shock, Pip realizes that this man is the convict he helped on the marshes. The convict calls Pip "noble Pip," commending Pip for acting so "nobly" towards him as a child. Pip tries to turn him out but, disarmed by the convict's warmth towards him, invites the man to stay for a drink.

Pip's lifelong association with prisoners persists. The convict was evidently deeply moved by Pip's (forced) generosity on the marshes, interpreting it as evidence of Pip's noble character, and not realizing that Pip acted as he did out of pure terror.

The convict reveals that he is Pip's patron. Pip is speechless with horror and nearly faints. The convict, meanwhile, explains how he has scrimped and saved for years working as a shepherd in the New South Wales to make Pip a gentleman. "I'm your second father," he tells Pip. He marvels with pride at Pip's genteel appearance. Pip recoils.

Pip is horrified by this revelation not only because it makes him intimately indebted to a low class convict (the very sort of person he's been trying to rise above) but because such an association, in his mind, dashes his dream of being betrothed to Estella.

The convict asks Pip to help him hide. He explains that he has sailed to London illegally, having run away from a life sentence in the colonies, and will be hanged if he is caught. Pip gives the convict Herbert's bedroom and seals the shutters and doors.

Escapees from the Australian prison colonies faced the death sentence.

Pip stays up late trying to process the news. He is devastated to realize that Miss Havisham is not his patron and that Estella, therefore, isn't destined for him. He is even more devastated to realize that he has deserted Joe and Biddy for the sake of a criminal, a potentially violent man. Thinking along these lines, Pip grows afraid of the man and, after making sure the convict is asleep, locks him into his room.

All of Pip's delusions are exposed. Though he justified abandoning Joe and Biddy for Estella's sake, he must face the fact that he has not gotten any closer to her than he was back at the forge. Yet, even so, his remorse at his treatment of Joe and Biddy is only because the prize of treating them as he did failed to produce his expected prize: Estella. He does not feel sorry for how he acted for its own sake.

BOOK 3, CHAPTER 40

The next morning, Pip decides to tell his maids and the Temple watchman that the convict is his uncle. On his way out, he stumbles over an unidentified man crouching in the dark hall outside his apartment. When Pip and the watchman return with a light to search the hall, the stranger has disappeared, but the watchman informs Pip that Pip's "uncle" entered the Temple followed by another man.

The mysterious man is suspicious and suggests someone is spying on Pip. This is especially disconcerting, considering the convict's criminal record and illegal status in England.

Over breakfast, Pip is disgusted by the convict's crude table manners. He asks the convict about the man in grey clothes but the convict didn't notice him and doesn't know who the man might be. After breakfast, he tosses Pip a fat pocketbook of money, proclaiming that he'll make Pip into a gentleman to show up all of the colonists and judges who have crossed him. He wants the money to be spent on more lavish, gentlemanly accoutrements.

The convict is under the impression that money alone makes a gentleman. But based on his behavior, he is not familiar with genteel manners and behaviors, and no amount of money could hide this fact.

Pip is distressed and demands to know the convict's plans. The convict explains he plans to stay with Pip in London for good. He will disguise himself and be called Provis, though his real name is Abel Magwitch. He calls Pip "dear boy" and watches him "with an air of admiring proprietorship." Pip resolves to call him "Mr. Provis."

The convict feels paternal towards Pip—he feels that his generosity has made Pip into what he is—but Pip rebuffs his tenderness, addressing him with "Mr." as he would any stranger.

Pip stops by Mr. Jaggers office to ask if the news he's heard is true. Mr. Jaggers confirms the fact, though insists that Pip describe "Magwitch" as a man still living in New South Wales and "Provis" as a separate person in England conveying information on Magwitch's behalf.

Mr. Jaggers protects himself by ensuring he is legally ignorant of Provis' presence in London, preventing Pip from stating it outright. Still, the reader can see that Mr. Jaggers' is aware of the fact.

Pip buys Provis new clothes to wear but observes that Provis' past "gave him a savage air that no dress could tame." He spends five miserable days loathing Provis' manners, wondering about Provis' crimes, and dreaming of ways to escape. Then, Herbert returns from the trip he's been on.

Though Provis has the money of a high class gentleman, his behavior is still shaped by his lower class, criminal background.

BOOK 3, CHAPTER 41

Pip escorts Provis back to a room he has rented for him and returns to the Temple to talk with Herbert. Herbert is equally horrified by Provis. The two hatch a plan to free Pip from Provis: knowing that he risked his life to come to him, Pip does not want to risk angering Provis in England where he might be spurred to action that would get him arrested. Instead, he will sneak out of the country with Provis and will try to explain his feelings to Provis abroad. In the meantime, he will stop accepting Provis' money and will forgo his expectations, hoping eventually to pay back all the funds he's already received from Provis. (This will be especially difficult as Pip is already deep in debt.) Pip will then become a soldier since he has not been trained for any trade.

