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Extinction as Consummation :
An exposition and analysis of
Virginia Woolf's metaphysic of
visionary relation.

By

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For all those who are enriched by
encountering Virginia Woolf.

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Glossary

I have made use of the following special terms in the course of this thesis, for which I offer the explanations set out below.

Depersonalization : the act of losing one's personality; to become absorbed in another object to the point at which one becomes the thing contemplated.

Externalization, extericization : alternatives to "depersonalization" ; the act of literally moving beyond one's body.

Projective perception : the type of visionary perception whereby one becomes absorbed by the object; one 'projects' oneself into the thing contemplated.

Reflexive perception : the type of non-visionary perception whereby one does not become absorbed in the object; rather, one perceives everything totally in terms of the self.

Material world, material reality : the world in which we live. This is commonly referred to as the "real world", but because Woolf questions its authenticity, I refer to it as the "material world".

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Chapier 1 : Introduction

What follows is an attempt to circumscribe Virginia Woolf's ideas on life and death, the relation between self and all that which is not self, and the nature of reality, in short, Woolf's vision. I hope that whatever unity and structure may exist in the vision will not be overlooked, and moreover, I intend to avoid imposing a unity where none exists, whether the absence of unity is intentional or accidental. But Woolf's vision of life needs no prompting and shaping to make it fit into a single and united, though often imperfectly circumscribed or charted, vision. The vision naturally forms a vast circle, whereby every aspect precedes and succeeds every other. Thus to begin a description of the vision is difficult, since any point at which one begins is, in effect, a conclusion, relying upon everything else in the system for its validity and explanation. Any single point on the circle may serve as a point of entry, though any single point is also the conclusion, the 'end' of the circle. I know of no better way to describe the difficulty involved in beginning this dissertation. There is no solution; the reader will have to bear with statements taken as premises, only later explained, justified, and related to the whole vision. For example, the chapter entitled 'The Journey' takes for granted much of the discussion in the succeeding chapter, though I have tried to reduce the occurrence of this to a minimum.

The function of the artist is to convey the apprehended vision of the intrinsic and fundamental relatedness of all that exists, a vision involving a solitary voyage. The individual is neither wholly united with the various companions in existence, nor is the artist however original, entirely outside a common legacy of thought and influence. Consequently, my introductory remarks will be concerned with the degree of autonomy in Woolf's art,

vision and system of ideas, or conversely, the degree to which she was influenced by individuals, groups or movements, prior to and contemporary with her literary creative years (1900-1941).

Hermione Lee introduces her study, The Novels of Virginia Woolf with the following: "This is not a book about Bloomsbury, lesbianism, madness or suicide."¹ To this I could add that this study limits itself to an exclusion of Plato, Aristotle, Kant, Hegel, J.P. Satre, R.D. Laing, Husserl, Heidegger or any other writer whose work exhibits a 'strong relation' to Woolf's ideas as expressed in her fiction, biography, essays, or letters. Many studies of Woolf tend to develop detailed correspondence between Woolf's ideas and those of others, presumably in the misguided hope of unravelling or illuminating her vision. Such an over-indulgence in comparative criticism need not produce in reaction a total rejection of comparative criticism on the part of intending critics on Woolf, as long as caution is the lesson learnt from an examination of their predecessors.

It is difficult to evaluate the degree to which the outcome of Woolf's examination of life and reality is owed to the influence of others. There is no single figure, neither G.E. Moore, Roger Fry, Plato, Shakespeare, nor William Blake who moulds her thought, yet she intersects with all of these. One gets the impression that this correspondence with their thought cannot be seen as a matter of influence in simple terms; but rather that, where clear links are evident, each of these writers in some way organized material, or rather, translated certain impressions or feelings, into a written form of which she approved. Thus Roger Fry's notion of essential form was an effective way of describing the essence of an object;² Moore's organized thesis of normative ethics on occasion coincided with Woolf's expressed morality; Plato's cave provides a metaphor for her own idea of "night and day"; Blake's world of 'experience' illuminated essential ingredients of her own formula as to the nature of society. The question of influence is important in Woolf, for her idea of the world was formed far below consciousness - she

repeatedly tells us that she is not aware of the impact of what she has written. In view of this, and in view of the fact that Woolf's ideas are based on direct experience³ and not theoretical constructs, I have taken the view that certain previous writers and thinkers may be said to be of influence only in that they provided her with forms of expression, of presentation, of analysis, of ideas that Woolf found to be adequate correlatives to the path of her own discoveries.

Before examining specific similarities between Woolf and various other writers, I wish to remark on art and society in the early 20th century. In 'Mr Bennet and Mrs Brown', Woolf "hazards" the "assertion" that "in or about December, 1910, human character changed."⁴ The first Post-Impressionist Exhibition in London, organized by Roger Fry, coincides with this questionably arbitrary date, though the specificity of the remark is not intended to detract from its seriousness. Woolf referred to the current emphasis on an exploration beneath the surface of the representation, of actuality, in art, philosophy and psychology. Essences, previously overlooked, and residing beneath the 'exterior', became the subject of inquiry. In fine art, essential forms were sought. In fiction and psychology, the tendency was towards an examination of the quiddity, or necessary characteristics, of the self. Whether one uses Husserl⁵ as a direct source or not, or whether one places him in the midst of a movement, in thought and art, the initial ideals of late 19th century phenomenology, with its attempt to bypass 'knowledge about' and focus on 'knowledge of', are strikingly in accord with experiments contemporary to Woolf. In psychology, philosophy of self, and fiction, the area of study revealed itself to be increasingly vast. Consciousness became a complex area of study, and the 'unconscious' even more complex. The logical result would be the emergence of certain related attitudes to 'self': hesitancy over positing an inclusive definition of self; the acceptance of the inconsistency of personality (for a manifold self, by expressing its manifold qualities, cannot be consistent) in short, an emphasis on the delicately complex

structure of the phenomenon of self. Woolf's vision in no way contradicts this. She expresses a fundamental premise of most of the early 20th century aesthetic and philosophical explorations via Mrs Ramsay, who says: "Beneath it is all dark, it is all spreading, it is unfathomably deep, but now and again we rise to the surface and that is what you see us by."⁶ Woolf reiterates this in 'Modern Fiction': "For the moderns ... the point of interest, lies very likely in the dark places of psychology."⁷

1910 may not have heralded the victory of the "Georgians" over the "Edwardians", as Woolf suggests,⁸ but apart from Fry's momentous exhibition, Sigmund Freud was first translated into English that year, Henri Bergson and William James became popular, and the Russian novelists (notably Dostoyevsky, but Tolstoy and Turgenev as well), increasingly in demand, may be cited as instrumental, in their emphasis on inner states of being, in the formation of 20th century trends.

Woolf says of Katherine Mansfield: "Her discoveries are concerned with states of being and not states of doing."⁹ The move from "Edwardian" to "Georgian" was a move from outer to inner, fact to truth, accident to essence. Woolf's critical statement also helps describe her own movement, in the novels, from contemplating "selves" that act, that 'do', that 'perform', that in an outward movement, change an aspect of their environment via the active, practical engagement of self and the world, to those that 'are', whose 'being' is their only expression, whose interaction is passive (and therefore changes nothing), whose existence and aim in life is one and the same, that is, to be.

In a sense, the aesthetic and philosophical highpoints of the early 20th century were a reaction against the realism and logicity of the 19th century, which Jean Guiguet calls "a passionate neo-romantic individualism."¹⁰ Dostoyevsky, Sigmund Freud, Moore, Gide, Woolf, Bergson, Nietzsche, Cezanne, and Picasso all stressed the worth, enormity and absolute individuality of each self, every one of whom is capable of perceiving truth via his own internal perception, or intuition. The world becomes

internalized; each man has the element of greatness, of 'divinity' (in different senses) and can draw upon the components of his own inner being, in his search for truth. The internal expands and the world shrinks. The gaze is turned inward, with a profound faith in the quality and enormity of the object now contemplated.

Self supercedes the material world as the object of study, and topples previously accepted definitions of what constitutes reality. John Unterecker in 'Fiction at the Edge of Poetry' says of modernism, that the shift away from inherited values, the crisis of youth, the rejection of absolutes (in reality, morality, science) may all be summarized in the modern attitude to "reality". The closer it is scrutinized, the more one moves beyond the surface, into something far removed from previous notions: "Reality is a good deal harder to pin down now than in earlier generations -- largely because we have noticed that, the closer we get to it, the harder it is to see."¹¹ Marjorie Brace in 'Worshipping Solid Objects: The Pagan World of Virginia Woolf' says of the artists of the early 20th century who rejected inherited aesthetic, moral and metaphysical beliefs and sought to establish their own that "Psychologically speaking, they had no home for quiet living."¹²

It is difficult to ascertain the degree to which cross-fertilization occurred during the period, and since the growth of a sociology of literature one is forced to concur with Woolf when she says (reminding one of T.S. Eliot): "For masterpieces are not single and solitary births; they are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice."¹³ Nevertheless, one may fall prone to the dangers of literary historical generalizations, and credit the artists, and philosophers, and social scientists with the too great a unity of subject, and of purpose. Similar subjects of inquiry often result in similar means of expression, which in turn may reinforce those intent upon proving that numerous parallels exist between two schools, or movements, of individuals. A case in point might be the attempt to correlate the art of Woolf with that of Symbolists, because of

their common use of symbols. While Bergsonian and Symbolist artists found the need for images and symbols to convey their artistic perceptions, it does not follow that Woolf was therefore influenced by such schools. In the major shift away from representation in the arts, new forms of expression were required. And since language does not always anticipate such movements, artists may often use analogy, suggestion, implication and association. All of these techniques employ symbols or images. To find direct influences between artists in the early 20th century is a dangerous occupation, since parallels in thought and technique are often very close, yet there is no evidence of direct influence.

Edmund Wilson says of the reaction against representation that artists require "a language that must make use of symbols : what is so special, so fleeting and so vague cannot be conveyed by a direct statement or description, but only by a succession of words, of images, which will serve to suggest it to the reader."¹⁴

More specifically, Woolf's ideas on art, life and reality have been related most consistently among critics, to those of Henri Bergson, and to the 'Bloomsbury Group'. Mention has been made by at least fifty critics on Woolf, in the past twenty years, of the similarities between the ideas of Bergson and Woolf; James Hafley initiated the second phase of the discussion by writing to Leonard Woolf. The reply indicated that despite the popularity and accessibility of Bergson's philosophy, Virginia had never read anything written by, or relating to, Bergson. Similarities between the two writers are, however, remarkably detailed in some respects. Both relegate reason to a secondary role, positing as the primary mode of perception of reality, the imagination, or intuition, which operates beyond the realm of logic and rationality. Both reject objective time (chronology, linear succession) and both use as the pivot of their ideas the disparity and perpetual opposition between the eternal and temporal, or the material and the visionary. Finally, both writers approach a similar conclusion; the opposition between spirit and matter can never be reconciled; the attempt of the individual to institute the laws of the spirit, unadulterated

and in their entirety, must result in failure.¹⁵

Since Hafley's publication of Leonard Woolf's letter, many critics at odds with comparative criticism have suddenly emerged, showing no mercy and concealing no self-righteousness.¹⁶ It is obviously of value for certain critics to question extensive correlations made between Woolf and Bergson,¹⁷ though to go to great lengths to disprove any possible connection (by arguing, among other things, that Woolf was not a philosopher, or that she had not read Bergson) can be fruitless in another sense. Whether by sheer coincidence, or whether by some degree of cross-fertilization among intellectuals of the time, parallels do exist. Those who must have proof that such parallels were not coincidental, but were intentional, mistake the function of drawing such parallels. In a critical examination of Woolf's fiction, if it is clear that the two writers share similar ideas, the mention of one in the context of the other can at least provide one with another point of view of the same issue, and at best illuminate more successfully the meaning, implication, and inferences to be drawn from such ideas. Bergson's style, form and content are different to Woolf's though they, on occasion, cover the same ground; consequently mentioning the former in the context of the latter can only enhance our grasp of Woolf's often imperfectly expressed beliefs. It is precisely because Woolf was not a philosopher that we must cast around for means of piecing together the elements of Woolf's 'metaphysic', which are to be found scattered throughout her fiction. And it is precisely because Woolf found her ideas so difficult to express that a different mode of expression of similar or identical ideas can be so valuable, if one bears in mind that the parallels are not endless, and that such a critical tool may be as dangerous as it is valuable, if used incautiously.

Woolf differs most significantly from Bergson in her mysticism, the quality which J. Graham in 'A Negative Note of Bergson and Virginia Woolf' disallows her: "In her attitude to experience itself, then, Mrs Woolf was too much an artist and too little a mystic to accept the Bergsonian position."¹⁸ That is a simplification.

Bergson says (and this is the first principle of his mystical philosophy): "He who installs himself in becoming sees in duration the very life of things, the fundamental reality."¹⁹ For Woolf, immersion in flux is the means to vision and since it is the pre-requisite, the means to vision is subordinate to vision itself. Hence, Susan in The Waves, is immersed in flux and the material world, and demonstrates a narrow vision, bound by self and self-assertion. Immersion in perpetual becoming or in the laws of matter, is in fact the exact opposite to the Woolfian visionary state. And if it is Bergson's prime mystical activity, Woolf and Bergson must be seen to part ways. Their mysticisms proceed from antithetical visions. Woolf's horror is Bergson's state of bliss. This substantiates what Graham (in an essentially penetrating essay) means when he says: "It appears, then, that while Mrs Woolf was concerned, like Bergson, with the grand antinomy of appearance and reality, her notion of what constitutes the two differs profoundly from his."²⁰

In conclusion, the similarities between the French 19th century philosopher and the 20th century literary artist are as prevalent as their differences of opinion. Attempts to seek an ultimate relation, or total disparity between Bergson and Woolf are equally as frustrating and fruitless. A complete account of their interaction has yet to be written.

"Bloomsbury" is the name of the close group of friends who began to meet in about 1906 and included, among others, John Maynard Keynes, Lytton Strachey, Virginia and Leonard Woolf, Vanessa and Clive Bell, Duncan Grant, E.M. Forster and Roger Fry. Jean Guiguet in Virginia Woolf and her Works devotes much time and research clarifying whether the word "Bloomsbury" is a helpful generalization. He concludes: "It is not a sum of ideas, still less of literary prescriptions."²¹ The fact that it was not a unified movement is clear; that it was a loose network of beliefs may also be rejected, unless one understands from this that, as in any group, certain emphases prevail over others.

Desmond MacCarthy perhaps underestimates the unity of the

group, intellectually and aesthetically. This however, may be preferable to a too liberal use of the word, when referring to a system of beliefs -- philosophies, aesthetic, moral and social. He says: "Bloomsbury is neither a movement nor a push, but only a group of old friends whose affection and respect for each other has stood the test of nearly thirty years, and whose intellectual candour makes their company agreeable to each other. It was never a movement."²² Cross-fertilization must inevitably have occurred though this was often not conscious, or complete, and there was never a shared manifesto. At best, influence was unconscious and fragmentary. Apparent parallels based partially on similarities of vocabularies (for example, Vanessa and Clive Bell) must be scrutinized carefully, since such adventitious correspondence of language need not be extended necessarily to a correspondence of ideas.

However, an exhaustive examination of the qualified aesthetic and philosophical parallels within the group might illuminate the values and ideas of all those who participated in 'Bloomsbury' discussions, but provides the critic with little material with which to convincingly reinforce any critical statement concerning Woolf, let alone provide the critic with entirely new material as to the nature of Woolf's vision, with the exception of a study of the aesthetics of Roger Fry.

That Woolf was influenced by Roger Fry, not only in her philosophy, but aesthetically, and in her conception of form, is reinforced by Woolf's own belief in the community of methods, aims and objects of the two arts: "Painting and writing have much to tell each other: they have much in common."²³ The link between Fry and Woolf exists beyond the belief held by both that representational art does not reveal reality. In fact this belief was commonly held in the early 20th century, being a rejection of previous modes, and a search for a reality residing within the material (in the Aristotelian sense that form, or ultimate reality, exists within, but is obscured by material characteristics). Fry and Woolf agreed as to the specific nature of truth or transcendental reality. For

both, it is Platonic; 'reality' is the essence within matter, the indestructible, perfected, ordered, related soul within the material expression or the 'fact'. Fry in The Artist and Psychoanalysis echoes the Woolfian metaphysic when, by attempting to isolate the nature of the transcendently real, suggests it is the "order, of inevitability in relations" that constitutes the subject matter of the artist.²⁴ This illuminates his affinity to Woolf and gives clarity to the 'reality' he speaks of in 'Some Questions in Aesthetics'. True artists "do not seek to give what can, after all, be but a pale reflex of actual appearance, but to arouse the conviction of a new and definite reality."²⁵ Fry too, is preoccupied with that which transcends particularity, since accident or detail is a manifestation of the material world. The unchanging and essential is the domain of the artist. Art has "access to substratum of all the emotional colours of life, to something which underlies all the particular and specialized emotions of actual life."²⁶

Cezanne, the post-impressionist who greatly influenced the aesthetics of Fry said: "Nature is more depth than surface, the colours are the expression on the surface of this depth; they rise up from the roots of the world."²⁷ It is a reiteration of the idea of significant form, of ultimate reality residing beyond or below or within the specific characterization of existing things, though it can never be those details themselves. This idea is fundamental to the painting and the novels of Fry and Woolf respectively.

