WINDOWS, THE MOON, AND NARRATIVE STRUCTURE IN *JANE EYRE*: JANE'S PILGRIMAGE THROUGH SIX HOUSES

Chihiro Sakuma

Compared with the Chinese-box structure of *Wuthering Heights* (1847) with its narrative within narratives, the narrative of Charlotte Brontë's *Jane Eyre* (1847) seems to be simple and straightforward: it is, as the novel's subtitle declares, an "Autobiography" told by the heroine herself. Yet, readers are soon to learn that the "I" actually consists of at least two personae: Jane Eyre and Jane Rochester. When the future Jane comes explicitly forward, the narrative shifts into present tense: "Hitherto I have recorded in detail the events of my insignificant existence: to the first ten years of my life, I have given almost as many chapters. But this is not to be a regular autobiography . . ." (Brontë 97). While it is not unusual for the narrator of an autobiography or any first-person narrative to represent different selves in a historical perspective, the fluctuations between two Janes in *Jane Eyre* are uniquely problematic. They are not always manifested through ordinary narrative devices, such as changing voices and focalizers,[1] but as complex uses of objects as windows and the moon. Here they are functioning not only as symbols or as metaphors but also as the catalyst in the fusion of two narrators; they can even be seen as the locations of some significant force that drives the narrative forward. In this paper, the unique narrative dynamics of *Jane Eyre* will be examined through a detailed analysis of windows and the moon.

Dorothy Van Ghent, in discussing *Wuthering Heights*, has pointed out the symbolic duality of a glass window: "The windowpane is the

medium, treacherously transparent, separating the 'inside' from the 'outside,' the 'human' from the alien and terrible 'other'" (161). Isobel Armstrong also suggests: "Glass's pellucid transitivity—you can see through it—represents at the same time the first gradation of opacity. It is both *medium and barrier*" (7). The ambiguity of the glass window as separating the outside from the inside while providing the gateway to the other, alien world is readily discernible in *Jane Eyre*, leading critics to discuss it, especially in terms of feminist ideas.[2] However, it has not been noted that the duality of the window is more immediately tied to an analogy of the duality of the novel's narrative.

J. Hillis Miller suggests the analogy between the structure of the house Wuthering Heights and the narrative in his essay on Emily Brontë:

> Lockwood's discovery of the nature of life at Wuthering Heights coincides with his step-by-step progress into the house itself. On his two visits he crosses various thresholds: the outer gate, the door of the house, the door into the kitchen, the stairs and halls leading to an upstairs room. Finally he enters the interior of the interior, the oaken closet with a bed in it which stands in a corner of this inner room. Wuthering Heights is presented as a kind of Chinese box of enclosures within enclosures. The house is like the novel itself, with its intricate structure of flashbacks, time shifts, multiple perspectives, and narrators within narrators. (165–66)

Thus, Miller regards the gate and the door as the boundaries between the outside and the inside of the house. If the narrative structure is linked with the house, as Miller points out, there must be another intermediary between the outside and the inside of each narrative frame: the windows. Here, in order to clarify the transference of narratives of two personae, Jane Eyre and Jane Rochester, it is useful to regard the windows as narrative thresholds.[3]

The first section will look at the windows with reference to Jane

Eyre's pilgrimage through six different houses; next, we will move into a discussion of the meaning of the moon whose rays stream through windows; our argument will culminate in an analysis of the relationship between the houses and the narrative structure.

I

In this section, we will look at the way Charlotte presents windows in the novel with a view to clarifying their connection with Jane's pilgrimage. She moves house five times.[4] Sandra M. Gilbert and Susan Gubar state that "Jane's pilgrimage consists of a series of experiences which are, in one way or another, variations on the central, red-room motif of enclosure and escape" (341). It should be noted that Jane does not simply go out of one house into another, leaving it for good, but that sometimes she returns to one of her former residences until she wins the manor house of Ferndean. During her journey, as she enters another house, a new stage in her history unfolds; the narrative of Jane Rochester develops, that is, Jane Eyre's pilgrimage is to reach for Jane Rochester. Hence, Jane moves from Gateshead Hall to Ferndean where Mr and Mrs Rochester live at this moment when Jane Rochester narrates the story. If Jane suggests her movement from one house to the other by looking out of windows, each window must be the vehicle to develop her narrative. Then, it would be useful to see how Jane Eyre is associated with the windows through her long journey.