Even though Pip resents Provis, he shows sympathy in trying to protect Provis from being arrested. Pip will refuse Provis' generosity from now on to protect his own reputation—he does not want to be beholden to a convict. Becoming a soldier will lower Pip's social status dramatically, but, ironically, being a soldier is the only thing he might be able to do because his gentleman's education never taught him how to do anything.

BOOK 3, CHAPTER 42

At breakfast the next day, Pip and Herbert ask Provis to recount his past. Provis grew up as an orphan on the streets, committing petty crimes for survival. Twenty years ago, he met a rich, educated, gentleman named Compeyson, who was in fact a forger and counterfeiter, and was the man Pip saw Provis wrestling with in the marshes. Compeyson eventually employed Provis in his crimes, overworking and underpaying him. Compeyson and his other partner, a man with the last name of Arthur, had schemed a large amount of money off a rich woman in the past, but Compeyson had squandered it all gambling.

Provis' story raises questions about the relationship between social class, crime, and justice. Provis first became a criminal simply to survive on the streets as a neglected orphan. Compeyson, meanwhile, was educated and seemed like a gentleman, but he used these traits to commit crime by choice.

When Provis met him, Arthur was sick and terrified by hallucinations of an angry, broken-hearted woman all in white threatening to cover him in a shroud. Compeyson unsympathetically reminded Arthur that "she" had a "living body." Arthur died screaming at hallucinations of the woman.

Arthur's guilty conscience haunts him through his visions. The woman Arthur hallucinates is presumably the woman that Compeyson schemed out of her money.

When Provis and Compeyson were both eventually arrested for counterfeiting, Compeyson insisted on "separate defenses, no communication" and Provis sold everything to hire Mr. Jaggers. In court, Compeyson's lawyer contrasted his gentility and good upbringing with Provis' rough, lower-class background and record of petty crimes. Compeyson received the lighter sentence "on account of good character and bad company."

Justice is supposed to be blind, but Compeyson used people's class prejudice to earn a lesser sentence for himself, to make it seem like he committed crime only because he was influenced too by the "evil" lower class Provis.

On the prison ships, Provis managed to strike Compeyson before escaping. Compeyson escaped too, thinking he was running away from Provis without realizing Provis was already on shore. After hearing of "the other man" from Pip, Provis found Compeyson and beat him up, determined to drag him back to prison at the expense of his own freedom. Provis doesn't know whether Compeyson is still alive now.

Provis' revenge on Compeyson must occur outside of the official legal justice system, which proved corrupt and tainted by class prejudice. Provis gives up his own freedom to ensure that Compeyson is caught—a strange kind of integrity, but integrity nonetheless.

Herbert passes Pip a note telling him that Miss Havisham's brother's name was Arthur and that her devious fiancée was named Compeyson.

The woman in Arthur's hallucinations must have been Miss Havisham!

BOOK 3, CHAPTER 43

Pip resolves to see Estella and Miss Havisham before he invites Provis to go abroad (on the pretence of shopping for more gentlemanly goods). Told at Richmond that Estella has gone back to **Satis House**, Pip feels disconcerted—he has always chaperoned her trip in the past.

The fact that Estella travelled without him could suggest she has a new travelling chaperone. In Victorian England, a lady of her status would not be allowed to travel alone.

Pip travels back to the village to visit **Satis House** and is surprised to run into Bentley Drummle at the Blue Boar. The two have a standoff but pretend not to have one, each refusing to budge an inch while making small talk shoulder to shoulder in front of the hearth. Drummle makes a show of calling the waiter in twice to discuss his plans with "the lady."

"The lady" is surely Estella. The fact that Drummle has come to see Estella at Satis House suggests his courtship has gotten serious.

BOOK 3, CHAPTER 44

Pip goes to **Satis House** and explains to Miss Havisham and Estella that he has met his patron but doesn't say who it is. He asks Miss Havisham to confirm four things. 1. When Pip first began visiting her, she considered him a servant and had no larger designs for him. 2. It was simply a coincidence that Mr. Jaggers worked both for her and for Pip's patron. 3. When Pip assumed Miss Havisham was his patron, she led him on. 4. When Sarah Pocket, Georgiana, Camilla, and Raymond likewise assumed she was Pip's patron and resented Pip for it, she led them on in order to torment them. Miss Havisham confirms everything.

Though Pip was deluded in assuming Miss Havisham was his patron, she helped nurture his delusions by acting dishonestly and refusing to correct Pip's mistakes in order to get revenge on her own relatives' and their prying, jealous behavior. Pip is finally escaping from his own delusions, learning the truth of his past and, therefore, learning more about himself.

Pip tells Miss Havisham that Matthew and Herbert Pocket, unlike her other relations, are upright and kind. Pip asks her to believe in them. He also asks her to carry on the anonymous investments in Herbert's career that Pip can no longer afford to make. Miss Havisham does not respond.

Pip acts nobly and generously, defending Matthew and Herbert and requesting help for Herbert without hope of personal gain.

Pip professes his love for Estella and explains he has long refrained from courting her directly because he assumed they were secretly betrothed. Estella replies that she is incapable of love, that warning Pip against loving her was the most she could do for him.