A direct effect of Fry's aesthetics (and of generally held Bloomsbury ideas) on Woolf was the theory, developed by Fry, of the autonomy of art. By placing the contemplation of art as a moral good in itself, Moore was establishing it as an end and not in any way a means to something else. It is a small step from there to securing its autonomy, since it requires no justification for its existence. And finally, Fry, believing that art should not imitate, but rather reveal significant relation, asserted that what is presented is an "underlying spiritual unity which answers a profound demand of the spirit."²⁸ To discover the essential, the 'real', and the universal beneath the objective perception of a thing, was

taken whole by Woolf, and translated into literature, though what this 'reality' is, was dwelt on far more by Woolf than Fry, who was more interested in the presentation than the content of the 'significance', despite the fact that Fry asserts that significant form is intended "to express an idea rather than to create a pleasing object."²⁹

The influence of G.E. Moore, profound upon those members of Bloomsbury who had been 'Apostles' at Cambridge, is of less direct relevance to Woolf, though his influence upon Woolf has been given far more attention than has all that is common to both Fry and Woolf. If, as Guiguet claims: "It is going too far, perhaps, to consider Moore's treatise as the Bible of those intellectuals somewhat hastily lumped together under the convenient label of Bloomsbury"³⁰ then when dealing with Woolf, whose direct contact with Moore was minimal, and whose mind was strongly averse to academic philosophy, particularly when of a highly rational nature, one should expect to find few attitudes traceable to Moore specifically.

Certainly, Moore's claim that among goods, possibly the greatest are the personal relationships and the apprehension of things aesthetic, influenced Woolf. These beliefs however, if received from an outside influence, were received from Bloomsbury. There is no evidence that Woolf read Moore's account of this, or that Woolf approved of his logical method. Whereas others in the Bloomsbury group may have had Moore first hand, Woolf was influenced via conversation, and was won by means other than coherent logical methods. Moore analyses the inherent good in personal relationships in a manner more closely akin to the way Mr Ramsay possibly would, had he delved into ethics. Moore's influence here was second-hand, general, and even in the case of art and personal relationships, Woolf can hardly be said to be a disciple, when Moore's philosophical method was either unknown to Woolf, or if not, we may surely presume, not in accordance with her own method.

An initial disparity between Woolf and Moore may be gleaned

from F. Copleston's commentary on Moore's Principia Ethica. He says: "He [Moore] appears to have been entirely free from Bradley's dissatisfaction with all our ordinary ways of conceiving the world, and he did not hanker after some superior way of viewing it."³¹

He was responsible for the move away from idealism, and theories not justifiable on the basis of empirical reality and common sense; and is therefore fundamentally at variance with Woolf, who relied upon her account of visionary reality (by no means merely common sense) to constitute her 'metaphysic'. She entirely rejected the "ordinary ways of conceiving the world."

From this it is evident that whatever connection between the two 'philosophies' may exist is, if not accidental, then, surely less than intrinsic to either, or both 'philosophies'. On the title page of Principia Ethica Moore quotes Bishop Butler:

"Everything is what it is,
and not another thing."³²

Nothing, it is implied, can be defined in relation to any other thing. Each object in existence is absolute, and distinctly itself. This is in fact, the basic premise of any 'realist' in the Western philosophic tradition, and is entirely opposed to Woolf's central idea of the relation of all things in space and time. Moreover, the quotation from Butler reiterates Moore's contention that subject and object are distinct or discrete. The seer does not alter the seen, though the seen cannot alter the seer. This points to, apart from a direct disagreement between Moore and Woolf, the essential difference in the perspectives: Moore is a realist, Woolf more often a mystic. She frequently makes statements that either cannot be tested or simply do not justify certain metaphysical and physical assertions.

Moore's contribution to Western philosophy, Principia Ethica, is a treatise of normative or prescriptive ethics. The elasticity which he allows the concept of good was convenient for Bloomsbury, for its members could relegate artistic creation and appreciation to the status of a 'good', while enjoying the support of Moore's

entire treatise. A convenient treatise may be discarded when inconvenient. One significant deviation from Moore, among members of the Bloomsbury group, was their refusal to admit to any duty or obligation, even the vaguest rule of conduct. Although Moore's account of obligation is brief, it exists and was rejected. And a group more concerned with breaking down old forms of conduct rather than erecting their own, can be said to be more opposing that with which they disagree, than expressing solidarity with what they do agree. It perhaps reveals that the link between Moore and the Bloomsbury group was more a matter of chance; by so completely accepting part of Moore's philosophy, and completely rejecting another, it appears that what they accepted was what they might have arrived at independently without Moore. The convenience of Principia Ethica lay in its overthrow of many out-dated, Victorian "idealistic" and restrictive notions of how one should go about the art of living. The individual is far too complex to be confined by simplistic categories. Woolf says in 'The Russian Point of View':

The old divisions melt into each other. Men are at the same time villains and saints; their acts are at once beautiful and despicable. We love and we hate at the same time. There is none of that precise division between good and bad to which we are used. ³³

If this is the case, then morality has little relevance for the artist: " ... good and bad are no longer so positively white and black; the art of the moralist is out of fashion in fiction." ³⁴

Perhaps it is more profitable to regard Bloomsbury's morality, not as intrinsically influenced by Moore, but governed by a need to reject the past, to explore and question; and that morality, for Bloomsbury and for Woolf, was of secondary importance, regarded by them as something as fluid as an exploration of life, and dependent upon one's definition of life for its own definition. ³⁵

A normative morality hardly exists in Woolf. There is no system of prescriptive 'goods'; no teleological ethics. And besides the visionary's (Mrs Ramsay's and Clarissa Dalloway's) natural urge

due to an empathic awareness resulting from a sense of visionary unity with all that exists, to do good to those around them, there is no ethic whatsoever. What this deontological ethic amounts to is an imparting of a vision of coherence, order, durability and timelessness. It is a-religious, and anti-dogmatic. It is a natural impulse, a series of deeds performed for their own sake, since the visionary acknowledges the underlying unity among all beings. As such, it is not prescriptive at all, and cannot be called a prescriptive ethic. Woolf responds to socially imposed existing ethical systems very negatively, and her absence of a recommended 'positive' ethic leads one to conclude that the question of morality is subsumed in the larger issue of the search for 'reality'; the attainment of vision will include an awareness of how to treat one's fellow beings. In ultimate reality, there is no right or wrong, only an awareness that since all is united, since none are separate, there can be no harm done to the 'other', since there is no 'other'.

Peter Walsh describes the visionary's natural response to provide others with what is in one's power to provide, an action neither premeditated, self-conscious, nor eager for thanks in return, as Clarissa's "atheist's religion of doing good for the sake of goodness."³⁶ She feels "gentle, generous-hearted."³⁷

Hence, Clarissa's 'offering', her enactment of her vision in order to unite disparate individuals, is an impulse, a desire neither as an expression of some prescriptive ethical system, nor intended to produce anything more than its own expression. It is her 'gift': as a visionary being, her transcendental concept of reality required such attempts at unity; for her this is obvious, necessary and fundamental :

Here was So-and-so in South Kensington; someone up in Bayswater; and somebody else, say in May-fair. And she felt quite continuously a sense of their existence; and she felt what a waste; and she felt what a pity; and she felt if only they could be brought together; so she did it. And it was an offering; to combine, to create; but to whom?

An offering for the sake of offering, perhaps. Anyhow, it was her gift. ³⁸

An examination of the disparity between the methods, first principles and conclusions drawn by Moore and Woolf is relevant beyond its value to those incautiously preoccupied with establishing sources, influences and parallels: Moore's rationality immediately strikes one as incongruous to Woolf's 'metaphysic'. If a metaphysical system is to be gleaned from Woolf's writing, the question of rationality, coherence, structure and internal logicity arises. J.O. Love demonstrates that Woolf's idea of identity is contrary to Aristotelian reasoning.³⁹ This occurs since Aristotle's Law of Identity conforms to the laws of matter. An object has its own identity and none other. Woolf, by transcending matter, discards this, which excludes her from some, though not all, of the premises of Aristotelian logic. The important observation is that insofar as Woolf's metaphysic does not proceed from the same foundations as Aristotle's (not having the same basic premises) Woolf is venturing into states of being beyond Aristotle's scope, and beyond proof, or the test of logic. To assert that Woolf is therefore irrational, is erroneous. She is 'a-rational'. Logic can neither support nor attack her metaphysic.

And if we accept the basic premises in Woolf's metaphysic (the fluidity of identity, existence beyond space and time, and all of Woolf's visionary ideas) her system is internally consistent. There are no contradictions, or proven impossibilities. The ideas expressed or embodied in each novel support those in any other novel. All that need be said to qualify this discussion is that Woolf's system is neither completely expounded, nor is it amenable to rational scrutiny. She attempted to convey a single vision, vast in its ramifications. There is no development, or linear progression; what exists is an awareness, often beyond consciousness, of a unified whole. It is internally consistent, but beyond the scope of the purely rational mind. For instance, cause and effect must either be witnessed in space or time. Since Woolf deals with existence beyond space and time, her cause/effect relationships can neither be validated nor invalidated by the laws governing spatio-temporal cause and effect.

The question seldom asked in many critical inquiries, overlooked or taken for granted, relates to the basic motivation associated with Woolf's vision. Why formulate a metaphysic at all? It is obvious that Woolf's motivation was such that the metaphysic took precedence over any other issue. Perhaps Ethyl Smyth's comment is no exaggeration when she says: "Her integrity fascinates me. To save your life, or her own, she could not doctor what she thinks to be the truth."⁴⁰ J. Naremore says: "To the Lighthouse more than any of Virginia's works, gives us a sense of extraordinary effort demanded of individuals who want some permanence . . ."⁴¹ Despite being unable to avoid the contradiction, Naremore does manage to isolate the 'essence' of existence, in Woolf's work.⁴²

"Permanence" is approached by means of expansion of the self, an expansion which gradually incorporates more of the multiple identities which previously constituted the 'other' (that which is not the self). It involves the perpetual contact of the self with what is beyond itself, the new. To avoid other identities because they threaten or repel one, is to prevent the expansion of the self. M. Johnson, in Virginia Woolf, says of Woolf's primary impulse, the basic self-articulated premise: "Exploration, discovery, examination -- these were ways to extend life."⁴³ Beyond the intricacies of her vision, her actions and responses, her attitudes and preferences, beyond even her image of herself, was the primary impulse to prevent an existential stasis; to perpetually scrutinize, move beyond, risk and thus ultimately, to expand her awareness and her being.

Woolf's novels do not attempt to provide one with the contents of her vision only, but with the process of actualizing the vision. Ralph Freedman in The Lyrical Novel is able, in his broad glance at the 'lyrical' novel, to see what differentiates Woolf from the "prevailing view in romantic and symbolist traditions"⁴⁴ which includes the bulk of the 'lyrical' novelists: that in Woolf the emphasis is not only upon the transcendental, immaterial 'reality', but on the process, the means of attaining it: the struggle of the

individual to either develop or suppress his awareness of the principles of life and death, separation and unity, movement and stillness.

Freedman says Woolf's "poetic imagery was focused upon the process of awareness, the analysis of its inherent relations involving both self and world."⁴⁵

What follows is a study of how the vision is arrived at (chapter 3), what it entails (chapter 4), and briefly, how the whole is presented in Woolf's literary art (chapter 5). This is flanked by Woolf's typology of character -- the visionary and the non-visionary (chapter 2) and the ultimate significance of the vision for the individual in Woolf's novels (chapter 6).⁴⁶

Chapter 2 : The Prerequisites

H. Richter in Virginia Woolf: The Inward Voyage identifies three main ways of presenting the point of view of a character.¹ In all three cases the narrator is "privileged", (having access to a character's thought) and in the third case, the narrator is "superprivileged", having access to operations performed beyond the realm of the conscious mind. These cases are: the presentation of conceptual, rational, coherent thought; the presentation of phantasy, of that which is beyond rationality, using 'free association' and contemplating often impossible ideas and actions; and the presentation of that which inhabits realms beyond consciousness, beyond conscious apprehension. By crediting, without question, the narrative situation to an omniscient narrator, Richter unequivocally takes sides in the well represented debate as to who presents the six voices in The Waves. J. Naremore,² the exponent of a 'figural' type of narration, implies that each figure is in fact a character.³ The status of the voices in The Waves is of relevance here in that the nature of identity, whether separate, whole, fragmented, multiple or non-existent, is central to Woolf's typology of character.

Most critics agree that six points of view are presented in The Waves. Further, these points of view, or consciousnesses, are not complete enough to represent six characters, or portraits. Woolf is exploring within diverse individuals the gamut of reactions to the material world, and as a result, uses the six distinct voices as vehicles, embodiments of particular reactions, means of presenting the theme of six primary responses to corporeal existence. The Waves reveals how the interaction between self and reality is determined by the point of view of the individual. And thus reality itself is enlarged: it is the sum of the points of view, the sum of reactions and decisions based

on proximity to the material world. In a world in which objective reality is not the sole, or often not even the primary subject of consideration, the subjective or relative (the substitute for the objective) gains in importance. Flush is an examination of a single, unusual point of view. And in her article on biography, Woolf says: "Biography will enlarge its scope by hanging up looking glasses at odd corners." For "... from all this diversity it will bring out, not a riot of confusion, but a richer unity."⁴

Naremore best describes the effect of the six in The Waves on the reader, providing an explanation for the manner in which their 'selves' are conveyed. His description works equally as well for six characters, as for six points of view. He says: "It is as if Virginia Woolf were asking the reader to suppose that the six types she has arranged in the novel can at any given moment be represented by six detached spokesmen who are continually going through a process of self-revelation. These voices seem to inhabit a kind of spirit realm from which, in a sad, rather world-weary tone, they comment on their time-bound selves below."⁵

Jean Love in Worlds of Consciousness says: "An author may either concern himself directly with and try to know the physical world, or he may try to create an alternative fictional world in thought and by means of expression."⁶ The six figures presented in The Waves are similarly involved, either in an engagement of the real world, or in the creation of an alternative reality. Based on the juxtaposition of two mutually exclusive pursuits, Woolf creates a normative continuum, from which proceeds her entire typology of identity. Each figure can be seen in his/her relation to an ideal and ultimate position, ranging from those least spiritually developed to those exploring far beyond materiality.

The continuum may best be approached by an analysis of each of the six figures in terms of their degree of selfhood, the extent to which they feel single and entire, and their subsequent responses to the world of corporeal existence. Briefly, Rhoda and Louis, both lacking discrete identity, represent the female and male response to a cruel oppressive reality. Susan and

Neville, by contrast, regard their identities as solid and invincible, and present a much altered, affirmative response to material reality. Bernard and Jinny represent attempts, once having achieved identity (like Susan and Neville), at transcending reality, exploring a visionary existence. The typology is complex, revealing a multitude of similarities and oppositions between the six figures.

Rhoda has little connection with reality:

Look, the loop of the figure is beginning to fill with time; it holds the world in it. I begin to draw a figure and the world is looped in it, and I myself am outside the loop; which I now join -- so -- and seal up, and make entire. The world is entire, and I am outside of it, crying, "Oh, save me from being blown forever outside the loop of time!"⁷

Her anxiety may be compared to that which R.D. Laing calls "ontological insecurity", a state of being which determines her reaction to the material world.⁸ She says:

I have no face. Other people have faces; Susan and Jinny have faces; they are here. Their world is the real world. The things they lift are heavy. They say Yes, they say No; whereas I shift and change and am seen through in a second.⁹

She feels absented from the material world and its laws. She cannot apprehend materiality, she cannot solidify a self, in order to assert that self to have a definite identity impervious to onslaught. She feels transparent and helpless. In the same passage, she continues with:

Therefore I hate looking-glasses which show me my face. Alone I often fall down into nothingness. I must push my foot stealthily lest I should fall off the edge of the world into nothingness. I have to bang my hand against some hard door to call myself back to my body.¹⁰

Rhoda cannot unite all of the disparate elements within her, in

order to construct a composite and single identity with which to deal with the actions and reactions required of her: "I came to the puddle. I could not cross it. Identity failed me."¹¹ She says: "Like a ribbon of weed I am flung far every time the door opens."¹² She is defenceless against any situation, however mundane, requiring that she react as an individual. Alternatively, she expresses her lack of self in terms of the body: "I have no body as the others have."¹³ And, at the party: "... I cannot make one moment merge in the next. To me they are all violent, all separate; and if I fall under the shock of the leap of the moment you will be on me, tearing me to pieces."¹⁴ Without 'ontological security', she constantly feels threatened by others. She has been invaded, degraded and enslaved, she believes, by those who have a 'self'. The other source of her unhappiness is her removal from reality (which is linked to her lack of 'self'). The material world because it is alien, terrifies her. This makes her believe that she is the most vulnerable: "Hide me, I cry, protect me, for I am the youngest, the most naked of you all."¹⁵

Rhoda resents those who have that which she has not, a definite self; those who by enacting roles (perpetually reinforcing their selves) suppress and smash her. She is unsealed; she has no boundary, and is an easy prey: "I am to be cast up and down among these men and women, with their twitching faces, with their lying tongues."¹⁶ She is defenceless, she is afraid of being "knocked against and damaged."¹⁷

Rhoda's hate and bitterness toward the inhabitants of the material world becomes so enormous that she at times rejects that which she craves: a self, a position in the material world, respect and recognition of her self:

'Oh, life, how I have dreaded you,' said Rhoda, 'oh, human beings, how I have hated you. How you have nudged, how you have interrupted, how hideous you have looked in Oxford Street, how squalid sitting opposite each other staring in the Tube. Now as I climb this mountain, from the top of which I shall see Africa, my mind is printed with

brown-paper parcels and your faces. I have been stained by you and corrupted. You smelt so unpleasant too, lining up outside doors to buy tickets. All were dressed in indeterminate shades of grey and brown, never even a blue feather pinned to a hat. ¹⁸

Her revulsion is caused by her being dominated, controlled by those who have a self, and who are of the material world. Since she despises those who have what she lacks; she despises, ironically, their situation: "I hate all details of the individual life."¹⁹ The apparent ambiguity of her response to individual life results from the fact that those who suppress and control her are simultaneously those who have what she lacks. Her jealousy is at times overtaken by her bitterness, and the intensity of her hurt causes her to reject that which she strives for, associating individuality with sordidity. Her attitude to individuality is both total attraction and horror: she wishes for the positive aspects in proportion to her revulsion against its negative aspects. She cannot, after all, embrace totally that which is clearly a limitation, a degradation of the vision which she is unable to cast off. Thus, her desire for individuality is offset slightly by her awareness that visionary unity and selflessness is a greater state of being, albeit devastating and horrifying.

