

Annotated Bibliography

Bellis, Peter J. "In the Window Seat: Vision and Power in *Jane Eyre*." *English Literary History*. 54.3. (1987): 639-652. Web.

Bellis examines the novel through Lacan's construct of the gaze as a method for enforcing the patriarchal balance in society. His thesis is, "In *Jane Eyre*, sexual and social power is visual power" (639). He examines situations in the novel in which males exert power over Jane through some kind of visual interaction. Beginning with the novel's opening incident, Bellis traces the various interactions in which vision seems to be playing a dominant and dominating role. He concludes by discussing the reversal of power implicit in Rochester's blindness.

This article discusses directly the very subject I've been researching: the reversal of power in the novel. While I had not intended on limiting it to visual power, the article has helped me see some role reversals in terms that I hadn't before.

Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale University Press, 2000. Print.

Certainly one of the most influential applications of feminism to literature, Gilbert's and Gubar's book looks at the works of what might be considered the definitive canon of nineteenth-century woman writers: Jane Austen, Mary Shelley, Charlotte and Emily Brontë, George Eliot, Elizabeth Barrett Browning, Christina Rossetti and Emily Dickinson. The chapter on *Jane Eyre* gives a whole-book feminist reading that deals specifically with Jane's unstable social status throughout the book.

While the whole book is important to criticism in general and feminist criticism in particular, the chapter on *Jane Eyre* is indispensable as a starting place for a feminist critique of the book. This is due primarily to the extensiveness of the chapter: it covers the entire novel, looking at all major sections: Gateshead, Lowood, Thornfield Hall, Moor House, and Ferndean.

The Madwoman in the Attic helped me see the ambiguity of the master/servant relationship in places I'd not noticed it. For instance, the role Mrs. Fairfax plays and the fact that Jane initially mistakes her for her employer foreshadows and serves as a blueprint for Jane's own experiences at Thornfield.

Knies, Earl A. *The Art of Charlotte Bronte*. Athens: Ohio University Press, 1969. Print.

Knies's book looks at the technical artistry of all of Bronte's novels. He covers Bronte's narrative style, methods and effectiveness of characterization, choices in narrative points of view, dialogue, and other elements. The chapter on *Jane Eyre* includes a great deal about Jane's honesty and how Bronte achieves that through the use of a first person narrator. The second half of the chapter deals with *Jane Eyre's* thematic development.

The information on *Jane Eyre* would be quite useful for someone analyzing the functions of language in the novel. It also provides a concise account of the thematic development. However, since it doesn't go into much detail about the specifics of the social relationships in the novel, it will be of little use to me.

Kromm, Jane. "Visual Culture and Scopic Custom in *Jane Eyre* and *Villette*." *Victorian Literature and Culture*. 26.2. (1998): 369-394. Web.

Much like the Bellis article, Kromm's article deals with power and vision in *Jane Eyre*.

However, Bellis focuses on "fine art devices" that Bronte uses to develop a "feminist critique of spectatorship and representation" (369). As such, Jane's role as a visual artist in the book is the focus of much scrutiny. (I will not be dealing with the passages that discuss *Villette* as it does not pertain to my research.) Since art is a primary motif in the article, Kromm spends a couple of pages discussing Bronte's own familiarity with art before turning to the analysis of the novel. She focuses on Bronte's familiarity with Bewick's work, a theme to which she returns throughout the essay, eventually intertwining it with an analysis of Bronte's correspondence regarding her own visual art endeavors.

The analysis of *Jane Eyre* begins where most begin: the incident with John Reed and Bewick's *History of British Birds*. Kromm sets this up as the basis for her emphasis on the visual arts, for John Reed is essentially proclaiming as inappropriate Jane's interest in visual arts, Kromm argues. She moves on to discuss how Jane's role as a producer of art both puts her in a position of power (she controls what others will see) yet is still limiting (she focuses on the two topics most appropriate for women: landscapes and portraiture).

Pell, Nancy. "Resistance, Rebellion, and Marriage: The Economics of *Jane Eyre*." *Nineteenth-Century Fiction*. 31.4. (1977): 397-420. Web.

As the title indicates, the article's focus is upon economic aspects of *Jane Eyre*. This is not, however, to be confused with a hypothetical novel about the financial concerns of the novel. "Economy" in this takes a broad focus: it deals with specifics such as food, shelter, and education as well as the obvious economic concerns a Victorian novel would have: social class, class roles, class conflict, and (obviously, again from the title) marriage. A great deal of the article deals with the conflicting senses of equality and inequality between Jane and Rochester.

As the master/servant relationship between Rochester and Jane will likely be a focal point of my paper, this article will provide several entry points into both the novel (it has pointed out several things I hadn't noticed) and Victorian society.

Peterson, M. Jeanne. "The Victorian Governess." *Suffer and Be Still: Women in the Victorian Age*. Ed. Martha Vicinus. Bloomington: Indiana University Press, 1973. 3-19. Print.

An excellent overview of the realities of Victorian governesses, this article uses numerous primary sources to outline social standing, wages, the job market, occupational conditions, and other topics. It includes a long discussion of the fluid definition of "governess" in the nineteenth century and all the social implications thereof. Most importantly, it includes a discussion of "the denial of a governess's womanliness—her sexuality" (14).

This article will play a critical role in defining the standard definitions and expectations of a Victorian governess. Its extensive use of primary sources will enable an analysis of the Jane/Rochester relationship that is tinged with both feminism and new historicism. Additionally, since I am hoping to deconstruct the labels of "master" and "servant," it will go a long way in explaining why the governess role is inherently unstable.