Since she is unable to love, the most generous and honest thing Estella could do was to warn Pip not to love her.

When Pip confronts Estella about Drummle, she tells Pip she is going to marry Drummle. In despair, Pip begs her to marry someone worthier, someone who actually loves her—even though that person will not be himself, Pip says he would bear it for her sake. Estella is bewildered by Pip's plea, but calmly insists she will marry Drummle and assures Pip he'll get over her. Pip cries that he will never get over her, that she has always been and will always be a part of his very "existence." Miss Havisham watches Pip's outburst with her hand over her heart and a "ghastly stare of pity and remorse."

Pip's love for Estella is sincere. Estella's happiness is more important to him than his own. Miss Havisham has finally gotten the revenge she craved—she has seen a man as heartbroken for Estella as she was for Compeyson. But in finally achieving her goal, she feels only terrible sadness.

Utterly dejected, Pip walks all the way back to London to be alone. At the gate to his home, the porter gives him a note written in Wemmick's hand that tells him not to go home.

Wemmick's note implies that Pip is in danger.

BOOK 3, CHAPTER 45

Pip spends an anxious, sleepless night at a hotel. In the morning, he goes to Walworth where Wemmick (speaking in code to avoid mixing Walworth and Little Britain) tells Pip he wrote the note after overhearing in Newgate Prison that Compeyson knows Provis is in London and has had Pip's apartment watched. Pip connects this news to the stranger lurking in his hallway a few days before.

Wemmick maintains his split personality even in the face of danger. The mysterious man in the hallway must have been Compeyson's spy. If Compeyson knows that Provis is in London, Provis is in danger.

Immediately after hearing the news, Wemmick enlisted Herbert to arrange a hiding place for Provis. Herbert has taken Provis to rent a room in Clara's building by the river. Pip has never been there because Clara does not approve of Herbert and Pip's friendship, thinking Pip a bad influence on Herbert's finances. Wemmick advises Pip to "lay hold of [Provis'] portable property" as soon as possible in order to protect it.

Herbert continues to prove himself a loyal friend, generously putting himself in danger in order to protect Provis. Pip's "gentlemanly" behavior of wasting money on luxury goods, which he thought would make him look good, has given him a bad reputation in Clara's eyes.

BOOK 3, CHAPTER 46

That night, Pip goes to Clara's apartment and meets Herbert, who explains that the racket upstairs comes from Clara's father, Mr. Barley, who is drunken, gout-ridden, bellowing, and cruel. Herbert and Clara have confided their engagement only to Mrs. Whimple, Clara's "motherly" landlady.

Although Mr. Barley is Clara's parent by birth, her landlady is a far more nurturing guardian.

Pip and Herbert go upstairs to Provis' rooms, rented under the name of "Mr. Campbell". When Provis hears about the spy, he agrees with Pip and Wemmick's plan that he must go abroad. Herbert suggests that he and Pip help Provis escape by rowing him up the river in Pip's boat. They resolve to begin rowing by Provis' window regularly, so as to establish a habit and prevent suspicion on the day they escape. In the meantime, Provis will signal his safety by drawing his window blind. Despite their plan, Pip worries for Provis' safety and constantly fears he is being watched.

In order to save Provis' life, Pip and Herbert must resort to illegal measures to get him out of the country. They can't trust the institutions of justice to actually provide justice. Just as Pip helped Provis by doing something illegal as a boy, he is now doing the same thing as an adult, though now he is doing it not out of simple generosity but also because he wants to hide his association with Provis.

BOOK 3, CHAPTER 47

Pip passes several anxious weeks heartbroken by Estella and worried about Provis. Deeply in debt, Pip owes creditors but gives Provis' unopened pocketbook to Herbert to hold onto. Pip will not use Provis' money, certain that he would be "a heartless fraud" to use it considering how he feels about Provis' patronage.

Despite the fact that Pip is desperate for money to pay his debts, he refuses to take Provis' money, choosing to prioritize his personal integrity over his financial needs. Yet the reason he doesn't want Provis's money is because he is embarrassed of Provis.

Pip frequently rows on the river. Coming back on shore one night near Mr. Wopsle's theater, Pip decides to go see Mr. Wopsle's show. Pip has heard that Mr. Wopsle has fallen into decline as an actor and indeed his show is a ridiculous farce.

Mr. Wopsle's decline and dashed expectations in London can be seen as a comic shadow of Pip's own.

After the show, Mr. Wopsle approaches Pip and tells him that the other convict from the marshes (Compeyson) has been sitting behind Pip's shoulder during the play. Pip is terrified, though he tries to conceal his fear from Mr. Wopsle. Back at the apartment, Pip tells Herbert and sends the news by post to Wemmick. He tries to live even more cautiously.

Even at Pip's calmest moments, danger lurks right over his shoulder. Compeyson, a seasoned criminal, has schemed his way into Pip's life in spite of Pip's attempts to be careful.