Rhoda is ill-equipped to deal with the onslaught of the material world, since, being selfless, she is of the visionary world, a world which Bernard reveals is an amalgamation of all objects in existence achieved by the relinquishing of self, or separate identity. She experiences a vision of an expanded, embracing self: "... far from being allowed to spread in wider and wider circles of understanding that may at last (so I dream, falling off the edge of the earth at night when my bed floats suspended) embrace the entire world, I must go through the antics of the individual."²⁰ The exponents of the world of materiality, those firmly entrenched in reality, and of definite identity, prohibit the fulfilment of her visionary awareness. In a passage reminiscent of Bernard's vision, Rhoda says:

Yet there are moments when the walls of the mind
grow thin; when nothing is unabsorbed, and I
could fancy that we might blow so vast a bubble
that the sun might set and rise in it and we might
take the blue of midday and the black of midnight
and be cast off and escape from here and now.²¹

The visionary world is timeless, not subject to sequentiality,
and objective time.²² Rhoda is prevented from transcending
objective time:

How you have chained me to one spot, one hour,
one chair, and sat yourselves down opposite.
How you snatched from me the white spaces that
lie between hour and hour and rolled them into
dirty pellets and tossed them into the waste-paper
basket with your greasy paws.²³

Similarly, her awareness of the past is one which attempts
to defy and transcend the tyranny of the 'here and now'. She
says: "An immense pressure is on me. I cannot move without
dislodging the weight of centuries."²⁴ But her vision oppresses
her. The content of their (Rhoda's and Bernard's) visions is the
same, but they produce opposite effects, because Bernard has a
firmer sense of self, and a deeper awareness of reality. Bernard
moves toward his vision, however painful that movement may be,
whereas Rhoda would gladly escape from her visionary world, if
she only knew how. But the closest she comes to selfhood is by
mimicking it, she "must go through the antics of the individual."

Rhoda's vision-inspired desire to merge with other identities
reveals how she differs from the equally as visionary Bernard.
And her merging cannot be willed, her giving cannot be a
voluntary heroic act. She says: "To whom shall I give all that
now flows through me, from my warm, my porous body? I will
gather my flowers and present them -- Oh! to whom?"²⁵ She
cannot direct her giving, nor can she prevent it from happening.
Rhoda, unlike Bernard, has no sense of self, and no knowledge
of reality, and her vision, unlike Bernard's therefore has no
foundation in material reality. She has no choice, whereas
Bernard does. And when she commits suicide, she is finally

submitting herself to vision: she is defeated, whereas Bernard embraces his vision. Her suicide is a tragic act, because it is a submission, not a triumph.

Rhoda is associated with Arethusa, "the nymph of the fountain always wet"²⁶ who relinquished her identity as a human to avoid the embrace of the river-god Alpheus. As a straight-forward parallel, Rhoda's timidity, her avoidance of confrontation, may be suggested. Of more significance, I suspect the implication of the association relates to Rhoda's essence, her point of view and her self. Rather than confront material reality, she relinquishes her claims to materiality. She prefers to dissolve her identity rather than enter into situations (contact with others) over which she has no control: she says: "I am afraid of you all!"²⁷ She has no centre of self, no buffer against sensations, which perpetually overpower her. However extensively one may seek parallels between Rhoda and the nymph, the basic situation of each -- relinquishing identity to avoid destructive confrontation -- is fundamentally the same. They both take steps which will, at great cost, place them beyond the power of that which pursues them, whether it be a river-god, or life itself. By submitting herself to the river-god Rhoda is giving of herself finally, without having to attempt to maintain the single identity required for existence in the material world.

Louis, like Rhoda, is excluded from reality. He says: "Here is the central rhythm; here the common mainspring. I watch it expand, contract; and then expand again. Yet I am not included."²⁸ Further, since his alienation, his inability to return "to the fold"²⁹ causes his unhappiness, he says: "I, who desire above all things to be taken to the arms with love, am alien, external."³⁰ The material world is too harsh for him, but more important, the material world is chaotic and meaningless, and because of his own lack of self he is horrified at the prospect of submitting, of being incorporated into a larger sphere (society, or the real world) which has no purpose, no structure, no order and no meaning. Yet Louis, unlike Rhoda does not flee from a reality

which threatens and terrifies him. Rhoda's reaction to the material world is to flee from it; Louis, displaying a response typical of Virginia Woolf's male characters, prefers to remain, to oppose the material world, and to reduce it to order. He wishes to be united, to be part of the material world, but only under his conditions. He will forge the unity, he will be active, not passive as Rhoda is. The 'ring' (a symbol in The Waves for composite, united existence) Louis envisages as "one forged ring of steel"; a ring which is forced into being (forged) by Louis, a ring which is made of steel, of the cold, hard and rational intellect. He says: "To me is addressed the plaint of the wandering and distracted spirit ... 'Bring us back to the fold, we who pass so dejectedly, bobbing up and down, past windows with plates of ham sandwiches in the foreground.' Yes; I will reduce you to order."³¹ Order creates meaning for Louis: "'Now we march, two by two,' said Louis, 'orderly, processional, into chapel. I like the dimness that falls as we enter the sacred building. I like the orderly progress.'"³² But an ordered reality, or a reality existing under conditions determined by Louis, is a falsification of the true nature of reality. Bernard is aware of this when he says:

So he sits in his office, Louis the best scholar in the school ... adding us up like insignificant items in some grand total which he is forever pursuing in his office. And one day, taking a fine pen and dipping it in red ink, the addition will be complete; and the total will be known; but it will not be enough. ³³

Louis, in his lack of self and timidity, fears (and envies) those who have a definite self. The others, whom he collectively labels as those who are part of the material world (and are not isolated, like himself) suppress him: "... I am the caged tiger, and you are the keepers with red-hot bars."³⁴ Also: "I am always the youngest, the most innocent, the most trustful. You are all protected. I am naked."³⁵ He already knows that close association with a hard core of self would destroy his already fragile being. Thus, he says: "To be loved by Susan would be to be impaled by

a bird's sharp beak ... to be nailed to a barnyard door, positively, once and for all."³⁶ He would be circumscribed, trapped and battered by her strong 'self'. Louis feels threatened by those who have a self, who in order to maintain that self have constantly to assert it. Rhoda is therefore excluded from the band of oppressors: "Jinny and Susan, Bernard and Neville bind themselves into a thong with which to lash me."³⁷ Louis is "afraid of much ... yet resolute to conquer."³⁸

Just as Rhoda has profound vision, but lacking individuality and a knowledge of reality, derives no joy from her vision, and cannot use this (as Bernard does) to some beneficial end, so Louis has an awareness which often far transcends the insights of those who do have individuality, and are part of the material world (particularly Susan). He is aware of the pressure of past time on the present. He says: "I find relics of myself in the sand that women made thousands of years ago, when I heard songs by the Nile and the chained beast stamping."³⁹ Despite his desire to become part of the material world (and because of his removal from the real world) he is aware that he exists beyond the spatial and temporal dimensions of the individual:

'I have signed my name,' said Louis, 'already twenty times. I, and again I, and again I. Clear, firm, unequivocal, there it stands, my name. Clear-cut and unequivocal am I too. Yet a vast inheritance of experience is packed in me, I have lived thousands of years.'⁴⁰

And in a moment of profound insight and responsibility, he realizes irrevocably that he has a gigantic task, a burdensome purpose to fulfil. He says: "My destiny has been that I remember and must weave together, must plait into one cable the many threads, the thin, the thick, the broken, the enduring of our long history, of our tumultuous and varied day."⁴¹ And: "A pyramid has been set on my shoulders. I have tried to do a colossal labour."⁴²

The passage I have quoted from page 142 of The Waves reveals the fundamental components of Louis's character. His need to

assert his individuality is offset by the vastness of his vision. His lack of self at once both enables him to grasp truths which exist beyond individuality, and causes him to yearn for incorporation into the material world. His inadequacy is the source (though not the cause) of his insight. His (like Rhoda's) is the tragic dichotomy which forces him to conclude: "Life has been a terrible affair for me."⁴³

Bernard realizes that despite Louis's timidity, fear of life, he has 'seen' beyond even his (Bernard's) scope. Louis has visions of eternity, of visionary reality, which he, like Rhoda, is unable to control, nor to secure their antidote, a solid self, and is therefore devastated by their intensity and profundity. Bernard says: "It is true that his eyes -- wild, laughing, yet desperate -- express something that we have not gauged."⁴⁴ Louis is visionary, but desperately trying to equip himself for material existence. His lack of self is distinct from Rhoda's syndrome, not only in that as a male, he confronts his horror in a more aggressive manner, but also since in his selflessness, he is aware (as Bernard is) of the multiplicity of that which is called self. Those confined to the material world, are acutely and solely aware of their limited identity; Louis is aware of the potential of the self once liberated from the confines of 'present self'. For Bernard, this is a revelation, an expansion; for Louis it means dissolution. It is obviously both: to expand self utterly is ultimately to relinquish an identity. One's attitude to the expansion is important, as is one's control over it. Objectively, the contents of the vision are identical; subjectively, they are utterly opposed.

Susan, in contrast to Rhoda and Louis, has a very definite sense of self: "I love" says Susan, and "I hate".⁴⁵ There are definite divisions between her self and others. It is difficult for her to conceive of reality in any other way, for she, more so than any other of the six, is 'embedded' in the material world. She is one with the rhythmical, cyclical flow of nature. She says: "I am the seasons, I think sometimes, January, May, November; the mud, the mist, the dawn."⁴⁶ It is significant that Susan means Lily, a

successful and beautiful creation of nature. Susan retains her identity, becomes part of the natural cycle, and succeeds in the natural world. She understands best "cries of love, hate, rage and pain."⁴⁷ Her favourite images are those most rich in what exists in the material world: "the stare of shepherds met in the road; the stare of gipsy women beside a cart in a ditch suckling their children."⁴⁸ She is fulfilled by "the bestial and beautiful passion of maternity."⁴⁹

She, unlike Rhoda, is aware of the role she is to play in the propagation of the perpetual cycle of life. And yet, just as Rhoda is incomplete, in her removal from the material world, so Susan is limited by her immersion in it. She says:

Yet sometimes I am sick of natural happiness, and fruit growing, and children scattering the house with oars, guns, books won for prizes and other trophies. I am sick of the body. I am sick of my own craft, industry and cunning, of the unscrupulous ways of the mother who protects, who collects under her jealous eyes at one long table her own children, always her own.⁵⁰

Her happiness, though substantial, is individual and reflexive. She says: "I cannot be tossed about, or float gently, or mix with other people," and further down the page: "I cannot float gently, mixing with other people."⁵¹ At Hampton Court, it is Susan, Bernard notes, who inhibits the "merging" of the six. He says: "There is always somebody, when we come together, and the edges of meeting are still sharp, who refuses to be submerged; whose identity therefore one wishes to make crouch beneath one's own. For me now, it is Susan."⁵²

Susan is, in every respect, Rhoda's opposite, and Rhoda's foil. Susan does not resent or fear the bombardment of the material world, nor of those who most easily inhabit it, the secure selves, since she is one of them: "I am not afraid of the heat nor of the frozen winter."⁵³ And Susan's opposition to Rhoda's male counterpart, Louis, can be seen by their differing responses to Bernard's engagement. Susan decides an order has been imposed,

something irrevocable, a positioning and an irrefutable crystallization of identities and their positions. Louis, on the other hand, regards this as a momentary respite before disorder returns. For Susan it is an affirmation of her point of view -- a structured world; for Louis it is a moment amid flux. Susan responds: "Everything is now set; everything is fixed. Bernard is engaged. Something irrevocable has happened. A circle has been cast on the waters; a chain is imposed. We shall never flow freely again."⁵⁴ Louis retorts: "For one moment only . . . Before the chain breaks, before disorder returns, see us fixed, see us displayed, see us held in a vice."⁵⁵

Susan represents a second point upon the continuum. She has achieved identity, controls her interaction with the 'other' (the outside world) and maintains a distinct boundary between self and 'other', thereby preventing herself from achieving visionary unity. Her flaw is not, however, of the same magnitude as Rhoda's. She does have a knowledge of material reality, whereas Rhoda's insight is useless, since she has no knowledge of material reality. Rhoda, like Louis, is a caged, powerful beast; Susan is of a smaller stature but is not frustrated utterly by captivity. Bernard says of her :

It was Susan who first became wholly woman, purely feminine. It was she who dropped on my face those scalding tears which are terrible, beautiful; both, neither. She was born to be the adored of poets, since poets require safety; someone who sits sewing, who says, "I hate, I love," who is neither comfortable nor prosperous, but has some quality in accordance with the high but unemphatic beauty of pure style which those who create poetry so particularly admire.⁵⁶

She has a definite sense of self and a thorough knowledge of the material world, which are perhaps also necessary prerequisites for the attainment of a permanent, valuable vision, and if she, in her effort to be one with the material world, has been blinded to anything which transcends it, then, as Bernard notes, she can

provide security and a contact with the material world for those who wish to explore that which lies beyond the material world. Her achievement, and her limitations, are clearly exposed when she says: "Lying deep in a chair with one person ... you see one inch of flesh only ... but nothing entire ... But I have seen life in blocks, substantial, huge ..."⁵⁷ Susan has "seen" the material world, but has lost sight of the fact that it is a means to an end revealed by visions. Treated as an end in itself, natural happiness is ultimately unfulfilling. Moreover, excessive self-definition, an over-developed sense of selfhood, separation and solidity (as Susan has) causes ultimately the reverse response of a desire for absorption into the universe, it causes one to wish to increase the boundary of self by possession. Thus Susan says: "I possess all I see."⁵⁸ The movement inward, the magnet that insures an impenetrable area, increases its scope, and begins to establish itself as a centre, powerful enough to ingest its surroundings. A sense of identity, in excess, parallels Yeats' idea of 'subjectivity'. The centripetal urge extends its boundaries and wishes to subdue the universe.

It is as a solid, impenetrable, centripetal core that identity most commonly manifests itself, since in this guise it is the hand-maiden of the material world in which we live. The majority of Woolf's characters participate in the generalizations which Woolf creates in Susan. As will become evident in the discussion of Bernard, the visionary's voyages are transient, and the home of the weary or frightened visionary is the self. As a result, two characters elsewhere in Woolf's novels, who are themselves intermittently visionary, periodically return from their depersonalizing voyages, to recoup their energy, to take comfort from a 'core', a centre, to which they return. Isa Oliver (whose visionary self will be discussed in chapter 6) echoes Susan in a moment of self-consciousness: "Did the plot matter? She shifted and looked over her right shoulder. The plot was only there to beget emotion. There were only two emotions: love, and hate. There was no need to puzzle out the plot."⁵⁹ She repeats herself,

a page later adding a third emotion, conceptualizing the emotion effected by 'natural happiness', the life of materiality, participation in the perpetuation of humanity, when she says: "Peace was the third emotion. Love. Hate. Peace. Three emotions made the ply of human life."⁶⁰ Rachel Vinrace, in The Voyage Out, experiences the necessary selfhood prior to the visionary voyage beyond and greater, than self. At the thought of selfhood, "living" (participation in the material world) she is excited: "The vision of her own personality, of herself as a real everlasting thing, different from anything else, unmergeable, like the sea or the wind, flashed into Rachel's mind, and she became profoundly excited at the thought of living."⁶¹ As she moves beyond self, that excitement wanes. Terence Hewet, Rachel's fiance, like Susan, regards his identity as both impenetrable, definite, and in accord with the material world while remaining sufficiently aware to recognize the spirit of the visionary within him, which he is at present neglecting. In response to Rachel's increasingly visionary perception he says:

I feel solid; the legs of my chair might be rooted in the bowels of the earth. But at Cambridge, I can remember, there were times when one fell into ridiculous states of semi-coma about five o'clock in the morning.⁶²

Terence's visionary experiences are both rare, and incoherent.

