power: Rochester comes and goes, commands and manages, orders Jane's presence as he wishes. Jane's look is of a yearning, passive kind as against the more usual controlling male look at the woman" (89). (I should confess, in response to this comment, that I have trouble understanding the distinction between a "yearning" look and a "controlling" look.)

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Notes

1. Indeed, if *Jane Eyre* dramatizations are added to *Wuthering Heights* dramatizations and Brontë family history dramatizations, they constitute such a major industry that one "Wilella Waldorf" once wrote a comic editorial calling for a "National Society for the Suppression of Plays about the Brontës" (Nudd 137).

2. On "romantic thralldom," see Rachel Blau Du Plessis.

3. See, for example, Bret Harte's "Miss Mix by Ch-l-tte Br-nte" (1867), in which the smugly virtuous heroine leaves her childhood home at "Minerva Cottage" forever to enter the service and the arms of "Mr. Rawjester," the polygamous master of "Blunderbore Hall."

4. In reviewing these stories, along with those implicit in Brontë's representations of her male characters, I am drawing heavily on a talk entitled "Plain Jane Goes to the Movies" that I coauthored and delivered with Susan Gubar at the University of South Carolina in the spring of 1997. For the contribution that work has made to this section of my essay, as well as the part her incisive thinking has played throughout this piece, I am (as I have so often been throughout my career) deeply indebted and very grateful to my longtime collaborator.

5. See my "Plain Jane's Progress"; and Gilbert and Gubar.

6. For "postcolonial" readings of *Jane Eyre*, see (among others) David 77–117, Donaldson, Meyer 69–95, Perera, Sharpe 26–53, Spivak, and Young.

7. In *The Education of the Senses*, Gay rejects as "derisive" and "little-challenged," the "tenacious misconceptions ... of Victorian culture as a devious and insincere world in which middle-class husbands slaked their lust [with mistresses and prostitutes] ... while their wives ... were sexually anaesthetic" (6).

8. I am particularly indebted to conversations with Susan Gubar for these observations about the textual function of Richard Mason as well as for a number of other points about the ways in which Brontë represents and interrogates received notions about male sexuality.

9. For a brief discussion of the *Minnegrotte* as an implied trope in *Jane Eyre*, see Lerner 190.

10. Act II, Scene II: "*Isolde*: No more Isolde! / *Tristan*: No more Tristan! / *Both*: No more naming, / no more parting" (Wagner 19–20). For a further comment on this phenomenon (and the darkness of the *Liebestod* it often entails), see Bataille: "Only the beloved, so it seems to the lover ... can in this world bring about what our human limitations deny, a total blending of two beings, a continuity between two discontinuous creatures .... For the lover, the beloved makes the world transparent. Through the beloved appears ... full and limitless being unconfined within the trammels of separate personalities, continuity of being, glimpsed as a deliverance through the person of the beloved" (20–1). The rhetoric of mystical communion that marks the orgasmic moments when Jane and Rochester "hear" each other's calls is best explained in this context, as is Rochester's declaration in chapter twenty-three that "My bride is here ... because my equal is here, and my likeness" (282).

11. For a different perspective on the authority (or lack of it) associated with Jane's/Joan Fontaine's gaze in the 1944 Stevenson movie, see Ellis and Kaplan: "Cinematically, Jane is placed as Rochester's observer .... We retain [her] point of view, but her gaze is fixed on Rochester as object of desire, an odd reversal of the usual situation in film where the male observes the woman as object of desire in such a way that the audience sees her that way too. Interestingly, the reversal of the look does not give Jane any more