BOOK 3, CHAPTER 48

Coming ashore one night a week later, Pip runs into Mr. Jaggers, who invites Pip home to dinner with him and Wemmick. Mr. Jaggers' informs Pip that Miss Havisham has requested that Pip visit her. To Pip's great discomfort, Mr. Jaggers' then talks about Drummle, "the Spider," and his recent marriage to Estella. Mr. Jaggers' speculates that Drummle may lose Estella because of his dull wits, though he could keep her through strength (by beating her). Mr. Jaggers describes Drummle as the sort of man who either "beats" or "cringes."

More evidence of the relish Mr. Jaggers' takes in those parts of human nature that are furthest from integrity or generosity, the kinds of behaviors that feed his law practice and make him money.

Watching Molly wait on them, Pip suddenly realizes to his amazement that she is the person Estella has continually reminded him of. He sees how much they look like each other and feels sure that Molly is Estella's mother.

Pip was likely unable to make the connection between Molly and Estella before because they seemed so different from one another in terms of class or background.

Walking alone with Wemmick after dinner, Pip finds out that Wemmick has never seen Estella and asks Wemmick to recount Molly's history. About twenty years ago, she had been accused of strangling a much larger woman who may have had an affair with Molly's husband. At the time, Molly was living on the streets as the fiery, jealous wife of an older husband. All evidence pointed to Molly's guilt but Mr. Jaggers' defended her and won her acquittal by making her wear clothes that made her arms look so delicate that she would appear incapable of strangling someone. He also attributed the scratches on the backs of her hands to brambles. The court thought the scratches were her toddler daughter's, whom they suspected she had murdered to get revenge on her husband. Jaggers' responded that the potential murder of the child was not the crime on trial. The case made Mr. Jaggers' reputation. Molly had been his maid ever since.

Molly's trial bears an uncomfortable resemblance to Compeyson's. As in Compeyson's case, the court is convinced of Molly's innocence based on her appearance rather than on hard evidence. Mr. Jaggers' bragged about Molly's wrists in Chapter 26, suggesting he has always known that she was strong enough to strangle someone. Did Mr. Jaggers' win an acquittal for a guilty woman, in the case that made his reputation and built his practice? Is his law firm built on protecting criminals from justice?

BOOK 3, CHAPTER 49

Next day, Pip visits Miss Havisham, who is melancholy and distracted and tells him she wants to show Pip that she "is not all stone" by helping him help Herbert. She agrees to anonymously supply nine hundred pounds towards Herbert's career.

Miss Havisham wants to redeem her image in Pip's eyes by proving she is capable of generosity.

Showing tender concern for Pip's unhappiness, Miss Havisham hopes Pip will someday be able to write out "I forgive her" under her name. Pip responds that he can forgive her now, that he has made far too many of his own mistakes to begrudge Miss Havisham hers.

Pip's readiness to forgive Miss Havisham shows he has matured as a character. His own struggles have made him more compassionate and less begrudging. He is more like the kind, gentle boy he once was.

Miss Havisham kneels at Pip's feet crying "What have I done!" She tells him that witnessing him profess his true love for Estella reminded her of the true love she herself felt in the past and made her realize she had raised Estella wrongly. She tells Pip that she had originally only meant to save the girl from her own misery, but had gradually done worse as Estella grew older, depriving Estella of a human heart.

Watching Pip express such selfless compassion rekindled a sense of compassion in Miss Havisham herself—generosity breeds generosity; integrity inspires integrity. She regrets having raised Estella as a puppet, with no life or heart of her own, to play out her own revenge fantasy.

Pip asks about Estella's past. Miss Havisham tells him Mr. Jaggers brought Estella to **Satis House** after Miss Havisham asked him to find her an orphan girl. She does not know whose Estella's birth parents are.

Miss Havisham may not know who Estella's parents are, but Mr. Jaggers probably does...

Pip takes a farewell walk around the grounds and, seeing again his childhood vision of Miss Havisham hanging from a brewery beam, returns upstairs to check on her one last time before leaving. There, sparks from the hearth set Miss Havisham on fire and Pip tackles her to kill the flames, burning his arms. On the ground, the two struggle "like desperate enemies." All of Miss Havisham's wedding clothes are burned away but she survives, albeit with injuries. Lying in semi-conscious delirium all night, Miss Havisham repeatedly asks for Pip's forgiveness.

There is an implication that Miss Havisham is trying to kill herself. The sight of Pip and Miss Havisham wrestling each other recalls Provis and Compeyson's struggle on the marshes. In saving Miss Havisham from the fire, Pip symbolically also frees her from her bitterness and anger, as the wedding gown that she has worn for the twenty years since her betrayal by Compeyson burns away. As Miss Havisham's pleas for forgiveness indicate, the vengeful part of her has died in the fire.

BOOK 3, CHAPTER 50

Pip returns to London, where Herbert tells Pip about a story he had heard from Provis the night before. About twenty years ago, Provis had a young, fiery, jealous wife who strangled another woman to death and threatened to murder their toddler daughter, which Provis believes she did. During his wife's murder trial with Mr. Jaggers, he hid to spare her his damning testimony about the murdered child. Compeyson had used his knowledge of the circumstances to blackmail Provis into working harder for even less pay. Part of Provis' tenderness towards young Pip was nostalgia for his own child.