The passage where Jane looks out of the window at Gateshead Hall is fraught with symbolic meanings: ". . . I fell to breathing on the frost-flowers with which the window was fretted, and thus clearing a space in the glass through which I might look out on the grounds, where all was still and petrified under the influence of a hard frost" (39). At this moment, Jane sees the carriage of Mr Brocklehurst from the window. He is not a good angel to her, of course, but he brings change to her life; he is to take her away from Gateshead Hall. Here, her action of breathing on the frosted window represents her uncertain future, though her wish to leave the house is to be realized. A few lines after this passage, Bessie comes in and Jane closes the window. When

Bessie asks Jane the reason why she has opened the window, she "was spared the trouble of answering" (39). Jane does not dare to seek for a realization of her desire, for it is natural that she, a helpless orphan, should hesitate to change her present milieu. Yet, it is also obvious that she is attracted to the outside world as she gives the remains of bread to "a little hungry robin" (39) on the windowsill.

There is a scene where the window plays a significant role again in Jane's progress in life. After Miss Temple has left Lowood School, Jane decides to leave:

> I went to my window, opened it, and looked out . . . an age seemed to have elapsed since the day which brought me first to Lowood. . . . I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication; for change, stimulus: that petition, too, seemed swept off into vague space; 'Then,' I cried, half desperate, 'grant me at least a new servitude!' (99)

The window triggers Jane's strong yearning for liberty. Suddenly weary of confinement in Lowood, she is to leave it, this time on her own act of will. The reader is inevitably made aware that this scene is a repetition of, a mirror image to, her departure from Gateshead Hall eight years ago.

Jane moves to Thornfield Hall, "a splendid mansion" (242) as she calls it later, which turns out to be the most important among the six houses. After her first encounter with its master, Rochester, she comes up to the window of the school-room as if half expecting to see some prophetic vision there: "Left alone, I walked to the window; but nothing was to be seen thence: twilight and snowflakes together thickened the air, and hid the very shrubs on the lawn. I let down the curtain and went back to the fireside" (136). Here we are reminded again of a similar scene from Jane's past; at Gateshead Hall, she has hidden herself in the narrow space between the window and the

curtain, protecting herself from persecution: "I mounted into the window-seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement" (14).[5] Yet, here in Thornfield Hall, after letting down the curtain, she goes back to the fireside: there is a significant change. The outside world is cold and lonely while inside the house it is safe and warm, enlivened by the return of the master. She is to stay there, perhaps indefinitely.

Nevertheless, the duality of the window betrays her unconscious yearning: she is still attracted to the outside. On the night when Bertha strikes Mr Mason, Jane narrates:

> I had forgotten to draw my curtain, which I usually did; and also to let down my window-blind. The consequence was, that when the moon, which was full and bright (for the night was fine), came in her course to that space in the sky opposite my casement, and looked in at me through the unveiled panes, her glorious gaze roused me. Awaking in the dead of night, I opened my eyes on her disk—silver-white and crystal-clear. It was beautiful, but too solemn: I half rose, and stretched my arm to draw the curtain.
>
> Good God! What a cry! (232)

In this passage, Jane remarks that she is in an unusual situation: she has forgotten to draw the curtain and the blind. It indicates she is not completely separated from the outside; moreover, a cry interrupts Jane closing the curtain. After Rochester has explained the mysterious situation to her, she moves towards the window: "When dressed, I sat a long time by the window, looking out over the silent grounds and silvered fields, and waiting for I knew not what"(234). This time her view is not blocked but the unknown future is spread before her, though what it has in store for her is not to be told yet, it is "silent." In view of similar scenes in Gateshead Hall and Lowood, we are led to expect that she will leave this house soon.

Jane departs for Gateshead Hall soon after this incident in order to visit Mrs Reed. When she enters the room where Mrs Reed is sick in bed, she looks out of the window: "The rain beat strongly against the panes, the wind blew tempestuously: "'One lies there,' I thought, 'who will soon be beyond the war of earthly elements. Whither will that spirit—now struggling to quit its material tenement—flit when at length released?'" (266). Needless to say, the stormy rain is a mirror of her mind. She is undergoing a spiritual conflict here in her old home, Gateshead Hall, for she tries to forgive Mrs Reed in spite of the ill-usage inflicted by her when she was an orphan child.

With this conflict over, Jane returns to Thornfield Hall to accept Rochester's proposal. Again, portentously, she goes to the window. While Rochester is singing, she "hied [herself] to the window-recess; and while [she] sat there and looked out on the still trees and dim lawn, to a sweet air was sung in mellow tones" Rochester's song (304). The tranquillity outside the window, apparently reflecting Jane's inner calm, is actually illusory. With the heroine at the window looking outside, we fully expect the next move for her is imminent.