Neville, like Susan, is an individual. He says: "I am one person -- myself."⁶³ Similarly, the object of his perception is the material world, but his mode of perception is fundamentally different from Susan's. It is intellectually orientated, and is therefore an analysing, compartmentalizing intelligence, which leads him to perceive material reality readily both in detail and in abstraction, as a series of discrete units and also as a concept, both of which distract him from perceiving the 'essence' of objects, thereby preventing him from recognizing the relation between all objects in existence in a homogeneous whole. He says: "... there are distinctions, there are differences in this

world ... "64

Neville too, like each of the six, is aware of his limitations, and appears to transcend them, when he loses his youth. He says:

I am no longer young ... Now I could swear that I like people pouring profusely out of the Tube when the day's work is done, unanimous, indiscriminate, uncounted. I have picked my own fruit. I look dispassionately ... We are not judges.⁶⁵

Yet perhaps this recantation and penetrating awareness is not his victory, but the demands of old age. Perhaps his victory is hollow in that the slower 'pace' demanded by old age, and not wilful decision, causes Neville to cease from analysing, compartmentalizing, and judging. His egotism wanes as his life nears its end. In this sense, his victory is victory through defeat, because his efforts (the source of his failure to comprehend reality) have been silenced by that which is beyond his power to control -- the encroachment of old age. Although Neville writes poetry (and thus acknowledges the existence and importance of the irrational and the emotional) Bernard realizes that Neville cannot transcend his limitations. He says:

And you wish to be a poet; and you wish to be a lover. But the splendid clarity of your intelligence, and the remorseless honesty of your intellect ... bring you to a halt.

And further on : " ... give me your poems; hand over the sheets you wrote last night in such a fervour of inspiration that you now feel a little sheepish. For you distrust inspiration, yours or mine."⁶⁶ Bernard certainly cannot see Neville discarding his limitations of his own accord.

Since Neville's primary aim is to support self and ensure its position and significance, love is barred from him, because it is a gesture of giving, an 'other' orientated action. He says: "I would rather be loved, I would rather be famous than follow

perfection through the sand. But am I doomed to cause disgust ?"⁶⁷

Finally, the third point upon the continuum is occupied by the visionary self which, by virtue of its achievement, experiences the visionary journey discussed in chapter 3, and who identifies with the content of Woolf's vision discussed in chapter 4. The discussion of the preceding four characters establishes their relation to the visionary, and demonstrates how each does not satisfy the 'prerequisites' of the visionary. Only at the one extreme of the typology of character, is visionary awareness possible in an acceptable manner (for Woolf). Rhoda and Louis are disqualified because they exist 'beneath' identity; they are visionary, but not by choice. They lack the ability to exist successfully in the material world, an essential quality for the commendable visionary, since although vision takes one beyond materiality and identity, the visionary self always proceeds from, and returns to reality. In short, the visionary must have an identity from which to willingly embrace that which transcends identity, a position from which to launch her/his self.

In the attempt to secure for Bernard, and for Jinny the status of visionary, it is necessary to relate their ideas, emotions, and tendencies to the Woolfian vision. Bernard's state of consciousness and his parallels with Woolf's vision will become clear during the rest of this dissertation.

Jinny exhibits attitudes very often uncharacteristic of the visionary, and despite her association with Bernard, is a remarkable conglomeration of the visionary and the non-visionary. Her identity is therefore discussed before that of the representative of the visionary identity, Bernard.

Jinny says of herself: "My peers may look at me now. I look straight back at you, men and women. I am one of you. This is my world."⁶⁸ This declaration clearly demarcates her as a resident of the world of the common man, the real world. She reveals an arrogance and an assertiveness which is in contrast to the timidity of one (namely, Rhoda) who feels estranged from the material world.⁶⁹ Yet Jinny on occasion relinquishes her

individuality. She says during a dance: "Now with a little jerk, like a limpet broken from a rock, I am broken off: I fall with him; I am carried off. We yield to this slow flood."⁷⁰

Jinny, like Bernard, yearns constantly to be merged, and further, she too is able to bring about a union (unlike Rhoda, and Louis, who are impotent in their timidity). She is also a focus, an organizing force (like Mrs Dalloway). Susan says of her: "She seems to centre everything ... She brings things to a point, to order"⁷¹ while Jinny herself says: "When I came in just now everything stood still in a pattern. Waiters stopped, diners raised their forks and held them. I had the air of being prepared for what would happen."⁷² But her vision, her abilities, and her apparent stability do not match Bernard's. Her consciousness is preoccupied with the physical and the visible. Her vision and her abilities are superficial and sensual. Her merging is a mimicry, and a pathetic parody of what Bernard strives for: she is physical, time-bound, and her achievements are short-lived. In fact, she has little connection with that which transcends the spatio-temporal limits. She says: "I cannot follow any thought from present to past ... I do not dream."⁷³ Thus, when her beauty wanes, Jinny has to realize that her 'dance' is over; her vision jilts her.⁷⁴

J. Love, in Worlds in Consciousness, says of Jinny: "Sexual consummation for her is mystical union of subject and object, of microcosm and macrocosm."⁷⁵ This raises the question of what form her vision does take. It is a transmaterial vision translated into physicality. The obvious contradiction transforms her vision to the point where one could more adequately describe it as an approximation of vision, an imitation, or the material equivalent of visionary experience. Jinny does achieve a fusion of subject and object, but only in a representative, imitative way. Jinny's focus on one other in order to enlarge self is not without damaging effect, since this means of enlargement prohibits, more utterly, further or ultimate enlargement. Just as her vision must cease at death, so her vision must in another sense be bound by matter, stopping and going no further than her sexual object. If

physicality is her means to vision, it is a vision which must conform to the physical laws. If it is achieved by body meeting body, total vision may only be achieved by Jinny uniting with all bodies, an obvious impossibility.

It is Jinny's heightened awareness of her body, of sensation, that allows her to imitate vision: "I burn, I shiver," said Jinny, 'out of this sun, into this shadow.'⁷⁶ As a child, Jinny is already physically hyper-aware. She is aware of the falsity of her vision and its limitations when she says:

But we who live in the body see with the body's imagination things in outline. I see rocks in bright sunshine. I cannot take these facts into some cave and, shading my eyes, grade their yellows, blues, umbers into one substance. I cannot remain seated for long. I must jump up and go. The coach may start from Piccadilly. I drop all these facts -- diamonds, withered hands, china pots and the rest of it -- as a monkey drops nuts from its naked paw. I cannot tell you if life is this or that.⁷⁷

Jinny's physical vision might be called an acting out or a ritualistic representation of true vision. It is as if she has a vision parallel to Bernard's, identical to his except that his belongs to a spiritual, non-temporal world, while hers belongs to the material world. The visions run parallel, until they come to contemplate death, at which point Bernard's vision can transcend the body. Jinny's vision comes to an abrupt pathetic halt.

Bernard wishes to consolidate, and express vision by creating a 'story', a complex connected narrative of reality. Perhaps he is similar in intention to Woolf (in writing The Waves) when he says: "I conceive myself called upon to provide, some winter's night, a meaning for all my observations -- a line that runs from one to another, a summing up that completes."⁷⁸ The Waves is an attempt at presenting the variety of points of view which react, either positively or negatively, to life and vision, flux and stillness, and in the case of Bernard, the reaction to the ultimate ambiguity, the insoluble dichotomy of life and death. And he is

similar to Lily Briscoe who struggles to express truth in art. He says: "But what are stories? Toys I twist, bubbles I blow, one ring passing through another."⁷⁹ Also, expression is a secondary experience; it is the recording of perception of the true nature of reality, which may credit a coherence, continuity, and internal logic more than actually exists. Hence Bernard says: "How tired I am of stories, how tired I am of phrases that come down beautifully with all their feet on the ground. Also, how I distrust neat designs of life that are drawn upon half-sheets of note-paper."⁸⁰

Unlike Rhoda, Bernard is committed to his visionary journey. Despite its powerful contradiction of all that he was born into (materiality, time, the laws of matter, and the separation from others imposed by the boundary of the body) he willingly develops his visionary self. Of all the figures in The Waves, he is most capable of achieving Woolf's vision: "I do not believe in separation. We are not single," he says.⁸¹ And just as the self is part of a larger unit, so that larger unit is contained, or expressed in the self. Bernard says: "... then it becomes clear that I am not one and simple, but complex and many ... I have to effect different transitions: have to cover the entrances and exits of several different men who alternatively act their parts as Bernard."⁸² And again: "For I changed and changed; was Hamlet, was Shelley, was the hero, whose name I now forget, of a novel by Dostoevsky; was for a whole term, incredibly, Napoleon; but was Byron chiefly."⁸³ When Neville, refusing to believe in the multiplicity of self, says to Bernard: "You are not Byron; you are your self "⁸⁴ Bernard finds this curiously alien to his visionary point of view. He says: "To be contracted by another person into a single being -- how strange."⁸⁵ Neville is Bernard's opposite, in the focus of his attention. Neville fixes "remorselessly" on a single object, whereas Bernard is "endlessly vagrant" in his perception of things (including people) around him. Bernard's "scope embraces what Neville never reaches."⁸⁶ Neville, by examining individuals in detail, knows their unique features (and therefore knows them as individuals). Bernard, by contrast, knows that which is universal,

and common to all men. Neville says: "He [Bernard] half knows everybody; he knows nobody."⁸⁷

Bernard's visionary awareness is intermittent (which is, I shall discuss later, the natural condition of existing in the real world, bound by the body) though it involves every aspect of Woolf's expressed ideas. The following quotation provides an example of the complexity of his visions:

It is however, true that my dreaming, my tentative advance like one carried beneath the surface of a stream, is interrupted, torn, pricked and plucked at by sensations, spontaneous and irrelevant, of curiosity, greed, desire, irresponsible as in sleep. (I covet that bag -- etc.) No, but I wish to go under; to visit the profound depths; once in a while to exercise my prerogative not always to act, but to explore; to hear vague, ancestral sounds of boughs creaking, of mammoths; to indulge impossible desires to embrace the whole world with the arms of understanding -- impossible to those who act. Am I not, as I walk, trembling with strange oscillations and vibrations of sympathy, which, unmoored as I am from a private being, bid me embrace these engrossed flocks; these starers and trippers; these errand-boys and furtive and fugitive girls who, ignoring their doom, look in at shop-windows? But I am aware of our ephemeral passage.⁸⁸

He wishes to embrace the past, the "whole world", but is repeatedly recalled, "interrupted", by the demands of the ego (the self) and the body. Elsewhere he says:

Only in moments of emergency, at a crossing, at a curb, the wish to preserve my body springs out and seizes me and stops me, here, before this omnibus. We insist, it seems, on living. Then again, indifference descends.⁸⁹

He tries constantly to transcend self-consciousness and self:

For myself, I have no aim. I have no ambition. I will let myself be carried on by the general impulse. The surface of my mind slips along like a pale-grey stream reflecting what passes. I cannot remember my past, my nose, or the colour of my eyes, or

what my general opinion of myself is.⁹⁰

Woolf means the reader to be aware that Bernard, while beyond the 'natural happiness' of Susan, was required to establish self in order to transcend it, and experiences difficulty in transcending self, having so firmly established it.

The awareness of individuality occurs early in Bernard's life, namely when he is still at school. He says: "It was Susan who cried, that day when I was in the tool-house with Neville; and I felt my indifference melt. Neville did not melt. 'Therefore', I said, 'I am myself, not Neville', a wonderful discovery."⁹¹

Individuality, as a positive state of being, protects one from the 'tyranny' of others. Both Rhoda and Louis experience the intrusion of others. Self is necessary, for it allows one free will. Although Rhoda's vision is similar to Bernard's, the difference between the two figures is that Rhoda cannot prevent her unpleasant visions, whereas Bernard willingly embraces his vision. Individuality allows one to explore beyond individuality, when one wishes to do so. Individuality is therefore a shield, a protective barrier, against the intrusion of the outside world. This is what Bernard means when he says: "A shell forms upon the soft soul, nacreous, shiny, upon which sensations tap their beaks in vain. On me it formed earlier than most."⁹² The relative speed at which Bernard concretized identity caused him (having profited by the formation of a singular and separate identity, 'Bernard') with equal speed to perceive that self, by its singularity, is limited to its self-imposed boundaries. The vision of relation is achieved simultaneously with the relinquishing of separation or identity. This is the course that Bernard follows.

Towards the end of his monologue, which concludes The Waves, Bernard is overcome by depression, by a negativism, by a sense of failure, and a sense of meaninglessness. He says: "All that we might have been we saw; all that we had missed ..."⁹³ Further: "It has been too vast an undertaking ..."⁹⁴ In his depressed state, Bernard says: "Life has destroyed me"⁹⁵ and:

"It does not matter whom I meet. All this little affair of 'being' is over."⁹⁶ But this negativism is in fact the most triumphant note in The Waves since the diminishing of motivation and desire coincides with the suppression of the ego to the point of dormancy, and marks the final comments of that ego ousted from its seat of power, the individual self. A self moving towards selflessness will obviously provoke such a reaction, as the ego gives way to the supremacy of the multiple 'self' of the 'other'. Bernard ceases, albeit temporarily, to be single and indomitable. He ceases to be Bernard. He no longer needs others, because he has totally become those others. He need no longer seek that which is outside him, for it is now within him. Bernard no longer wills; he has become the object of his desire. He has totally merged. He realizes this, and says: "There is no division between me and them. As I talked I felt 'I am you'. This difference we make so much of, this identity, we so feverishly cherish, was overcome."⁹⁷ Also, he realizes that he is not separated from past time: to tell "the story of my life and set it before you as a complete thing, I have to recall things gone far, gone deep ... those half-articulate ghosts who keep up their hauntings by day and night ..."⁹⁸ These "ghosts" are those who have lived and those who might have, or still might, live; they are the "unborn selves. There is the old brute, too, the savage, the hairy man who dabbles his fingers in ropes of entrails; and gobbles and belches; whose speech is guttural, visceral -- well, he is here. He squats in me."⁹⁹ And finally, Bernard must declare the inevitable. He says: "... my being ... lies deep, tideless, immune, now that he is dead, the man I call "Bernard" ..."¹⁰⁰ His visionary journey is all but complete.

In the concluding pages of The Waves, Bernard undergoes a reversal which has given rise to a number of diverse and incredible interpretations among critics.¹⁰¹ Briefly, loss of identity means the dissolution of all that is Bernard, which means death. There can be no purely selfless self. That visionary awareness culminates in death, is Bernard's ultimate realization. He is

repulsed by this idea, and refuses to relinquish his identity. He has a new "desire" (individuals desire, and therefore Bernard has once again retreated into individuality) to retrieve his shield of self and to fight against the ultimate intruder -- death.¹⁰² He says: "Against you I will fling myself, unvanquished and unyielding, O Death!"¹⁰³ Bernard's reattainment of self, denial of community, establishment of an ego, separate and whole, and with a functioning will, involves a self-extrication from the unity of existence. His 'wave' separates itself from the mass of the undifferentiated sea, and creates his own identity: "And in me too the wave rises. It swells; it arches its back. I am aware once more of a new desire..."¹⁰⁴

Bernard parallels Woolf in his refusal to acquiesce, in his notion that he will have to call upon himself to justify his life, to provide an account. His "Let's explore"¹⁰⁵ is transformed into "Fight. Fight,"¹⁰⁶ as he becomes aware of the impossibility of his task, of his impotence against flux. The life principle is inflexible and tyrannical. Woolf says, in A Writer's Diary :

... what I like is to flash and dash from side to side, goaded on by what I call reality. If I never felt these extraordinary pervasive strains -- of unrest or rest or happiness or discomfort defeat or victory -- I should float down into acquiescence. Here is something to fight; and when I wake early I say to myself fight, fight.¹⁰⁷

Bernard's actions support Woolf's metaphysic. Bernard returns, bitter, disillusioned and absorbed by a self-protective urge, to identity. The process of the return aligns Bernard with the efforts of Louis, also engaged in the search for identity. But whereas Bernard retraces his steps, Louis has never had identity. Bernard's idea of life is similar to Louis's, when he says: "It is the effort and the struggle, it is the perpetual warfare, it is the shattering and piecing together -- this is the daily battle, defeat or victory, the absorbing pursuit."¹⁰⁸

There is a seventh figure in The Waves, less consistently characterized, presented solely via the consciousness of the

other six. His untimely death in India profoundly affects the others, who worship him in an unjealous manner. Percival's function and his identity in The Waves are dual.