Provis' generosity towards Pip was inspired by true paternal love. Meanwhile, the threads of the novel are all coming together, as it is now clear that Molly is Provis's former wife and that...

Pip realizes that Provis is Estella's father and tells Herbert.

...Provis' daughter is alive after all—she's Estella! Not how it does not even occur to Pip that this now makes Estella somehow of lesser birth than even he is. She's the daughter of a criminal, after all. His love for her makes such thoughts inapplicable.

BOOK 3, CHAPTER 51

Pip goes to Mr. Jagger's office and collects Miss Havisham's money for Herbert. Pip tells Mr. Jaggers' that he not only knows who Estella's mother is, but who her father is too. Pip can tell from Mr. Jaggers' surprise that he hadn't known about Provis. Still, Mr. Jaggers' tries to ignore Pip's news and goes right back to work with Wemmick, Pip makes a "passionate, almost an indignant appeal to him" to confide in Pip as Pip has in him, to honor Pip's love for Estella. Pip then entreats Wemmick to side with him, calling on Wemmick's "gentle heart" and "cheerful playful ways" at home. Mr. Jaggers is shocked to hear about Wemmick's home life. He consents to share his knowledge with Pip.

As usual, Mr. Jaggers' tries to avoid any interaction with human emotion. Yet, this time, Pip won't let him get away with it, calling on Mr. Jaggers' to honor his honesty as a matter of dignity and calling on Wemmick's Walworth personality for support. And Pip wins out, his own integrity overcoming Jagger's dedication to cold, hard business.

Mr. Jaggers insists on describing "the case" entirely hypothetically, and says he admits "nothing." Without naming names, he describes the possibility of having given the child of a murderer to a rich woman to save the child from the rough world the mother lived in, telling her that her child would be saved regardless of the mother's fate, and that he had used the mother's concern for her child to keep her docile and calm, that the mother knew nothing of her husband. Mr. Jaggers' then asks Pip who he would hypothetically benefit by revealing his news, as it could only bring harm and disgrace to mother, father, and daughter. Mr. Jaggers then restores his professional persona and gets back to business.

Mr. Jaggers' makes a distinction between acting honestly and acting with integrity. He argues that telling the whole truth may not be the most generous course of action in this case.

BOOK 3, CHAPTER 52

A few weeks pass until, one Monday morning, Pip receives a letter from Wemmick insinuating that it might be possible to escape with Provis that Wednesday. Because Pip is still recovering from his burns, he and Herbert arrange for Startop to help them row up the river beyond Gravesend. They will there meet a foreign steamer leaving London and Provis and Pip will climb aboard.

Startop proves he is a generous friend, willing to assist Pip and Herbert even in suspect activities.

After Pip goes out to secure passports, he comes home to a threatening anonymous letter telling him to meet the writer in secret on the marshes in order to get information about "your Uncle Provis." Convinced by the mention of Provis' name that he must obey, Pip writes Herbert a note saying that he is going to check on Miss Havisham and travels to the village.

The writer of the letter seems far more capable of inflicting harm than he does of offering useful information. Pip's lie to Herbert places himself at risk.

In the village, Pip stays at an inn where he isn't known. The oblivious landlord tells Pip Uncle Pumblechook's version of Pip's story in which Pip returns to the village to visit his "great friends" but ungratefully neglects "the man that made him," Mr. Pumblechook. Pip is overcome with sympathy for Joe, who never complains and seems "truer" and "nobler" to Pip as he compares him with Pumblechook's falseness and meanness.

Mr. Pumblechook and Joe are opposites. Pumblechook is false and self-serving, always making himself look like a good generous person. Joe, meanwhile, is genuinely generous, and as such never tries to make himself seem generous. Joe doesn't care how he seems; only how he is.

BOOK 3, CHAPTER 53

That night Pip walks out onto the marshes where he is ambushed by Orlick and tied up. Orlick gloats that he lured Pip out on the marshes in order to kill him as revenge for costing him his job as Miss Havisham's porter and for coming between him and Biddy. He adds that it was Pip who's to blame for Mrs. Joe getting clubbed, because it was Pip being treated as a favorite at the forge that caused Orlick to club her. He tells Pip he has long plotted to kill Pip out of resentment. He plans to dissolve Pip's corpse in the nearby limekiln so as to leave no trace. Pip is consumed by thoughts of friends and family he will not get to say goodbye to or to ask forgiveness of.

The intensity of Orlick's resentment for Pip comes as a surprise. Pip had no idea Orlick had been plotting his revenge on Pip for so long nor that his violence towards Mrs. Joe was done to hurt Pip. Orlick is filled with a kind of hatred and resentment that mirrors Miss Havisham's, but as a man Orlick expresses that hatred through violence.

Orlick tells Pip that he now works for Compeyson, who is going to make sure to get rid of Provis. The stranger in the dark hall outside Pip's apartment was Orlick. Spying on Pip to plot his own revenge, Orlick overheard Provis' story and reported it to Compeyson.