Jane leaves Thornfield Hall after the confinement of Bertha Mason, Mrs Rochester, is discovered. Then she wanders over the heath for two days; on the third day, she looks into Moor House through a window:

> In seeking the door, I turned an angle: there shot out the friendly gleam again, from the lozenged panes of a very small latticed window, within a foot of the ground. . . . The aperture was so screened and narrow, that curtain or shutter had been deemed unnecessary; and when I stooped down and put aside the spray of foliage shooting over it, I could see all within. (371–72)

We notice that this is the very first time in the novel when Jane looks into the inside of a house through a window. Since her departure from Gateshead Hall, her attention towards windows has always suggested her longing for the outside. Undoubtedly, the unusual, reversed

situation here indicates that Moor House has an exceptional significance for her. It belongs to the Riverses who turn out to be her blood relations, her cousins. Now she in a sense has finally come to her own "home." Here home-coming leads also to the inheritance of Mr Eyre's property.

The next house where Jane lives is Morton's cottage. As a crucial incident for her life is to take place here, we will return to this point in Section III. Then, Jane comes back to Moor House after inheriting her uncle's property. She is just about to accept the proposal of marriage from St John Rivers when she hears Rochester's voice: "Jane! Jane! Jane!" (467). Before leaving Moor House, she sees St John, who crosses the garden, "through the window" (468).

Jane's attention to the window is so consistently represented throughout the novel as indicating her departure from one place to another, a significant step in her pilgrimage that she will move to Thornfield Hall in ruins. The window is not a static symbol but something that activates the forward movement of narrative. Whenever it makes its appearance, Jane is to move into yet another stage in her pilgrimage: a fresh story is going to unfold. In view of this consistent pattern in the narrative of the novel, it would be not too much to say that the window functions as a dynamic narrative device. Jane Eyre, as if prodded by a momentum given by the window, progresses on her pilgrimage stage by narrative stage, which will finally lead her to becoming Jane Rochester. If two perspectives, Jane Eyre's and Jane Rochester's, are present in the novel, it is the window that mediates between them.

II

It should be now clear that the window in *Jane Eyre* has a decisive function at every turning-point in the novel. There is another functional image or symbol that seems to affect Jane's pilgrimage, to trigger drastic narrative changes in the novel: the moon.

At crucial turning-points in Jane's narrative, the moon seems to be quietly but insistently present. When Jane prepares to leave Gateshead

Hall, moonlight is streaming through the window: ". . . [I] put on my clothes by the light of a half-moon just setting, whose ray streamed through the narrow window near my crib" (50). Before Jane accepts Rochester's proposal, she asks him to "turn to the moonlight" (286) so that she can read his face. Again, on the night that she decides to leave Thornfield Hall, the moon speaks to her: "I watched her [the moon] come—watched with the strangest anticipation; as though some word of doom were to be written on her disk" (358).

The appearance of the moon in crucial points of the narrative has been noted by Robert B. Heliman. Discussing the moon in Charlotte Brontë's four novels, he believes that it signifies "Divine Law": "And in the symbolization of an interplay between private feeling and cosmic order, as well as between minds physically far apart, there is an unresolved mystery that takes us far beyond any everyday rationale of things and events" (299). The moon, then, can be interpreted as a personified Providence. She keeps watch over Jane's progress whose terminus is Jane Rochester, ever ready to intervene in the narrative to offer both insight and guidance.

Nevertheless, significantly there is no mention of the moon when Jane wanders on the heath: "I looked at the sky; it was pure: a kindly star twinkled just above the chasm ridge" (363). Paradoxically, when Jane is placed inside a house, the moon is frequently present as seen through a window. Why is it that it seems to hide itself when she is out in the open?

In order to answer this question, we should, in the first place, consider an artistic convention: a woman in a room, near windows in particular, is a popular motif in the field of art. Carla Gottlieb, discussing the historical changes of the moon symbolism, observes: "The window enters the field of symbolism for virginal motherhood through the glass plate. As glass was not utilized for windows before the Roman era and the earliest surviving example dates from the time of Christ, this is a specifically Christian symbol" (67). If as Gottlieb asserts, the glass window is a symbol of femininity, we can assume that a woman at the window, a favourite motif in nineteenth-century

painting, has its origin in the beginning of Christianity, with its symbolism handed down almost intact for centuries. These paintings seem to conform to the dominant idea of middle- and upper-class Victorian women as staying in the house.[6] Yet, while the placing of women near the window in paintings reflects the accepted female ideal of the age, it paradoxically suggests a woman's desire to go out of the house: Liana Piehler states: "If imaginative space is difficult for Victorian women to come by, these canvases provide some outlets" (28).[7]

Gottlieb's observation about the Virgin near the window is of special interest in our discussion of *Jane Eyre*. As is well known, the moon is closely connected with virginity. In this context, Gottlieb refers to Christian symbolism in a painting: "The mystery of the Incarnation is depicted by a ray of light that passes through the window" (77).