Firstly he is associated with the developmental possibilities which the six envisage, but fail to achieve. Bernard says: "We saw for a moment laid out among us the body of the complete human being who we had failed to be, but at the same time, cannot forget."¹⁰⁹ Each of the six projected onto Percival that which they strove to be; Percival became the sum of their ideals and expectations. Bernard calls him "a God."¹¹⁰ Louis acknowledges that it was Percival who revealed to them their communal goal: "It is Percival," said Louis, 'sitting silent as he sat among the tickling grasses when the breeze parted the clouds and they formed again, who makes us aware that these attempts to say: "I am this, I am that," which we make, coming together, like separated parts of one body and soul, are false.'¹¹¹ From their own point of view, Percival represents that quality which they most earnestly desire, something which will lift them from their selves. For the reader, it is not simply a single quality he represents, for each figure is perhaps unaware of a succession of needs. The embodiment of their ever-changing ideal is perpetually modified. Percival becomes the container of the six figures' ideals. So, for the reader, Percival simply represents something beyond the struggles of the six, reminding the reader of the continuum that each adheres to; of perfection and of that which lies beyond the six. Bernard, the most advanced along the continuum, is most aware that he has further to go: "We come up differently, forever and ever."¹¹² Thus Percival is both an absolute, and a relative ideal. For the reader, he lies beyond the scope of the novel, absolute and fixed; for the characters, he represents their ideal, that is, what they see as the one quality which will complete their selves.

There is no consistency in the projections thrust upon Percival, and equally there is no end to them. Even Rhoda, acutely aware of transcendental reality, feels Percival to be powerful and significant; Rhoda who avoids the material world, cherishes

Percival, the show piece of the material world.

As a representative of perfection, with an identity beyond the relative and various idealistic projections of the other six in The Waves Percival may be more clearly defined. He is the ultimate representative of harmonious existence on earth, the accord of spirit and matter, a singularity of being and doing and of thinking and acting. There is no discord: his actions are himself, and they complete him. He does not hanker after perfection; he is, unconsciously, perfect. He represents the act for itself, the satisfaction with self, and the pure action untrammelled by the interfering and critical self. His acts are complete in that they are expressions of self, not caused by, or causing a reaction, in self. His acts 'are'; the other six 'do': they are produced by or produce, an impulse in self. The other six figures display a frequent duality of thought and action. To presume that this is a total discrepancy between impulse and expression is an exaggeration, although it is common enough among critics. (The narrative mode in The Waves suggests, it is argued, a high level of consciousness and self-consciousness in the six, when really, the degree of consciousness is not clear.) There is a definite degree of pre-meditation in the actions of the six; a controlling self is ever aware of the effects of the actions carried out by that self. There is a sense of causation, whether the acts of the six are causes or cause responses, whereas in Percival there is expression. Percival is in love with Susan, the least tormented by a course of action, and the most expressive (her materiality is an expression, requiring no evaluation, prompting no response in self; it is complete.) Because the six might most profitably be regarded as attitudes or generalized and abstracted states, Percival may be in a second sense the foil of the six. Abstraction, in both the six, and The Waves, fails to incorporate the complex, various and often petty, business of living. As attitudinal creations of Woolf's Percival may be their reminder of the business of living, a reminder that caused Woolf to contaminate, and to embed the abstraction with individuality and an existential environment, in

The Years. However pronounced the consciousness and self-consciousness of the six is, they do at least appear to exist on an abstracted level, often disregarding the mundane aspects of daily existence.

Insofar as Percival is not hampered by a need to 'do', an indication of his satisfaction with the state of self and of the 'other', he may be illuminated by comparison with Mrs Manresa, in Between the Acts, who with equal consistency, does not exhibit a need to premeditate the effects of her actions. Her self is her expression; there lurks no dissatisfied inner self, eager to calculate certain actions in order to satisfy itself. The simplicity suggested of Percival is overt in Mrs Manresa, and is often not distinguishable from superficiality. Spontaneity defines Mrs Manresa, and confirms "her approval of the wild child she was, whose nature was somehow 'just human nature'".¹¹³ Having no restraining inner self, Mrs Manresa may freely interact. Life is no more than the unquestioning reaction to, and enjoyment of, the natural world: "Why waste sensation, she seemed to ask, why waste a single drop that can be pressed out of this ripe, this melting, this adorable world? Then she drank. And the air round her became threaded with sensation."¹¹⁴ Having nothing to conceal (being the sum of her responses) Mrs Manresa is alone undaunted by the mirrors in the final scene of the pageant: "Alone she preserved unashamed her identity, and faced without blinking herself. Calmly she reddened her lips."¹¹⁵ She is expressive, she is transparent, she is herself. Bart Oliver worships her for this reason, while Woolf, in an effort to redress a distortion warns us that "sunset light was unsympathetic to her make-up; plated it looked, not deeply interfused."¹¹⁶ Both points of view assist in completing Mrs Manresa. Whereas in Percival, Woolf aimed at providing the reader with a foil, the antithesis to the combined efforts of the other six, in Mrs Manresa she is more concerned with the conflation of self and action not exclusively as a praiseworthy alternative to (for example) Bernard's efforts at transcendence, as a total phenomenon to be perceived equally as a perfect

simplification and self satisfaction, and a shallowness verging on superficiality and insubstantiality of character.

I began my examinations of each of the six characters by defining their relation to reality and their degree of individuality: that is, to what extent they have a self, separate and distinct. Bernard when at times unable to sustain his vision of unity, lapses or falls into individuality, into an awareness of his body and his separateness from other bodies. The implication is that he has achieved individuality, but wishes to transcend it. Neville and Susan achieve individuality, but fail to transcend it. Rhoda and Louis do not have individuality, and for this very reason have visions of unity or an awareness of past time. But this vision is terrifying to them, for they do not have a 'base' from which to explore or a centre of security in which to retreat. Again I must refer to R.D. Laing's concept of 'ontological security', to demonstrate just how important the centre of self is. Without it, one is hesitant to explore or move outwards, and to transcend, for in the case of an emergency, there is nothing to withdraw into, nothing to return to, no self, no fortress of retreat.

Woolf's continuum of identity is an expansion of a basic idea. Those who have a self inhabit the material world. Those without self are predisposed to visionary awareness. As an extension of the basic antithesis, a subsidiary opposition is established within those who constitute the selfless by differentiating between those who wilfully transcend self, and those who fail to attain it. Bernard and Rhoda are antithetical in this respect though in their visionary tendencies, are opposed to Susan. A complex network of opposition and similarity exists within the group, based on their individual responses to reality, their degree of self, and moreover, based on sexual differentiation. The rationality, aggression and desire to impose and control, typical of masculine behaviour, is shared by Louis and Neville, who, in every other respect, are opposed. Male and female nature may be related to the real and visionary worlds, respectively. The subsequent relations, and the status of androgyny will be discussed in terms

of the composition of visionary experience.

The ramifications of Woolf's basic idea of a continuum of identity based on the opposing features of the real and the visionary are complex. The personalities of the six can be determined not only by their degree of self, and their relation to reality, but just as validly from another angle: the success of their conflict with chaos. Rhoda is powerless, she has no self and therefore no means of extricating herself from the surrounding chaos: "Let me pull myself out of these waters. But they heap themselves on me; they sweep me between their great shoulders; I am turned; I am tumbled; I am stretched, among these long lights, these long waves, these endless paths . . ." ¹¹⁷ Louis similarly cannot master chaos, but being Rhoda's male counterpart, he wishes to subdue and to transform the chaotic to conform to his idea of order. His is a perpetual struggle since the world is not amenable to the schemes of a self in search of identity. He is optimistic when he says: "I roll the dark before me, spreading commerce where there was chaos." ¹¹⁸ Susan, who is unable to establish self, has no fear of chaos. It has been pushed back; she has by sheer effort, created a 'space' for herself, a boundary which keeps the chaos out. And since her success comes relatively easily (she is the most discrete, limited and individual of the six) she is not antagonistic towards the material world of movement or perpetual flux. She says simply: "I am not afraid of heat, nor of the frozen winter." ¹¹⁹ Jinny similarly pushes back chaos in order to enact her physical vision. She like Bernard is neither thwarted in her efforts against chaos (as are Rhoda and Louis) nor does she reach a stasis once this is achieved (as do Susan and Neville); she attempts to move beyond self, beyond singular identity in a world of perpetual movement and change, a chaotic world.

In a broad all-encompassing sense, that which is possible in the visionary world is impossible in the material world and vice versa. Similarly, but in a more specific sense, that which the visionary achieves in the visionary world is difficult to replicate in reality.

The visionary's failure in the material world is often less commendable than the non-visionary's. For instance, whereas Susan may form imperfect, but nevertheless rudimentary, relationships with others, Rhoda, who has a sense of perfect and mystical unity beyond time, cannot establish any contact in the material world. Of course it is Susan's firm sense of self that enables her to pursue relationships without feeling threatened, and this sense of self severely limits the extent of the merging of identity. Rhoda is selfless, potentially a master of merging, and also petrified of it, especially when it involves secure (overpowering and threatening) identities. Visionary awareness renders the visionary incapable of successfully establishing even a rudimentary relationship, whereas the non-visionary achieves this imperfectly, without effort. And typically he is both respected (for his success) and loathed (for his failure) for the secure self is both the object of awe and frustration, respect, envy, repulsion and despair for the visionary and selfless.

Rhoda, aware of visionary unity, is literally exempt from any such unification. She says: "One moment does not lead to another ... I cannot make one moment merge in the next. To me they are all violent, all separate ..." ¹²⁰ Discontinuity of one's existence separating each living moment from the next, is the ultimate expression of the visionary's failure to bring about any relation of disparate elements in the material world. Sensation is too violent for the visionary. His fragile self is repeatedly blasted or consumed by the random sensations which it encounters: "I am afraid of the shock of sensation that leaps upon me, because I cannot deal with it as you do ..." ¹²¹ The facsimile is achieved by the non-visionary, as impossible for the visionary (since he has no self) as achieving the timeless, trans-corporeal vision on earth. This facsimile is as imperfect as the attempt at imposing order and structure (which the visionary intuitively perceives) on the real world by imposing standards, instituting conventions, and implementing categories.

Finally, although it is not essential to strictly define the

status of the six figures in a discussion of their similarities and differences, by positing the six figures as points of view, or attitudes, one may arrive at conclusions significant to Woolf's metaphysic.

Apart from its other uses, the standardized depersonalized speech of the six, in The Waves, may indicate the effacement of individuality. The content of their utterances distinguishes them clearly (the sameness of their expression may indicate a unified multiplicity) either as a single many-faceted self, or as a vast single whole that is the living conscious being. The fact that the voices are more properly attitudes may render them outpourings of the single self. However, there is little other evidence that Woolf intended the reader to regard The Waves as having a single protagonist. It is important to note nevertheless, that such a complex being exists -- Clarissa Dalloway contains the two basic elements with distinguishes characters in The Waves, and their relative proximity to the material world. It is conceivable that Clarissa may have uttered any statement in The Waves. Clarissa either can be seen to be successfully embedded in the material world (like Susan and Neville); she can transcend to a visionary world (like Bernard); or she (like Jinny) can 'mimic' unity by being the successful host at her party. The mutual co-existence of these basic types within a single individual is implied by Bernard's awareness of the multiplicity of self. The Waves may well be a map of its creator, a single expression of a multiple self, whose voices are given distinguishing names. Woolf's metaphysic expressed in other novels closely parallels Bernard's; her diary contains passages close enough to the utterances of Susan for one to recognize distinct similarities between them,¹²² and in A Writer's Diary Woolf says: "... this morning I could say what Rhoda said."¹²³ Woolf may be associated with Bernard, Susan and Rhoda, the three basic expressions in The Waves. Aware that the six figures in The Waves may refer equally as well to six individuals as to different aspects of a single self, Woolf says in A Writer's Diary: "Autobiography it [The Waves] may be called."¹²⁴

The basic typology of identity established in The Waves reveals the characteristics of those who reject, and those who pursue, vision. The following chapter describes how visionary awareness is variously embraced and avoided.

Chapter 3 : The Journey

Section 1 : Reflexive Perception and Projective Perception

The basic three-fold division outlined in Chapter 2, demonstrating fundamental personality types according to Woolf's speculative metaphysic, applies to the whole of Woolf's vision. The individual either fails to integrate self into the material world (in all of its physical, social and psychological expressions) or by identifying closely with the material world fails to transcend it, a limitation overcome by the visionary. The visionary journey involves just such a movement toward, within, and finally beyond, the material world. Jean Alexander in The Venture of Form in the Novels of Virginia Woolf correctly identifies the close association between the visionary and the material world, an observation often overlooked since the visionary's aim is usually to shrug off all reminders of materiality and its restrictions. Alexander says: "Woolf's insistent fidelity to experience, beginning with physical, perceptual experience, is an implicit questioning of reality as traditionally taught."¹ The Woolfian metaphysic consistently conforms to the idea that transcendental 'reality' is apprehended by means of a journey through the material world and not away from it: intimate association with materiality may result in visionary awareness, whereas 'casual' non-committal association is never fruitful. By analogy, Bernard (in The Waves) moves beyond separate identity and the material world because previously, having formed an identity "earlier than most",² he established a close association with the material world. The singular pitfall of the entire visionary journey, of which Susan (in The Waves) is the obvious example, is the failure to move through and beyond the material world, having immersed oneself in it.

If immersion in the material world is paradoxically the first

step in the journey beyond reality, then the faculty associated with the initial process is sensory. Sensation allows one to reach all that which exists outside of self. One may be trapped by the senses at the expense of the visionary 'sense' (as Susan is), or one may prevent its control over the self, creating a situation whereby sensation becomes a means of transport, and not a prison; a conveyance to transmaterial awareness. Woolf says of the necessity of total immersion in the material world as a means to a visionary awareness of the relation of all objects in existence, to Vita Sackville-West: "What I want is the habit of earthworms; the diet given in the workhouse -- anything about a matter of fact -- milk, for instance. From that proceed to sunsets and transparent leaves and all the rest, which, with my mind rooted upon facts, I shall embrace . . ." ³

The window in To the Lighthouse is a symbol as significant as the lighthouse itself. For whereas the latter is primarily a symbol of vision, the window is the symbolic means to that vision. It is the means of perception, whereby self contemplates the 'other'. However, it has a dual function, for it serves both as an image of visionary development, and as an image of non-visionary perception. Perception is the means whereby the individual may apprehend and establish a positive relation with the 'other', though it may equally as successfully be used, depending on the inclination of the individual, to actively reinforce the boundary between self and 'other'. Instead of being a positive link between self and 'other', perception may allow the individual to reinforce separation and aloneness. The window therefore has a double function, both mutually exclusive: the one being the only means of escaping from the narrow confinement of self, and the other, the means of reinforcing the principle operative in separation.

In this chapter I will outline the process of depersonalization via sensation, the value of the phenomenon and the experience of it in Woolf's fiction. The experience most commonly involves visual sense, though by 'sensation' I refer to all of the five physical senses.

Woolf's metaphysic entails that each discrete object in existence may achieve a visionary relation with all the other objects in existence by the dual activity of perceiving the 'other', and subduing self in the process. Since sensory perception is the only means whereby self is aware of another's existence, depersonalization is simultaneous with perception of the 'other', as examples I shall give will show.

A proper understanding of anything requires awareness and a temporary suspension of self. The relation between subject and object, and the activity of understanding, is a simple concept for Woolf: there are two identities present, not necessarily opposed but certainly different. 'Understanding' is literally the act of reducing the two to one, creating one perspective. And the only person equipped to do so is the 'active agent', the subject or the perceiver. It is his point of view according to Virginia Woolf, that must be relinquished if he is to demolish the difference. Hence, it is a passive act, for the subject, or the self: the expression, assertion and maintenance of point of view must temporarily be suspended, for it inhibits understanding; in these terms it is non-understanding, it is 'twoness' or apartness. Thus, the subject diminishes self, and increases awareness -- a dual act -- for he must temporarily become the object. There can be no other way of true understanding on this analysis. To have the self present in the activity is to prevent immediate 'flow' from subject to object. Woolf describes the dual activity when discussing the ideal reader (in which the literary work of art is the object). The reader must "open the mind wide to the vast flocking of innumerable impressions," and further: "Do not dictate to your author; try to become him."⁴

The process of attaining vision, though simple in that its method, via perception, externalization and absorption in the object is, of necessity, largely an unconscious voyage (for self-consciousness would prevent externalization) and this prohibits the voyager from fully comprehending either the process involved, or its result. Commitment must take the place of awareness and

control. Woolf says in The Voyage Out: "That was the strange thing that one did not know where one was going, or what one wanted, and followed blindly . . . always unprepared and amazed and knowing nothing . . ." ⁵ The process requires passivity, lack of self-consciousness and a suspension of cognition; in fact, everything which will remind one of self, separation, rationality and control. The self, and the rational faculty, inhibit and mislead, respectively.

The process of externalization is not entirely synonymous with that found in the lyrical utterance. Ralph Freedman in The Lyrical Novel says: "In its formal action, poetry begins with the self but leads to its depersonalization." ⁶ The self participates in the universal. However, whereas in the lyric poem the individual remains an individual however general or universal the utterance, in Woolf's novels the universal is achieved at the cost of the individual. Once universalized, the individual is depersonalized to the extent that singular identity no longer exists.