Now that Orlick has fallen into a criminal career, his malicious work matches his malicious personality.

As Orlick readies his stone hammer to strike, Pip screams and Trabb's Boy, Herbert, and Startop rush in to tackle Orlick and rescue Pip. Orlick disappears into the night. Pip passes out and, when he comes round, Herbert explains how he had found Orlick's note in their apartment in London where Pip had accidentally left it. Disturbed by its tone, Herbert and Startop had followed Pip to the village and had Trabb's Boy lead them out to the limekiln where they'd come to the rescue as soon as they heard screams.

Herbert and Startop continue to prove their virtue as generous and compassionate friends.

When Pip recounts Orlick's story, Herbert wants to go immediately to the magistrate and get out a warrant for him. But Pip is anxious to get back to London to prepare for Provis' escape on Wednesday, and they decide to delay pursuing Orlick till later. Pip pays Trabb's Boy and apologizes for having thought ill of him (Trabb's Boy ignores the apology and takes the money). They return to London where Pip spends Tuesday recovering from the ordeal. His burned arm is still in pain but, by Wednesday morning, he feels stronger and ready to carry out their plan.

Two examples of incomplete attempts at serving justice: the boys neglect to report Orlick to the police and Trabb's Boy seems unable to appreciate Pip's attempt to do justice by him.

BOOK 3, CHAPTER 54

Wednesday morning, Pip, Herbert, and Startop pick up Provis in the boat and head upriver. The boys are anxious but Provis is calm and delighted to be outside, saying imprisonment has given him the greatest appreciation for freedom. After a long day on the river, they stop for the night at a public house where they hear about a four-oared galley with two suspicious-seeming passengers. The man who describes them suspects the men were disguised custom house officers. Pip, Herbert, Startop, and Provis have all been wary of being followed and are disturbed by this news. While the others are sleeping that night, Pip can see through his window that two men are examining his boat.

Customs house officers sail the Thames searching for illegal activity. If they detect the boys' plot, Provis will surely be sent to jail.

Next morning, Pip, Herbert, Startop, and Provis row further upriver, meeting the scheduled steamer that Pip and Provis plan to flag down, climb aboard, and ride out of England. The steamer, though, is late and, just as Pip and Provis are bidding the others goodbye, the four-oared galley they'd heard about pulls up alongside them and one of the two passengers—a customs officer - identifies Provis as Abel Magwitch, and demands that he surrender. Provis leans across and pulls the cloak off the other man on board the galley—it is Compeyson. Compeyson staggers overboard, Provis falls with him, and Pip's boat overturns and sinks. Everyone but Compeyson manages to climb aboard the galley. Provis, badly injured, describes how he wrestled underwater with Compeyson. Back on shore, all of Provis' possessions—including the pocket book full of money—are confiscated.

Provis finally has his revenge on Compeyson just at the moment that Compeyson thinks he is getting his (unjust) revenge on Provis. Yet, as on the marshes at novel's start, Provis must pay for revenge with both his own freedom and the money he has earned over the years and planned to use to turn himself into a gentleman.

The customs officer gives Pip permission to accompany Provis back to London. Pip does his best to nurse Provis' wounds and comfort him. All of his "repugnance" for Provis has "melted away" and he sees him now as a kind, loyal, generous man, "a much better man than I had been to Joe."

Pip has finally matured out of his superficial class-consciousness and is able to recognize Provis' immense generosity and kindness. And in doing so, he can also see the ways in which he himself has been unkind.

On the boat back to London, Provis advises Pip to leave him for "it's best as a gentleman" not to be publicly associated with Provis. Pip refuses, telling Provis, "I will be as true to you as you have been to me." Pip realizes that all of the money Provis saved for Pip will now be confiscated by the crown but resolves not to tell Provis in order to protect Provis' dreams of "enriching" Pip.

Further evidence of Pip's growth: he is no longer worried about protecting his public reputation as a gentleman and instead prioritizes loyalty to personal relationships. He has also learned that one does not always need to tell the whole truth if you are acting conscientiously to protect another person.

BOOK 3, CHAPTER 55

Back in London, Pip retains Mr. Jaggers for Provis' defense. Mr. Jaggers is mightily disappointed in Pip for not securing Provis' fortune ahead of time from confiscation, but Pip is unconcerned. Compeyson's corpse is found on the river with notes indicating he had hoped to be rewarded money from Provis' fortune. Provis' trial is set for a date one month away.

Mr. Jaggers' and Compeyson may have been concerned with Provis' fortune, but Pip is able to rise above financial concerns.

Herbert reveals that he is being transferred to a branch of his merchant's house in Cairo (which Pip, of course, already secretly knows, since he arranged it). Herbert invites Pip to come and live with him and Clara and work at the counting house as a clerk (a position Herbert offers sheepishly). Pip is grateful, but says he needs several months to decide—to continue to keep Provis company and to tend to "a vague something lingering in my thoughts."