Let us go back to the crucial moment in *Jane Eyre* when Jane inclines to draw the curtain over the window when a cry interrupts her: "I had forgotten to draw my curtain, which I usually did; and also to let down my window-blind. . . . I half rose, and stretched my arm to draw the curtain. Good God! What a cry!" (232). We know that the moon is a symbol of lunacy as well as of virginity; a mad woman's cry breaks the quiet of the night. Here, we must pay attention to the sequence of the events: after the tumult is over, Jane dresses and sits by the window. It can be said that, in this scene, the crisis of Jane's virginity is represented by the window with the moonlight penetrating: the moon is of course associated with Diana. A scream stops Jane when she tries symbolically to protect her virginity by drawing the curtain. This sequence is actually a narrative foreshadowing of the future course of her life; Jane is saved from becoming a mistress of Rochester by the disclosure of his mad wife, yet she finally marries him after the death of Bertha Mason.

Strangely enough, Bertha opens the same curtain in Jane's room on the night before her wedding day. Mrs Rochester, though Jane thinks her as an apparition, comes into her room and tears her bridal veil into two, then "drew aside the window-curtain and looked out"

(317). There is no mention of the moon here; however, Jane continues: "perhaps it [Bertha] saw dawn approaching, for, taking the candle, it retreated to the door" (317). Jane sees all these actions of Bertha in a drowsiness, after which she loses her consciousness, "for the second time in my life," so that her memory is unreliable. However, it is full of portent here that Bertha opens the curtain. It hints at the impending loss of virginity for Jane. Here, Bertha Mason does not try to prevent Jane from marrying Rochester: rather she warns Jane of sexual danger.

Another meaning of the moon is that it highlights the spaces peculiar to households. As we have discussed above, there is no mention of the moon on the heath. The heath is an open space, where Jane can be free from the power of her masters. Considering the fact that Charlotte always presents moonlight as penetrating through a window, the moonless heath prepares Jane for her encounter with the light coming through the window of Moor House: "My eye still roved over the sullen swell . . . when at one dim point, far in among the marshes and the ridges, a light sprang up. 'That is an *ignis fatuus*,' was my first thought. . . . It burnt on, however, quite steadily; neither receding nor advancing" (370–71). The moon has often invited Jane to the outside of the house: now the light from Moor House tempts her. In addition, the room where Jane hears Rochester's voice "was full of moonlight" (466). If we adapt Heliman's idea, which connects the moon with divinity, the room filled with moonlight signifies the dominance of the theologian, St John; however, at that moment, Rochester's voice is superior to it. According to Gilbert and Gubar, "As always at major moments in Jane's life, the room is filled with moonlight, as if to remind her that powerful forces are still at work both without and within her" (367). In fact, although the moonlight streams into the room, it is the only moment when the moonlight fills the room at Moor House. It should be noted that it is the moon that finally leads Jane Eyre to Rochester. The moon, the one and only existence in the night sky, has come to personify the oneness of two souls even though they are apart.

III

After our discussion of the narrative functions of windows and the moon in *Jane Eyre*, it is necessary to deal more carefully with the relationship between Jane's pilgrimage and the six houses. Jane's social status is changed in each house. Jane's spiritual as well as physical growth seems to be presented in terms of possession, she finally possesses a house, Morton's cottage, and here is her turning point in her story: she receives the inheritance by Mr Eyre. This can be seen, understandably, in the use of the possessive case in relation to a house in order to clarify the connection between the houses and the narrative.

The narrator, Jane, sometimes adds the possessive case to a window in her account. We must take note that she does not add the possessive case at Gateshead Hall: it is evident that she uses it when she believes that she has adapted herself to the space. For example, at Lowood, Jane "went to my window, opened it, and looked out" (99), and she forgets to draw "my curtain" (232) and "my window-blind" (232) at Thornfield Hall. Here the possessive case reveals her inner feelings about the house.