It is obvious that when relinquishing self by projection (into others, or an object of perception) one relinquishes point of view. A point of view implies subject and object, seer and seen, a certain angle of physical and mental perception. 'Kew Gardens' in A Haunted House, is a presentation purely of sensation. Here the character gluts himself with the act of externalization. The movement out is the movement away from a mediating interpretation of perception. 'Kew Gardens' contains a minimum of figural mediation; the sense experience is seldom altered by any operation of the experiencing self. Similarly, very often in The Waves, Louis, Rhoda and Bernard lose a point of view. They experience the object of perception intensely, and without hesitation. Their separate points of view are submerged, for they impede their apprehension of that which exists outside of self. Only in the broader sense, (in their attitudes to life) can Louis, Rhoda and Bernard be said to have a point of view. In life, only Susan, Neville and Jinny consistently have a point of view.

Of the process of exteriorization, Woolf says: " . . . to forget

one's own sharp absurd little personality, reputation and the rest of it, one should read ; see outsiders, think more . . . and practise anonymity."⁷ This passage is succinct and revealing. Unity, externalization and transcendence of character involve forgetting one's self ("sharp" implying 'of clear definition or outline'). This means an absorption in external activities. Finally, this amounts to anonymity, to others, and to one's self. This is the means to externalization.

In A Writer's Diary, Woolf says :

Two resolute, sunburnt, dusty girls in jerseys and short skirts, with packs on their backs, city clerks, or secretaries, tramping along the road in the hot sunshine at Ripe. My instinct at once throws up a screen, which condemns them : I think them in every way angular, awkward and self-assertive. But all this is a great mistake. These screens shut me out. Have no screens, for screens are made out of our own integument; and get at the thing itself, which has nothing whatever in common with a screen. The screen-making habit, though, is so universal that probably it preserves our sanity. If we had not this device for shutting people off from our sympathies we might perhaps dissolve utterly; separateness would be impossible. But the screens are in the excess; not the sympathy. ⁸

The tendency is to cause the self to remain inflexible, whole and separate, and to judge the other. Thus, nothing is gained or learned, the two girls become an habitual perception, conforming to such a pre-formulated image. This reinforces the self, its status, and its separation. "These screens shut me out" and therefore do not cause a breach in self, no outlet for the self to lose itself in identification with the object. The object and our conception of it seldom coincide. Habitual perception literally provides the subject with nothing new. The literary artist reminds one of the seldom exploited potential of perception : "By cutting off the responses which are called out in the actual life, the novelist frees us to take delight, as we do when ill or travelling, in things in themselves. We can see the strangeness of them only when habit has ceased to immerse us in them."⁹

Harvena Richter adequately expresses the process of externalization via perception when she says: "If Mrs Woolf's moment of being begins with a shower of stains, it ends with a dissolving of them: what remains is a single awareness of space or the 'not me'."¹⁰ The "not me" replaces the self as the centre of interest. All restrictions imposed by the ego are overcome, to allow the self to be immersed in the perceived object, to "float with the sticks on the stream; helter-skelter with the dead leaves on the lawn, irresponsible and disinterested and able, perhaps for the first time for years, to look around, to look up -- to look, for example, at the sky."¹¹

The tendency to reinforce the distance between subject and object is as fascinating as the various means of depersonalizing. The eye (or any other organ of perception) records images indiscriminately, without prejudice, and as precisely as it is able to. The self which has access to these 'records' responds to them in one of two ways, both significant to the subsequent state of self. The first mode of perception, logically prior to the second (just as Susan's preoccupation with the material world is logically prior to Bernard's movement through and beyond that world) is characterized by its refusal to encounter the essence of the object. The perceiver imposes a convenient interpretation upon the image he receives. Such perception is self-orientated -- the image received is always subject to alteration or distortion by the receiver. If such an act is self-orientated, the perception is reflexive. For example, Louis, in The Waves, constantly wishes to subdue the world, to make it conform to his interpretation of it, and Bradshaw in Mrs Dalloway, admits to no perception of reality, other than his own. In the second mode of perception, the opposite process occurs. The perceiver encounters the 'essence' of the object, subduing any tendency to impose an interpretation upon the image. This perceptual act is object-orientated; it is projective, and is obviously the preferable mode for Woolf. The famous passage offered by so many critics, to support a variety of claims, can be interpreted by nothing more than it directly suggests: "Let us record the atoms as they fall upon the mind in the order in which

they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness."¹² Woolf is suggesting a form of perception which is passive, receptive, neither discriminating nor selective: a perception that subdues personal interference, accepts the influx of 'essences', and discovers the pattern or significance *ex post facto*. One or the other mode of perception seldom entirely dominates the individual. It will become clear that distinctions between types of perceiving individuals are based on the degree to which they perceive in one particular mode.

For the visionary or projective perceiver, the self is shrunk and the world subsequently enlarges; for the masculine or reflexive perceiver, the world shrinks as the self enlarges: since everything reflects and echoes self, so the 'new' or 'other' diminishes. Such a perceiver refuses to contemplate otherness, for it rivals his own identity. Perfect descriptions of reflexive and projective acts of perception are to be found in the most complete representatives of the two types associated with such perceptual modes, Mr and Mrs Ramsay: "And looking up, she saw above the thin tress the first pulse of the full-throbbing star, and wanted to make her husband look at it; for the sight gave her such keen pleasure . . . He [Mr Ramsay] never looked at things. If he did, all he would say would be, Poor little world, with one of his sighs."¹³

D.H. Lawrence differentiates between, and supports Woolf's analysis of the duality of perception: objective and subjective, male and female, the primary mode and the projective, or "knowing in terms of apartness, which is mental, rational, scientific, and knowing in terms of togetherness, which is religious and poetic."¹⁴

The reflexive act of perception, associated with the male, is subject-orientated, active and imposing. It almost destroys the function of perception, for instead of being a means of becoming aware of the 'other', it is a means of subduing and de-essentializing the other. Linda Thurston, in 'On Male and Female Principle' says of male processes in general: "Male processes are those

which, like an ejaculation, come from a single powerful source and move in multiple directions ... Male social processes are characterized by a one way flow (of power, knowledge, whatever) from a single source ..."¹⁵ In a milder fashion, Woolf would concur with Thurston. In 'Solid Objects', she says, "Looked at again and again ... any object mixes itself so profoundly with the stuff of thought that it loses its actual form ..."¹⁶

The reflexive mode of perception, or perceptive style, is one in which "the physical world is not given to the senses; it is apprehended, that is taken in by the individual on the basis of his intentions, his actions, his cognition, and his other subjective processes."¹⁷

That the reflexive act of perception is a drawing of the object into oneself, familiarizing and de-objectifying it, may be readily seen by such exaggerated cases as Bernard's description of first love. He says: "A purple slide is slipped over the day."¹⁸ In Jacob's Room, the narrator says: "... her [Mrs Flanders'] eyes fixed; and tears slowly filled them. The entire bay quivered; the lighthouse wobbled; and she had the illusion that the mast of Mr Conner's little yacht was bending like a wax candle in the sun. She winked quickly. Accidents were awful things. She winked again."¹⁹ Her tears transform her perception. The objects of the material world are vulnerable and may be destroyed. The material world is perceived in terms of, or as a function of, her sadness and anxiety.

Neville, like Susan, is committed to the material world. His activities, as assertions, reinforce his self. All his actions and thoughts have as their first premise the survival of and maintenance of self. He says of this:

Thus we spin round us infinitely fine filaments and construct a system. Plato and Shakespeare are included, also quite obscure people, people of no importance whatsoever. I hate men who wear crucifixes on the left side of their waistcoats. I hate ceremonies and lamentations and the sad figure of Christ ... 20

He knits a boundary of ideas, prejudices, likes and dislikes; an entire system as a balm for self, securing his reaction to all matters, reducing the element of the unknown that might threaten self by forcing and ensuring predictability. Harvena Richter in The Inward Voyage in her brief analysis of the process of perception in Woolf, reduces all perceptual activity to a typically male act, when she concludes that Woolf's characters "bring the objective world into subjective consciousness in order to dominate it."²¹ For the typically Woolfian male, perception is a means of altering the world to conform to his idea of it. He is never passively immersed in the object, and therefore never achieves visionary awareness. In perception, as with every other form of contact between the typically male and the 'other', it is the 'other' that must compromise and must submit.

The reflexive perceiver, reducing everything to an ordered system, to fit his/her own design, is not necessarily dangerous. Most often it is harmless, since the victims are unaware of the process. It is when the objects of perception are interfered with, when they threaten the individual's design, in whole or in part, that the reflexive perceiver imposes, insists, and becomes destructive.

There is a point midway between harmless and harmful reflexive perception: when the object becomes aware that his/her essence has been denied, and that he/she is a counter, an element of a pre-ordained structure. This is more than an insult, it is a negation of the self (of the object), which can amount to a threat. One can imagine Rachel's response to St. John Hirst, when he says: "You see, the problem is, can one really talk to you? Have you got a mind, or are you like the rest of your sex? ..."²²

The reflexive perceiver may be likened to "a limpet, with the sensitive side ... stuck to a rock, forever dead to the rush of fresh and beautiful things ..."²³ The capacity to embrace the 'other' is withdrawn, ousted by the faculty which systemizes, arranges and immobilizes the essences of others.

A common example of reflexive perception at work, in which the object perceived is as a function of the perceiving self, is Rachel's comment to Aunt Lucy: "I don't like the smell of broom; it reminds me of funerals."²⁴ The essence of the flower is discarded or overlooked; the subject's reaction to it is based purely upon the self, the object is not perceived; it is interpreted in terms of self, and discarded.

There are moments for the visionary when the notion of separate existences prohibiting projective perception, is revealed as an illusion. Woolf comments autobiographically on this experience in 'A Sketch of the Past':

... I find that scene making is my natural way of marking the past. Always a scene has arranged itself; representative; enduring. This confirms me in my instinctive notion; (it will not bear arguing about; it is irrational) the sensation that we are sealed vessels afloat on what it is convenient to call reality; and at some moments, the ceiling matter cracks; in floods reality; that is, these scenes -- for why do they survive undamaged year after year unless they are made of something comparatively permanent.²⁵

It is important to bear in mind throughout, that visionary perception is momentary; it seldom endures. Projective perception requires passivity of self, a state difficult to sustain. The necessity of becoming the object, if one is to understand it, is described in 'An Unwritten Novel', in A Haunted House, in which Woolf, as author, describes the need "to lodge myself somewhere on the firm flesh, in the robust spine, wherever I can penetrate or find foothold on the person, in the soul..." whereupon the images become more literal and vivid, as Woolf describes "the ribs radiating branches; the flesh taut tarpaulin; the red hollows, the suck and regurgitation of the heart ... and so we reach the eyes."²⁶ The self releases its hold, and no longer determines one's identity. In a beautiful passage from 'Street Haunting', Woolf says:

The shell-like covering which our souls have excreted to house themselves, to make for themselves a shape distinct from others, is broken, and there is left of all these wrinkles and roughnesses a central oyster of perceptiveness, an enormous eye.²⁷

Depersonalization via perception of the 'other', relinquishing one's self in the contemplation of the essence of the 'other', causes the familiarity of the other to disappear, since one's faculty for reducing each 'other' to a recognizable aspect of the world one has created, no longer functions. Temporal and spatial position of the self subsides. Orlando, walking into a shop, becomes purely receptive to the sensory experience, and loses her point of axis: "Shade and scent enveloped her. The present fell from her like drops of scalding water."²⁸ One is confronted by total newness, and without reflexive perception (inflicting, not exploring, an essence) the true nature of the 'other' may appear utterly alien. Such is the case with the man in 'Solid Objects', as he begins to apprehend the 'other', without the screen of self. He discovers

a very remarkable piece of iron. It was almost identical with the glass in shape, massy and globular, but so cold and heavy, so black and metallic, that it was evidently alien to the earth and had its origin in one of the dead stars or was itself the cinder of a moon.²⁹

Rationality characterizes the male mind though the association is not exclusive. Experiences which, however minutely, threaten one's identity, cause a typically 'male' response to the perceived image in anyone, male or female. Woolf says in 'To Spain': "Taken from home, which like a shell has made them hard, separate, individual, vast generalizations formulate in their exposed brains ..."³⁰ Reflexive perception is rational and logical in its perpetual classification and systematization of experiences.³¹ Here all images are made to conform to elaborate epistemologies and metaphysics, formulated prior to the experience. The rational

mind maintains the separation of all objects in existence, and reinforces the self, the separate identity. Martin in The Years is a male as typical as Neville in The Waves in his mode of perception: "He heard a paper boy calling in the street below, and the hooting of horns. He preserved clearly his sense of the identity of different objects, and their differences."³² By contrast, projective perception, achieved unconsciously, intuitively and passively, is associated with the female mind. How Woolf establishes the differences between the sexes, and her feminism, will be discussed in Chapter 4. The correlation between visionary awareness, projective perception, depersonalization and the female mind, and between rationality, reflexive perception, separate identity and the male mind, is reiterated throughout Woolf's fiction, and need only be mentioned here. True projective perception (predominantly female in nature) is congruent with externalization. Ideation (predominantly male in nature) is congruent with self-consciousness. In the latter, the material world is sifted and utilized; components are absorbed and contemplated. The self selects and transforms; it is active, and therefore reinforces the idea of self as active agent, hence the egotism associated with intellection and the loneliness involved.

Bernard Blackstone in Virginia Woolf offers an imaginative summary of the projective experience. He says:

She [Virginia Woolf] sees that one has to enjoy looking at things, just looking, without thought coming in at all; yet looking in the right way takes one deeper into knowing them than any amount of talking about them. And there is this enjoyment, this extraordinary happiness. What is the right way of looking, which brings satisfaction? We become aware as we read the novels that it is a mode of being, and of being the thing looked at. It is an identification, in some way not explained, of the seer with the seen. To enter, intuitively, into the life of the thing -- that is the secret.³³

Blackstone is aware that projective perception is a "mode of being". Intense perception modifies the subject, allowing it to

mingle with the object and thereby enjoy the benefits of externalization. In the extreme, the mode of perception of the visionary is totally projective, like "those insects, said still to be found in the primeval forests of South America, in whom the eye is so developed that they are all eye, the body a tuft of leather, serving merely to connect the two great chambers of vision."³⁴ 'An Unwritten Novel' (in A Haunted House) provides an example of total, and enraptured projection. The narrator says :

And yet the last look of them -- he stepping from the curb and she following him round the edge of the big building brims me with wonder -- floods me anew. Mysterious figures ! Mother and son. Who are you? Why do you walk down the street? Where tonight will you sleep, and then, tomorrow? Oh, how it whirls and surges -- floats me afresh. I start after them. People drive this way and that. The white light splutters and pours. Plate-glass windows. Carnations; chrysanthemums. Ivy in dark gardens. Milk carts at the door. Wherever I go, mysterious figures, I see you, turning the corner, mothers and sons; you, you, you. I hasten. I follow. This, I fancy, must be the sea. Grey is the landscape; dim as ashes; the water murmurs and moves. If I fall on my knees, if I go through the ritual, the ancient antics, it's you, unknown figures, you I adore; if I open my arms, it's you I embrace, you I draw to me -- adorable world.³⁵

Finally, the two modes of perception discussed above represent extremes. The world is not composed of selfless visionaries and incurable egoists. Projective perception is transitory, but so is reflexive perception.³⁶ Besides, the countless modes existing between the extremes constitute by far the bulk of all perceptual activities. In fact, in the extreme, the two modes of perception exceed their boundaries. The difference between visionary and non-visionary modes of perception can be described in terms of effect. For the reflexive perceiver, the object is subdued, its effect if possible rendered negligible: it is described and disposed of. In Mrs Dalloway, Bradshaw regards Septimus as one who lacks proportion. There is no attempt to

understand, or recognize, his vision. In this way, Septimus is labelled (diagnosed) and cast aside.

Visionary perception subdues self, to experience the perception more totally, to cancel as many barriers erected around self as possible.³⁷ It refuses to categorize perception, or to admit that a central intelligence, a self, is more important than the perceived object which requires only to recognize an object. And the visionary, in the extreme, can exceed the boundaries of fruitful projective perception. Thus, both non-visionary and visionary perceivers can misinterpret, fail to 'see', by exaggeration. The visionary may perceive something utterly new -- the self-orientated person may completely personalize the object, reducing its function to an expression of self or an aspect of self, with no remainder.

An example of projective falsification in perception, of a visionary perception which, in its intuitiveness and lack of constraint from the material world with all its prejudices and beliefs, overflows its bounds in the search for essence and ventures into the realm of imagination, may be found in Fanny Wilmot, who in 'Moments of Being' imagines the life of Julia Craye.³⁸ Her synthesis of all the facts, beliefs and snippets associated with Julia is highly imaginative: her intuition roams unhindered and undisciplined. Rhoda in The Waves, whom one might guess to be most susceptible to imaginative falsification moves entirely beyond the reality, the essence, and the concept of the object contemplated. She sees a clock: "The clock ticks. The two hands are convoys marching through a desert. The black bars on the clock face are green oases. The long hand has marched ahead to find water. The other painfully stumbles among hot stones in the desert."³⁹

Clarissa and Septimus in Mrs Dalloway provide one with a comparison between successful perception and interpretation, and imaginative exaggeration. Clarissa sees the royal car, and immediately perceives its essence, associating it with rulers and the enforcement of objective reality: the external, glittering, pretentious world; while Septimus, in his intuitive imaginings,

moves completely beyond the essence of the situation, transforming it into a significant and dangerous situation.