Herbert hesitates in offering Pip a clerk position because taking it would mean a decline in status for Pip, and Pip has until now cared a lot about status. At the same time, the offer shows how Pip's own generosity to Herbert has, without Herbert even knowing it, come back to potentially repay Pip. Pip refuses the offer for now not out of any care of his reputation, but because he wants to help Provis and better understand his own thoughts, i.e. relearn about himself.

Herbert says he will soon marry Clara Ð Clara's father is nearly dead—and is delighted by her lack of not just a title but any family at all, joking, "What a fortune for the son of my mother!"

Herbert's comment is sarcastic: Mrs. Pocket would unhappy, to say the least, to hear about the marriage.

Later that week, Wemmick visits Pip to apologize for the failure of his escape plan—he realizes that Compeyson must have planted rumors that he was out of London so that Wemmick would overhear and advise Pip to enact his plan.

Compeyson is a savvy schemer, which helps account for his past success as a criminal.

Wemmick asks Pip to join him for a walk that Monday. The walk, it turns out, leads to Wemmick's wedding to Miss Skiffins, which he has planned to seem completely spontaneous. Pip is the best man and the Aged gives Miss Skiffins away. Wemmick asks Pip not to mention the wedding in Little Britain.

Perhaps the most extreme example of Wemmick's rigidly divided work and home lives. He doesn't even hint to Pip that the walk will lead to his wedding, or want anyone at work to even know about it.

BOOK 3, CHAPTER 56

In the prison infirmary, Provis lies sick and wounded but uncomplaining. Pip stays by his side as long as he is allowed to each day. In court, Provis is swiftly found guilty of having run away from his sentence in New South Wales.

Provis may be legally guilty of escaping from New South Wales but, because he escaped out of love for Pip, he is morally innocent.

Court procedure entails announcing all the death sentences together on one day. In court, Pip and a large audience of onlookers watch Provis stand among thirty-two other men and women condemned to death. The judge singles out Provis, describing him as one who "almost from his infancy had been an offender against the laws." Provis—described as "the prisoner"—responds, "My Lord, I have received my sentence of death from the Almighty, but I bow to yours." After the sentencing, the audience rises to leave and rearranges their clothes, "as they might at church or elsewhere."

Provis was "almost from infancy" an offender against the laws, because he had no other way to survive. The law seems like it was almost designed to force Provis, who Pip now knows as a good-hearted and kind man, to become a criminal. The people in the court watch the death sentences—the end of a man's life—with the same response they might give to the weekly sermon at church, or any other experience. The law, it is clear, does not have a conscience.

Pip writes petitions to every authority he can think of to appeal Provis' sentence, and hopes that Provis will die on his own before he is hanged. The prison officer and other prisoners are kind to Provis and nurse him. Provis dies ten days later with Pip at his side. He is calm, and grateful for Pip's loyalty even in hard times. His last words: "I don't complain of [pain], dear boy." Just before he dies, Pip whispers in Provis' ear that his daughter is alive with powerful friends and that Pip loves her. Provis kisses Pip's hand and dies in peace. Pip thinks of the parable of the two men at the Temple and prays for heavenly mercy for Provis.

The parable Pip thinks of contrasts self-righteousness and self-importance with humility and admitting one's own sins. The parable points out the virtues of the latter, virtues Provis himself possesses. Provis, though he never becomes a gentleman, does die peacefully as himself (as opposed to getting hanged publicly and painfully as a criminal), and is, in a sense, reunited with his daughter through Pip's generosity.

BOOK 3, CHAPTER 57

Pip is deep in debt. In the days after Provis' death, Pip falls deliriously ill. Two creditors come to his apartment to arrest him for debt but Pip, too sick to move, suffers feverish hallucinations. When he next gains consciousness, weeks have passed and Joe is at his side, having nursed him through his sickness. Pip is ashamed, feeling he doesn't deserve Joe's kindness, but Joe is warm and loving and holds no grudge. Biddy has taught Joe to write and he updates her on Pip's state by letter.

Joe's generosity is boundless. Unlike so many other characters, he holds no grudges. Though Pip spurned Joe when he was rich, Joe has rescued him when his fortune fell away.

Joe updates Pip on the village news: Miss Havisham has died and left a large sum of money to Matthew Pocket, crediting Pip's account of Matthew's character. She has left insultingly small amounts of money to all her other relatives, leaving the bulk of her fortune to Estella. Orlick is in jail for robbing and torturing Uncle Pumblechook.

Miss Havisham's generosity towards Matthew Pocket complements Pip's towards Herbert. Orlick also reaps what he sowed, while Pumblechook is also punished (though the punishment seems rather harsh).

Pip and Joe spend the days of Pip's recovery in tender companionship. Pip has lost all pretense around Joe and is wholly loving. When Pip, not knowing how much Joe knows of his recent affairs, broaches the subject of Provis, Joe brushes it off, telling Pip that Biddy has convinced him not to dwell on "unnecessary subjects" and emphasizes that he and Pip are "ever the best of friends."

Joe's belief that Pip need not come clean about all the details of the past presents a parallel Mr. Jaggers' lecture that complete honesty is not, ultimately, the measure of compassion and generosity. Instead, following one's conscience in order to protect and help those you love is.