For the moment, it is useful to look closely at Morton's cottage. Here Jane is satisfied with the new house: "My home, then—when I at last find a home,—is a cottage . . ." (401). All the houses she has lived in so far are in the possession of others: Gateshead Hall is Mrs Reed's property, Lowood School is run by Mr Brocklehurst, Thornfield Hall is Mr Rochester's, and Moor House is St John Rivers' house. In view of this, we can appreciate her real pleasure of finally having her own space, "my home."

Significantly, here in the cottage, Jane opens a door instead of a window when the next great change in her life is imminent. She muses whether her past decision to refuse Rochester was right or not: "Having brought my eventide musings to this point, I rose, went to my door, and looked at the sunset of the harvest-day, and at the quiet fields before my cottage; which, with the school, was distant half a mile from the village" (402). Val Clery remarks: "Windows are passive, doors

are active. Through windows we glimpse what is and what happens, but when we pass through a doorway we encounter and most likely become involved in what lies beyond" (*Doors*). Otto Friedrich Bollnow makes a suggestion from the phenomenological viewpoint that both doors and windows are the joints linking the inner to the outer world. He also says human beings gain inner independence by excluding others by the doors (146–51). On the one hand, considering the situation in which Jane thinks of Rochester at this moment, "my door" represents her strong will to dissolve her past memory: the future unfolds before her. On the other hand, though she gives this account before inheriting Mr Eyre's property, "my door" hints at her future: the door emphasizes her moral independence. At this point, she "thought [herself] happy, and was surprised to find [herself] ere long weeping—and why?" (403). She expresses satisfaction at her own home though she misses Rochester. Yet her action towards *her* door is a sign that she will move to the next house. As we have discussed above, the window plays an important role of suggesting the turning point in her pilgrimage. And here, she opens "my door" instead of "my window"; this transference from the window to the door signifies the process of Jane Eyre's spiritual and physical growth. Now that Jane Eyre gains her own space and money, she is ready to see Rochester again.

We have suggested that the windows are boundaries between the double narrative perspective of Jane Eyre and Jane Rochester. On considering this fact, it can be said that the door is the decisive threshold of the two narrators. Of the two first-person narrators, the two Janes in *Jane Eyre*, Jane Rochester is obviously omniscient; she knows the entire story of Jane Eyre. However, in the peculiar narrative structure of the novel, she is not an obtrusive presence; she usually lurks behind the scenes and is more often presented as an object, especially the moon, than as a narrative voice or focalizer. On the other hand, the narrative of Jane Eyre with its strong, assertive voice, is mostly confined in the inner space of a household. When the moon appears outside the window, it can be construed as the moment

when the narrator Jane Rochester or her gaze on her past self is incarnated. We are made to realize that the moon or her gaze has always been present, even when it is apparently invisible, throughout the entire pilgrimage of Jane Eyre. Jane Rochester is not only omniscient but is omnipresent. In this context, Jane Eyre has to get out of her narrative space: her transformation from Jane Eyre into Jane Rochester. It is for this reason that Jane goes out of the door instead of opening the window, though "the May moon [is] shining in through the uncurtained window, and rendering almost unnecessary the light of the candle on the table" (464).

Additionally, it is worth mentioning that Charlotte Brontë gives the female possessive case to the moon throughout the story. Here is one of the examples: in Jane's drowsiness on the night of her departure from Thornfield Hall, the possessive case suggests the identification of the moon with Jane Rochester:

> I watched her come—watched with the strangest anticipation; as though some word of doom were to be written on her disk. She broke forth as never moon yet burst from cloud: a hand first penetrated the sable folds and waved them away; then, not a moon, but a white human form shone in the azure, inclining a glorious brow earthward. It gazed and gazed on me. It spoke to my spirit: immeasureably distant was the tone, yet so near, it whispered in my heart—
>
> 'My daughter, flee temptation!'
>
> 'Mother, I will.' (358)

Of course, the moon conventionally is embodied in a female persona and an observer. Providence, the observer, is interpreted as the omniscient point of view; Charlotte represents the moon as a female guiding spirit, a "Mother" leading her daughter in the right direction. In the novel's narrative logic, the female possessive case has come increasingly to imply the identification of the moon with the gaze of the future Jane Rochester on her past self; her dominance as narrator is

represented as the moon's rays suffusing Jane Eyre, the narrative object, leading ultimately to a synthesis of the gazer and the gazed, narrator and narrated. Charlotte is not simply following the tradition of lunar symbolism: the unification of spaces inside and outside of the house as symbolized and stressed by the moon suggests the existence of two distinct narrators. The uniqueness of the novel's narrative consists in this.