Woolf writes :

Clarissa guessed; Clarissa knew of course; she had seen something white, magical, circular, in the footman's hand, a disc inscribed with a name -- the Queen's, the Prince of Wales's, the Prime Minister's? -- which, by force of its own lustre, burnt its way through (Clarissa saw the car diminishing, disappearing), to blaze among candelabras, glittering stars, breasts, stiff with oak leaves, Hugh Whitbread and all his colleagues, the gentlemen of England, that night in Buckingham Palace.⁴⁰

Of Septimus, Woolf says :

And there the motor car stood, with drawn blinds, and upon them a curious pattern like a tree, Septimus thought, and this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him.⁴¹

Section 2 : The Mechanics and Implications of Projection.

Rachel Vinrace in The Voyage Out displays every characteristic of the phenomenon of depersonalization : she experiences anonymity, and a sense that reality is no longer familiar to her, followed by a personal 'dissolution' which culminates in the sensation that matter is an illusion :

She was next overcome by the unspeakable queerness of the fact that she should be sitting in an armchair, in the morning, in the middle of the world. Who were the people moving in the house -- moving things from one place to another? And life, what was that? It was only a light passing over the surface and vanishing, as in time she would vanish, though the furniture in the room would remain. Her dissolution became so complete that she could not raise her finger any more, and sat perfectly still, listening and looking always at the same spot. It became stranger and stranger. She was overcome with awe that things should exist at all ... ¹

Within the process beginning with a projection of self into the object perceived, and culminating in the depersonalization of the subject, two basic alternatives are involved. The subject begins by committing himself to the perceptual act. The exquisite experience of sensation, and the externalization that it brings is described by Bernard. He stresses, besides other things, in his assessment of his situation towards the end of The Waves, that his presence is as nothing : his being is observation ; there is no definite, solid thing (which one may call Bernard) that steps into the perceived world and says, 'I am now to be accounted for ; I change the whole with my presence ; you are forced to notice and accommodate me.' Bernard says :

So the landscape returned to me ; so I saw fields rolling in waves of colour beneath me, but now with this difference : I saw but was not seen. I walked unshadowed ; I came unheralded. From me had dropped the old cloak, the old response ; the hollowed hand that beats back sounds. Thin as a ghost, leaving no trace where I trod, perceiving merely, I

walked alone in a new world, never trodden;
 brushing new flowers, unable to speak save in a
 child's words of one syllable; without shelter
 from phrases -- I who have made so many;
 unattended, I who have always gone with my kind;
 solitary, I who have always had someone to share
 the empty grate, or the cupboard with its hanging
 loop of gold.

But how describe the world seen without a self?²

Regardless of the type of the actual experience (discussed below) the visionary moment is stimulated in many ways: the object which gives rise to it can be one or many, and the perceptual act need not be strictly a function of the senses. Moreover, perception refers only to the physical means of apprehension, and the process may be primarily cognitive or imaginary. The important operation is self-effacement, though the method can occur in a variety of ways. Rachel utilizes both perception and imagination in this moment of transcendence of self, in which she is aware of the sea, of Beethoven Opus 112 and Cowper whom she only imagines:

...[Her] mind seemed to enter into communion, to be delightfully expanded and combined with the spirit of the whitish boards on deck, with the spirit of the sea, with the spirit of Beethoven Op. 112, even with the spirit of poor William Cowper there at Olney. Like a ball of thistle-down it kissed the sea, rose, kissed it again, and thus rising and kissing passed finally out of sight.³

The effect is already apparent: she experiences communion and expansion: her boundaries of self are relaxed, and she expands.

Rhoda and Septimus Smith are powerless to prevent visionary awareness. Similarly, they cannot prevent sensations from demanding their attentions. Septimus is virtually always externalized, being flooded with a vision of unity and significance, beyond his control. And he cannot prevent the vision from claiming him. He and Rhoda are forced to allow their visions to claim them: as slaves to sensation, externalization is perpetual, and unlike Bernard, they have no alternative to their visionary

wanderings.

Visionary awareness is no easy achievement. Woolf says in A Room of One's Own: "What is meant by 'reality'? It would seem to be something very erratic, very undependable -- now to be found in a dusty road, now in a scrap of newspaper in the street, now a daffodil in the sun."⁴ Woolf may equally as truthfully be saying: 'What is meant by our sense of reality? Our perception is erratic; the moment does not last -- the self always regroups after an exploration, an exteriorization.' Neville in The Waves says of the difficulties in the quest for truth:

To read this poem one must have myriad eyes, like one of those lamps that turn on slabs of racing water at midnight in the Atlantic, when perhaps only a spray of seaweed pricks the surface, or suddenly the waves gape and up shoulders a monster. One must put aside antipathies and jealousies and not interrupt. One must have patience and infinite care and let the light sound, whether of spiders' delicate feet on a leaf or the chuckle of water in some irrelevant drain-pipe, unfold too. . . Nothing is to be rejected in fear or horror. The poet who has written this page (what I read with people talking) has withdrawn. There are no commas or semi-colons. The lines do not run in convenient lengths. Much is sheer nonsense. One must be sceptical, but throw caution to the winds and when the door opens accept absolutely.⁵

The implications of depersonalization are dramatic. Firstly, the concept of point of view is seriously affected. Point of view is important in Woolf's novels. Mitchell Leaska devotes an entire book to an examination of the multiple points of view in To The Lighthouse. However, beyond the significance of point of view as a narrative technique, point of view as a concept is an important angle from which to examine consciousness and identity. Depersonalization constitutes the relinquishing of a point of view, a substitution of a fixed point of view for one so all-encompassing as to exceed the limits of the definition of point of view. A self which identifies with every existing essence has access to an infinity of points of view -- no longer a point of view, since one's

position is no longer static and stable, but multiple and all-encompassing. It is total view, of which individual points of view are parts.

For the sake of simplifying this discussion, I have discussed one extreme state of existence -- total depersonalization. One may call this absolute point of view, for it is no longer relative. Since all of Woolf's characters lie between the extremes of 'total selfhood' and 'total depersonalization', an examination of 'selfhood' will enable one to perceive how each character relates to the concept of point of view. The establishment of self means the assertion of identity, the separation of that identity from all others, and the perpetual reinforcement of that identity.

The result is that technically, each self establishes an entire world of surrogate essences, with himself at the centre of that world. He designates (false) essences, and therefore the object-as-false-essence exists by virtue of the self which perceives such an essence. The subject therefore creates a (false) world, using and transforming essences already in existence. As a result, such a self believes that he has an absolute point of view. He believes he sees the whole world, and as it is. He has total perception of his world, albeit a false world.

This is an extreme position, and a dangerous, megalomaniac one. Mr Ramsay comes closest to it, by designating rationally perceived essences onto all objects. All generalizations, classifications and systemizations are acts of pseudo-perception. In fact, all perceptions in which the subject does not relinquish his self in the apprehension of an object, are pseudo-perceptions.

Time and space, discussed in Chapter 4, are significantly affected by depersonalization. Briefly, the material world is governed by the laws of temporal and spatial location. Each object in existence has a definite, and single, spatio-temporal co-ordinate. To depersonalize is to attempt to transcend one's personal co-ordinate. This has far reaching implications, which I shall come to later. Of importance here is that time and space are expressions of what one may call the laws of matter. They ensure that the

individual remains in a state of perpetual change or flux. Everything that is born, or has a beginning, must die or cease, in time. The individual is therefore in a state of perpetual 'becoming', never still, never free from change until death. Woolf says in an essay on Montaigne: "Movement and change are the essence of our being; rigidity is death," and Orlando says: "Change was incessant, and change perhaps would never cease."⁶ The visionary transcends individuality, and by implication, he transcends flux or arrests it. He is momentarily in control of the laws of flux within him which, once arrested, allow him to perceive the stillness in and about him: "Through the tremor and vibration of daily custom one discerns bone and form, endurance and permanence. Sorrow will have the power to effect this sudden arrest of the fluidity of life, and joy will have the same power."⁷ The symbol of the wave, in The Waves, and the presence of the seasons in The Years perpetually remind one of the power of the laws of matter over the individual. The cyclical nature of existence is characteristically expressed by the prosaic and sensible Kitty Lasswade: "The years changed things; destroyed things; heaped things up -- worries and bothers; here they were again."⁸

The visionary's natural enemy is the law of matter. Helen Ambrose becomes aware of the tyranny, indifference and irrationality of the laws which govern matter: "Her sense of safety was shaken, as if beneath twigs and dead leaves she had seen the movement of a snake. It seemed to her that a moment's respite was allowed, a moment's make-believe, and then again the profound and reasonless law asserted itself, moulding them all to its liking, making and destroying."⁹ Not only does the visionary recoil from the content of the laws of matter (time, space, separation and movement) but its manner as well: its indifference and lack of purpose. In A Haunted House Woolf refers to "the rapidity of life, the perpetual waste and repair; all so casual, all so haphazard ..."¹⁰ To those engrossed in the material world, the rhythmical flow of days, seasons, and years is comforting. It sustains the individual with its rhythmic predictability, but similarly, its persistence, indomitability and inexorability

causes the visionary to fear its total power .

Mrs Ramsay expresses both reactions to perpetual flux :

... the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her thoughts and seemed consolingly to repeat over and over again as she sat with the children the words of some cradle song, murmured by nature, 'I am guarding you -- I am your support', but at other times suddenly and unexpectedly, especially when her mind raised itself slightly from the task actually in hand, had no such kindly meaning, but like a ghostly roll of drums beat the measure of life, made one think of the destruction of the island [symbol of the attempt to achieve permanence or to escape flux] and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after another that it was all ephemeral, was a rainbow -- this sound which had been obscured and concealed under other sounds suddenly thundered hollow in her ears and made her look up with an impulse of terror. ¹¹

The wave or rhythm sustains life, but its first principle is perpetual movement and therefore death. It nourishes that which it insists must perish. William Dodge in Between the Acts is defeated by an awareness of the power of the laws of matter : "the doom of sudden death hanging over us" and: "There's no retreating or advancing" he declares. ¹²

The visionary, upon achieving depersonalization, glimpses a transcendental 'reality' "relieved of the pressure of the present" ¹³ and because it is a vision beyond materiality, he/she must realize that achieving the vision of relation will involve a confrontation with the powerful laws of matter. The contents of this vision and the denial of materiality with its concomitant restrictions, will constitute the discussion in Chapter 4.

Chapter 4 : The Contents

Section 1 : The Moment of Being

The depersonalized visionary, whose awareness is relatively unimpeded by a mediating ego, experiences the "moment of being", the unit of visionary awareness.¹ "Moment" is an unfortunate word, for it implies a precisely defined length of time, a definite segment, a small unit in our system of measuring time. A moment has a separate identity: it is distinct from all that precedes and follows it. The only worth of such a word in the phrase "moment of being" is that it informs one of the brevity of the experience, measured in objective time. Its inner duration may vary considerably, but more important, it is exempt from succession, for it contains past and future. It is not discrete but extended. "Being" is, on the other hand perfectly appropriate. In the moment of visionary awareness, the subject is purely receptive, and sufficiently free from the demands of the self, to prevent the implications of individuality, materiality and identity, revealing themselves. One is confronted by the first principle of existence, the experience of being itself. Aristotle defines 'first philosophy' or metaphysics as the study of being, distinct from the study of essences (or that which particularizes an object). C. Kirwin translates the opening paragraph of Metaphysics Book Gamma as :

There is a discipline which studies that which is qua thing-that-is and those things that hold good of this in its own right. This is not the same as any of what are called the special disciplines. For none of the others examines universally that which is qua thing-that-is, but all select some part of it and study what is coincidental concerning that ...²

Woolf's idea of 'being' coincides with Aristotle's, probably for no other reason than that Aristotle was the first to make the distinction between being and essence which, though highly theoretical, is basic to all metaphysical enquiry.

Since the moment of being is the product of a rare intensity and receptivity, one may establish its two most important features: it is both transitory, and seldom experienced in its totality. Eleanor Pargiter in The Years has a vision of relation and coherence. It is not well formulated or fully grasped: "... is there a pattern, a theme, recurring, like music; half remembered, half forseen ... a gigantic pattern, momentarily perceptible? The thought gave her extreme pleasure; that there was a pattern. But who makes it? Who thinks it? Her mind slipped. She could not finish her thought."³

Mrs Ramsay, the visionary adept, is accustomed to the brevity of the illuminating moment. She realizes, as she leaves the dining-room, that her work of art, her moment as unifier of disparate individuals, her perception of and actualization of order, significance and form, is past. It becomes another in a series: "... as she moved and took Minta's arm and left the room, it changed, it shaped itself differently; it had become, she knew, giving one last look at it, already the past."⁴

Clarissa Dalloway finds that her social, outer life is interspersed with moments of intensely personal illuminations. Vision descends upon her as swiftly as it becomes part of the past: "Then, for that moment, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed. But the close withdrew; the hard softened."⁵ The outer life, dominated by objects, movements and facts, is harshly destructive to the visionary moment. Katherine Hilberry realizes that contact with Mary Datchet, and her subsequent attention to arrangements, decisions, politeness (her immersion once more in the world of individuality) will destroy her delicately grasped vision: "She had no wish to see anyone tonight; it seemed to her that the

immense riddle was answered; the problem had been solved; she held in her hands for one brief moment the glow which we spend our lives in trying to shape, round, whole, and entire from the confusion of chaos. To see Mary was to risk the destruction of this globe."⁶

If the moment is transitory, one's life consists mostly of periods of non-being. They are elusive, and difficult to describe because of their total insignificance. Woolf says, in 'A Sketch of the Past' :

Often when I have been writing one of my so-called novels I have been baffled by the same problem; that is, how to describe what I call in my private shorthand "non-being". Every day includes much more non-being than being.

And Woolf continues with : "These separate moments of being were however embedded in many more moments of non-being."⁷

The moment of being, as a metaphysical awareness, is alien to the bulk of one's perceptions, alien even to one's conception of reality, and the way it is constituted. Maggie Pargiter in The Years has a vision of unity. It is fraught with doubt and hesitation : "She had been thinking, Am I that, or am I this ? Are we one, or are we separate -- something of the kind."⁸ And further on she says : "What's 'I' ? ... 'I' ... She stopped. She did not know what she meant. She was talking nonsense."⁹ For some, the experience is beyond comprehension, often because it characteristically occurs too unexpectedly. Mable Waring, in "The New Dress" cannot say anything of the "moment" except that it is significant :

And also with Hubert sometimes she had quite unexpectedly -- carving the mutton for Sunday lunch, for no reason, opening a letter, coming into a room -- divine moments, when she said to herself (for she would never say this to anybody else), 'This is it. This has happened. This is it.'¹⁰

The third significant feature of the moment of illumination is

a wider effect, which may be gleaned from the subject's attitude to the material world during the moment. Matter, subject to change or to time, reveals itself to be in a state of perpetual 'becoming' (as opposed to the experience of being, or stillness, during the 'moment'). The material world is chaotic, disordered; it is caught in a ceaseless and purposeless motion. Visionary awareness is of permanence, relation and stability; a transcendence of the principles of materiality. The visionary becomes acutely aware, by contrast, of a world in which " ... only gigantic chaos streaked with lightning could have been heard tumbling and tossing, as the winds and waves disported themselves ... in idiotic games, until it seemed as if the universe were battling and tumbling, in brute confusion and wanton lust aimlessly by itself."¹¹ Mrs Ramsay is associated with an image primarily representative of this aspect of visionary awareness -- the lighthouse, which stands above, and in defiance of, the formless waves. Mrs Ramsay says of the moment of being :

It partook, she felt, carefully helping Mr. Bankes to a specially tender piece, of eternity ... there is a coherence in things, a stability, something, she meant, is immune from change, and shines out (she glanced at the window with its ripple of reflected lights) in the face of the flowing, the fleeting, the spectral, like a ruby; so that again tonight she had the feeling she had had once today already, of peace, of rest. Of such moments, she thought, the thing is made that remains ever after. This would remain.¹²

Chaos is transcended, in the moment of stillness, for "there was freedom, there was peace, there was, most welcome of all, a summoning together, a resting on a platform of stability."¹³ Ralph Denham, with the aid of the catalytic effect of music, momentarily perceives beyond flux and chaos: "But immediately the whole scene in the Strand wore that curious look of order and purpose which is imparted to the most heterogeneous things when music sounds ..."¹⁴ Similarly Eleanor in The Years temporarily halts the incessant motion of the material world :

She walked slowly along towards Trafalgar Square, holding the paper in her hand. Suddenly the whole scene froze into immobility. A man was joined to a pillar; a lion was joined to a man; they seemed stilled, connected, as if they would never move again.¹⁵

In an essay entitled "Reading" Woolf describes this apprehension of order within chaos :

As with a rod of light, order has been imposed upon tumult; form upon chaos. Perhaps it would be simpler to say that one wakes, after Heaven knows what internal process, with a sense of mastery. Familiar people approach all sharply outlined in morning light. Through the tremor and vibration of daily custom one discerns bone and form, endurance and permanence.¹⁶