As Pip grows stronger, Joe becomes less comfortable around him. While Pip was weak, Joe called him "old Pip, old chap," as he had in Pip's childhood, but the day Pip is strong enough to walk on his own again, Joe calls him "sir." Pip is ashamed that his behavior in the past has warranted Joe's wariness. When Joe is certain that Pip is nearly well, he leaves without warning and Pip wakes up to a note explaining that Joe doesn't wish do "intrude." Enclosed in the note is a receipt for Pip's debts, which Joe has paid off unbeknownst to Pip, who thought Joe didn't know about them.

While Pip was sick, he reverted to his childhood dependency on Joe. Pip and Joe's relationship likewise reverted to the old familiarity and comfort. Yet, once Pip gets well, he again becomes the independent adult who abandoned Joe, and the two reenter the fraught relationship they've had in the recent past. Joe meanwhile, generously paid off the debts Pip was too ashamed to ever mention.

Pip is eager to thank Joe and to apologize to him. He is also eager to propose to Biddy, whose goodness he wants hereafter to be guided by. Pip resolves to work in the forge or at any trade Biddy sees fit. After a few days, he makes a trip to the village.

Pip's moral development is complete. He is finally able to recognize his own errors and to value internal rather than superficial worth.

BOOK 3, CHAPTER 58

News of Pip's fall from fortune has preceded him to the village and the staff at the Blue Boar treats him indifferently where it had once treated him lavishly. Pip doesn't mind. Uncle Pumblechook makes a great, obnoxious show of pitying Pip's new circumstances, then pontificating loudly on Pip's ingratitude when Pip says he has come to see Joe. Uncle Pumblechook proceeds to spread rumors about how ungrateful Pip was to Pumblechook's generosity.

As superficial villagers began to fawn over Pip as soon as they heard bout Pip's rise in fortune, they will now spurn him again once they hear of his decline. They cared for his money, not for him. Pip now realizes it is only his true friends who cared for him, and that was regardless of his money.

Pip walks to the forge, excited to be back and delighted to see the old familiar landscape. Upon returning home he discovers that Joe and Biddy have just been married that morning. They are overjoyed to see Pip and Pip congratulates them both tenderly and thanks them both for all they have done for him. He tells them that he is going abroad and will earn the money to repay Joe, though he will always be indebted to them. He asks them not to tell their future child of his prior ingratitude but only of his respect for them both.

Planning to propose to Biddy, Pip has, ironically, walked in on her wedding day. Joe and Biddy's marriage unites the novel's two moral heroes. But Pip reacts not with anger or dismay or resentment, but rather heartfelt joy at the happiness his two great friends have found in each other. He responds to their endless generosity to him with generosity of his own.

Pip moves to Cairo and joins Clarriker & Co. as a clerk, living with Herbert and Clara who have married after Mr. Barley's death. Years go by and Pip eventually becomes a partner in the house and repays his debts. He maintains close correspondence with Joe and Biddy. Eventually,, Clarriker reveals Pip's secret investment in Herbert and Herbert is surprised but wholly grateful. The firm prospers admirably, though not excessively, and Pip wonders how he could ever have doubted Herbert's ability to succeed in life.

Pip and Herbert may not be gentlemen of leisure, but they become respectably middle-class merchants of comfortable means—model participants in the Victorian era's capitalist economy. Pip realizes his earlier assessment of Herbert was based on his false ideas about social class, not a true measure of Herbert's abilities. And Pip's generosity is paid for by Herbert's gratefulness and friendship.

BOOK 3, CHAPTER 59

Pip does not return to England for eleven years. He comes back to the forge one night in December and finds Joe and Biddy sitting happily at the hearth with their young son Pip. Pip gets along famously with little Pip. Biddy coaxes Pip to marry and, when Pip says he is settled in bachelorhood, asks about Estella. Pip says he no longer pines for her.

Joe and Biddy's family provides the novel's first model of a functional and compassionate two-parent household. And Pip is a part of this family, too, with no further feelings of needing to improve himself or leave this "commonness" behind.


Still, Pip secretly wishes to revisit the site of **Satis House** for Estella's sake. He has heard that she has been abused by and separated from Drummle, who has since died. Pip walks to the site in the **misty** dusk and finds only the garden wall still standing. He is stunned to find Estella herself walking the grounds. She, too, has never been back until this night, though the grounds are her only remaining possession. She tells Pip she has thought of him often and has regretted throwing his love away. She says suffering has given her a human heart. They walk out together in the rising mist and Pip says he "saw no shadow of another parting from her."

Estella has acquired humanity and integrity through suffering. The last line of the ending is ambiguous—it's unclear whether or not Pip and Estella go on to marry or whether they simply stay friends. This ending is a revision of Dickens' original ending in which Pip and Estella's final meeting definitely doesn't *result in their marriage. Dickens rewrote the ending after the public was unhappy with the first, and this second, happier ending, is the one published as the real ending in most versions of the novel.*

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