If we take this narrative interaction and ultimate amalgamation of Jane's two identities into consideration, a new reading of the novel's ending may be offered. It is worthwhile to quote the passage about the ruined Thornfield Hall as Jane narrates it:[8]

> I looked with timorous joy towards a stately house: I saw a blackened ruin.
>
> No need to cower behind a gate-post, indeed!—to peep up at chamber lattices, fearing life was astir behind them! No need to listen for doors opening—to fancy steps on the pavement or the gravelwalk! The lawn, the grounds were trodden and waste: the portal yawned void. The front was, as I had once seen it in a dream, but a shell-like wall, very high and very fragile looking, perforated with paneless windows: no roof, no battlements, no chimneys—all had crashed in. (472)

This scene has received much critical attention.[9] Now, most noteworthy is that the windows of Thornfield Hall lose their function at last: they are"paneless." It indicates Jane no longer opens or looks through windows, nor does she open the door. Throughout the novel, windows have always suggested Jane's inner yearning for the outside world, her flight from the house in which she is confined. Now that they are "paneless" ("painless"), it is suggested that the two spaces have been fused into one; Jane does not need to retrace the past. On the other hand, the moon has been her constant companion; it is always there, watching her every step in her pilgrimage. Its function is clearly that of an omniscient narrator, in this case, Jane Rochester. Now the plot of

Jane Eyre has been completed. Thornfield Hall in ruins implies that Jane Rochester's point of view has come to dominate the entire narrative: she does not open the windows of Ferndean after becoming Jane Rochester. Accordingly, Rochester literally takes "mademoiselle [Jane] to the moon" (299).

Windows and the moon in *Jane Eyre* have usually been interpreted in terms of symbolism. Such an interpretation is of course valid: as we have discussed above, they are vehicles for Jane's desires and growth. However, it is also undeniable that they are used consistently by Charlotte Brontë as narrative devices. The dual structure of the novel's narrative is effectively brought into relief by them, attesting to the depth and complexity of Jane's deceptively simple and plainly told tale of her life.

Notes

1 See Genette 189–94 for a full account of the term "focalizations." For a discussion of "space and focalizing," see Hughes 42–43.

2 Considering the milieu of middle- and upper-class Victorian women, who were forced to spend their time indoors, it is natural for the critics to have connected their situation with Jane's independence. Hence, they regarded the windows as the outlets for suppressed desires of women. On this point, see Ogino 243–47.

3 Gérard Genette adapts the term "threshold" to his theory about narrative level: "What separates them is less a distance than a sort of threshold represented by the narrating itself, a difference of *level*" (228).

4 For a discussion of the connection between the self and the five spaces, see Nakaoka 155–98. Morton's cottage is not included here.

5 Val Clery mentions, "Curtains, screens, shades, shutters, and indeed leaded windowpanes have remained the defenses of those who wish to keep themselves to themselves"(*Windows*). What has to be noticed here is Jane prefers to stay between the curtain and the window at Gateshead Hall. The curtain is usually used as separation of the inside from the outside of the house, while Jane uses it in a different way.

6 On this point, see Sellars 248–50; Langland 122–23; and Piehler 10.

7 For further details of women in paintings, see Piehler. In the comparison with the contemporary women artists, Jane Sellars asserts, "The Brontës' novels tackled the plight of the working woman, the abused wife, the woman unprotected in the world, far ahead of women painters" (244). Patricia Ingham also states, "Charlotte's wavering captures the expected ambivalence of women struggling with values they had internalized that conflicted with the dissatisfactions of their daily

lives" (129). See Christine Alexander and Jane Sellars for a full account of the Brontës' art.

[8] Carla Gottlieb points out, "In poetry the ruin signifies the passage of time. Art can represent the superstition as well as the metaphor. Visually, the ruin can illustrate the picturesque beauty of things or the grandeur of the past" (301). As Gottlieb observes from both historical and religious viewpoints, it is obvious that Thornfield Hall encloses the past.

[9] For a discussion of Rochester's injury, see Gilbert and Gubar. They explain that Rochester is free from Thornfield Hall; however, he "appears to have been fettered by the injuries he received in attempting to rescue Jane's mad double from the flames devouring his house" (368). For the view on the female sexuality, see Showalter 122. For a discussion of the equality of Rochester and Jane, see Ingham 154; and of visual cultural vision, see Kromm 383.

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