The visionary "illumination; a match burning in a crocus; an inner meaning almost expressed"¹⁷ gives one access to the structure, or the internal coherence, implicit in the material world. All that exists does so by virtue of its essence, which has meaning, and relation to all other objects in existence. The particularizing features tend to conceal this essence, but the visionary perceives the intrinsic and unifying structure of the material world. Rhoda in The Waves, reduces reality to its essential features. She says :

There is a square; there is an oblong. The players take the square and place it upon the oblong. They place it very accurately; they make a perfect dwelling - place. Very little is left outside. The structure is now visible; what is inchoate is here stated; we are not so various or so mean; we have made oblongs and stood them upon squares. This is our triumph; this is our consolation.¹⁸

She projects a vision of an orderly world, free from distraction and particularity. Rachel Vinrace in The Voyage Out inspires a similar vision of the essential structured components within the chaos of the material world, to the visitors at Santa Marina :

... their nerves were quieted; the heat and soreness of their lips, the result of incessant talking and laughing, was smoothed away. They sat very still as if they saw a building with spaces and columns succeeding each other rising in the empty space.¹⁹

Roger Fry in Architectural Heresies similarly regards elemental structure as a means of portraying order :

It is when the elemental forms of architecture are combined, when the superposition or interpenetration of two or more rectangular blocks, or of blocks with sections of cylinders, and so forth, is devised in relation to the earth surface and its possible plastic arrangement, that we begin to get the essentially aesthetic quality of architecture.²⁰

The moment is transitory and is imperfectly comprehended; it involves a transcendence of flux, and illuminates the structure and coherence obscured by the distracting particularities. Finally, the visionary apprehends the principle upon which Woolf's idea of vision is based, that of the illusion of individuality, and the transcendental unity of all apparently discrete entities. This is the logical outcome of the relinquishing of separate and personal identity involved in the visionary journey. Differentiation disappears. Ralph Denham becomes aware that true relation is not as a result of similar characteristics between individuals. Similarity is not an expression of visionary relation, but of separation, since it implies essences which are distinct, albeit accidentally similar. Instead, relation exists prior to, and beyond individuality :

He stopped in his enumeration, not finding it possible to link them in any way that should explain the queer combination which he could perceive in them, as he thought of them. They appeared to him to be more than individuals; to be made up of many different things in cohesion; he had a vision of an orderly world.²¹

And further, Mary recognizes Ralph's awareness, and shares it

with him :

She felt him trying to piece together in a laborious and elementary fashion fragments of belief, unsoldered and separate, lacking the unity of phrases fashioned by the old believers. Together they groped in this difficult region, where the unfinished, the unfulfilled, the unwritten, the unreturned, came together in their ghostly way and wore the semblance of the complete and satisfactory.²²

Morris Beja in "Matches Struck in the Dark" succinctly isolates this first principle of visionary awareness. He says: "... when the true nature of reality is perceived, an intuitive union takes place between the subject and the object, that is, the person knowing and the thing being known ..."²³

Lucy Swithin, in Between the Acts consistently defies the limitations imposed by matter. She succeeds in relating to the 'other', and disbands point of view: "She was off, they guessed, on a circular tour of the imagination -- one-making. Sheep, cows, grass, trees, ourselves -- all are one."²⁴ And further: "Was it that she had no body? Up in the clouds like an air ball, her mind touched ground now and then with a shock of surprise."²⁵

Moments of being are significant, not only in themselves, but as material for the artist who (according to Woolf) must strive to transmit timeless essences, the apprehension of which occurs during the moment of vision. So despite their transitory nature, nothing is of more importance. James Joyce's attitude to his moments of revelation applies wholly to Woolf, when he says that one should "record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments."²⁶

The immediate effect of the experienced moment is an overwhelming desire to impress upon the recently embraced 'other' the perfect relation of all objects in existence.²⁷ In "Reading" Woolf says: "... perhaps one of the invariable properties of beauty is that it leaves in the mind a desire to impart. Some

offering we must make; some act we must dedicate . . ." ²⁸ The visionary wishes to communicate, to impart something of value, to radiate, and to provide for those lacking vision.

The moment of being, like everything connected to visionary awareness, is associated with the female component in the individual. This is not an exclusive association, as many critics take for granted when discussing Woolf's 'feminism'. The self has male and female components, making it quite possible for males to participate in the 'female' vision and moreover, the characteristics of the male intelligence are not always in opposition to the visionary state. The vision Lily Briscoe ultimately aspires to is an amalgam of male and female. The sort of order she attempts to show is quite closely akin to that of Mr Ramsay (who is typically male) being visually represented on canvas. Thus when Mrs Ramsay describes the "masculine intelligence" as like "iron girders spanning the swaying fabric, upholding the world . . ." ²⁹, Lily conceives of her painting in a similar manner: "She saw the colour burning on a framework of steel . . ." ³⁰ Lily's vision incorporates the characteristics of both sexes, but is not entirely either. It is neither purely masculine (she embraces visions of supra-rational unity) nor is it entirely feminine (her art requires artifice, order and calculation). Besides, she regards the feminine vision, in excess, as potentially threatening and indefinable. It is this that she refers to by "this other thing, this truth, this reality, which suddenly laid hands on her . . ." ³¹ And her art, which orders, and structures, relieves her of a vision akin to Rhoda's in The Waves; a vision beyond control and comprehension: "Before she exchanged the fluidity of life for the concentration of painting she had a few moments of nakedness where she seemed like an unborn soul, a soul reft of body . . ." ³² Thus, Lily can say "that's a chair, that's a table, and yet at the same time, It's a miracle, it's an ecstasy." ³³ Her shifting from the masculine to the feminine worlds, and from reality and substantiality, to the visionary world of flux and insubstantiality, allows her to place a gird on

the frightening vision, to order and to render it explicable and valuable.

Woolf says little of the inner proclivities of the utterly non-visionary, despite her numerous references to tyranny, and to those in control of the material world. Perhaps the single reference in The Years is sufficiently damning. Milly Pargiter, and her husband, Hugh Gibbs are the complacent, spiritually inactive selves who "could only talk about girls, girls and horses." Their talk is "the half-inarticulate munchings of animals in a stall. Tut-tut-tut, and chew-chew-chew -- as they trod out the soft steamy straw in the stable; as they wallowed in the primeval swamp, prolific, profuse, half-conscious..."³⁴

'Light' and 'darkness', being established images in Western literature, refer to the illuminating vision, and the material world, respectively. Most individuals, born into the 'dark', resent the intrusion of light, and defend the supremacy of the 'dark', thereby preserving individuality. Woolf says: "Not only has the dark the power to extinguish light, but it also buries under it a great part of the human spirit."³⁵ Light is positive, though platonically, overdoses can be harmful to people used to the dark.³⁶ Woolf asks:

What is it that happens between the hour of midnight and dawn, the little shock, the queer uneasy moment, as of eyes half open to the light, after which sleep is never to sound again? ... Only this image suggests collapse and disintegration, whereas the process I have in mind is just the opposite. It is not destructive whatever it may be, one might say that it was rather of a creative character.³⁷

In the same passage Woolf says of the experience: "As with a rod of light, order has been imposed upon tumult; form upon chaos."

I have mentioned that not all of the characteristics of the masculine intelligence are opposed to visionary awareness. Civilization, democracy, and learning, all associated with the male,³⁸ are achievements not inferior to visionary relation, and

in Jacob's Room, they are associated with 'light', though the restricting male qualities, the desire for order, correctness and uniformity, are not overlooked. Woolf's purely laudatory comment : "Does Cambridge burn not only into the night, but into the day ?" ³⁹ is qualified by the image in the succeeding passage :

In what orderly procession they advance. Thick wax candles stand upright; young men rise in white gowns ... As the sides of a lantern protect the flame so that it burns steady even in the wildest night -- burns steady and gravely illuminates the tree-trunks -- so inside the Chapel all was orderly.⁴⁰

Even cities, all cities, provide light, cast rays of civilization. In an image of pre-war Europe, Woolf says : "Now one after another lights were extinguished. Now great towns -- Paris -- Constantinople -- London -- were black as strewn rocks."⁴¹

Thus, typically male achievements may cast 'light', though Woolf does suggest degrees of luminosity when, describing contemporary intellectuals, she says : " ... when they were not lighthouses firmly based on rock for the guidance of their generation, they were steady, serviceable candles, illuminating the ordinary chambers of daily life."⁴²

The primary unit of visionary experience, the "moment of being", provides the individual with the components of the Woolfian vision. From this basis, Woolf constructs a single metaphysic. She says :

From this [the moment of being] I reach what I might call a philosophy; at any rate it is a constant idea of mine; that behind the cotton wool is hidden a pattern; that we -- I mean all human beings -- are connected with this; that the whole world is a work of art; that we are parts of the work of art.⁴³

In the succeeding sections I will discuss what this "philosophy" entails, beginning with the primary participating unit, the self.

Section 2 : Identity Based on Relation

For the visionary, the loss of a sense of self is only the necessary counterpart to a new and more real awareness of the true essences of the things he perceives. Transcendental or visionary reality is comprised of a unity of all such essences. Thus Clive Bell's idea of reality in Art could apply equally to Woolf's metaphysic:

What is that which is left when we have stripped a thing of all its associations, of all its significance as a means? What is left to provoke our emotion? What but that which philosophers used to call 'the thing in itself' and now call 'ultimate reality'? Shall I be altogether fantastic in suggesting, what some of the profoundest thinkers have believed, that the significance of the thing in itself is the significance of Reality.¹

The "thing in itself" can only be known if the relationship between subject and object is total.

The real nature of man is towards communion; the only fulfilment is the sharing of a composite identity, a breakdown between self and 'other'. Septimus, who with Bernard, explores the depth and breadth of Woolf's vision more than any other character, says: "Communication is health; communication is happiness."² The ideal condition is one of " 'I' rejected: 'We' substituted."³ Miss La Trobe in Between the Acts in an attempt to obliterate difference (the principle of earthly existence) includes more than humans in the cast: "A hen strayed in; a file of cows passed the door; then a sheep dog; then the cowman, Bond ..."⁴ The audience is aware of the enormity of the cast. As they "listened and looked -- out into the garden -- the trees tossing and the birds swirling seemed called out of their private lives, out of their separate avocations, and made to take part."⁵ Moreover: "The very cows joined in. Walloping, tail lashing, the reticence of nature was undone, and the barriers which should divide Man the Master from the Brute were dissolved."⁶

The attempt to apply the vision of relation is contrary to the laws of matter. The material world conforms without exception to these laws. The vision of relation rejects separation of objects in time and space. The laws of matter have to do with movement, 'becoming', succession, and extension: individuality in space. All matter expresses these principles of material existence. The self either accepts such principles and allows them to govern its processes of thought about the world (that is, reinforcing separation of individuals, and introducing a standardized concept of time) or it searches for alternatives. One is either trapped in the here and now (the particulars of a specific space/time coordinate) or one attempts to defy such restrictions, the restrictions of the laws of matter.

The rigidity of the material law prohibits exception. It promises to sustain those who allow its supremacy. For those who have no self, the perpetual rhythm of existence is a perpetual assault.⁷ Louis in The Waves is aware of the principle of life. He cannot exist apart from it, it perpetually encroaches on his fragile self. He says :

Meanwhile the hats bob up and down; the door perpetually shuts and opens. I am conscious of flux, of disorder; of annihilation and despair. If this is all, this is worthless. Yet I feel, too, the rhythm of the eating-house. It is like a waltz tune, eddying in and out, round and round. The waitresses, balancing trays, swing in and out, round and round . . . The circle is unbroken; the harmony complete. Here is the central rhythm; here the common mainspring. I watch it expand, contract; and then expand again.⁸

Now, the manifestation of the law of flux, though inherently destructive (it insists on perpetual change, or becoming) in its constant movement resembles a musical improvisation.

The life principle is neither ugly nor repulsive (indeed, Susan, for example, submits to it entirely, out of choice, and is fulfilled). In three related ways, flux is such that those who look beyond, yearn to escape it. For them, it is cruel, for matter

alters, causing the individual to dissipate and destroy the self. It allows of no exception, no transgressions, only total subservience. It maintains perpetual movement, disorder, and disunity.

About the appearance of a society dominated by vision, peace and freedom, Woolf obviously was not optimistic. Vision is a state achieved by few, pursued by fewer still, and is never permanent. A vision-dominated society is an impossibility. Woolf says: "... the capacity of the human spirit to overflow boundaries and make unity out of multiplicity ... would be to dream -- to dream the recurring dream that has haunted the human mind since the beginning of time: the dream of peace, the dream of freedom."⁹

However, though materiality opposes visionary relation, and despite the desire of the majority to regard separation as an immutable and satisfactory condition of existence, some sort of relation, albeit imperfect, may be achieved. Woolf says of the unifying activity of the self:

All you need now is to stand at the window and let your rhythmical sense open and shut, open and shut, boldly and freely, until one thing melts in another, until the taxis are dancing with the daffodils, until a whole has been made from all these separate fragments.¹⁰

Mary Datchet, who for Ralph represents someone efficient and sensible, has moments of deep emotion and vision. Her vision of love incorporates people and trees, or is simply an empathy for all things: "It seemed a mere toss-up whether she said, 'I love you', or whether she said, 'I love the beech-trees', or only 'O love -- I love'."¹¹ Mary is putting into practise the advice Woolf gives in the 'Letter to a Young Poet' :

Then let your rhythmical sense wind itself in and out among men and women, omnibuses, sparrows -- whatever comes along the street -- until it has strung them together in one harmonious whole. That perhaps is your task -- to find the relation between things that seem incompatible yet have a

mysterious affinity, to absorb every experience
that comes your way ...¹²

Nicholas Brown, an incidental character in The Years, is a visionary whose message, whose translated awareness, is extremely brief. Eleanor notes: "There was something queer about him ..."¹³ And his queerness is an awareness of the natural inclination towards unity and the expansion of self, and of the present situation of separation, boundary, hostility and fear. He explains succinctly: "The soul -- the whole being," he explained. He hollowed his hands as if to enclose a circle. 'It wishes to expand; to adventure; to form -- new combinations?'" And, " 'Whereas now, ' -- he drew himself together; put his feet together; he looked like an old lady who is afraid of mice -- 'this is how we live, screwed up into one hard little, tight little -- knot?' "¹⁴

Isa's longing to be one with her vision, to transcend time and the laws of matter and to achieve total unity with all things, is expressed in:

'In some harvestless dim field where no evening
lets fall her mantle; no sun rises. All's equal
there. Unblowing, ungrowing are the roses there.
Change is not; nor the mutable and lovable; nor
greetings nor partings; nor furtive findings and
feelings, where hand seeks hand and eye seeks
shelter from the eye.'¹⁵

Bernard, in The Waves is not successful in converting his longing for unity into actuality. Bernard's task is to unite the six, to create a single consciousness, and to write the story of the six. In his summing up, at the close of the lives of the six, he discovers that in trying to perfect a unity, he has as far as possible, phased out his own self. He says: "... that thin, hard shell which cases the soul, which, in youth, shuts one in..."¹⁶ has largely disappeared, and: "Immeasurably receptive, holding everything, trembling with fullness, yet clear, contained -- so my being seems ..." ¹⁷ He has achieved a measure of imperson-

ality, by focusing on the merging of the six in a communal activity.

Woolf seldom attempts to make explicit all the implications of her vision. Invariably, by virtue of the internal consistency of Woolf's vision, the reader may construct a detailed metaphysic from the residue of implications and suggestions in the novels. A single aspect, the mode of existence of visionary reality (the status of visionary reality in relation to material reality) is not specified.

Identity based on relation, apart from being the goal of the visionary and that which the majority, in their blindness or unwillingness, refuse to recognize or pursue, exists a priori. Corporeal beings are separated, though their essences tend naturally toward unification. Thus, there is a perpetual thwarting of any attempts to become consciously aware of, or to achieve, a state of unity. To those who can brush aside materiality while perceiving others, unity is apparent. Strictly speaking, individuals are not unified since, if 'self' is a combination of spiritual and physical, and physicality prohibits unity, the 'self' may not unite with other selves. The individual has the components of visionary reality within him. Materiality obscures this reality. Woolf believes that "the paraphernalia of reality have at certain moments to become the veil through which we see infinity."¹⁸

The visionary self may extend far beyond its materiality. In fact, everyone is extended, though they attempt for the sake of isolation, or 'selfhood', to retreat within their material component. The result is that by visionary law, spatiality ceases for, congruent with the laws of matter, spatiality upholds division and aloneness. The dimension which replaces it is 'personality' or self. Space is defined in terms of the (now extended) limits of the self. Bernard for example, transcends spatiality completely: he is completely extended into the other five, before the final ten pages of The Waves.

North in The Years temporarily senses a state of existence beyond separation and selfhood:

Stillness and solitude, he thought to himself; silence and solitude ... that's the only element in which the mind is free now.

Silence and solitude, he repeated; silence and solitude. His eyes half closed themselves. He was tired; he was dazed; people talked; people talked. He would detach himself, generalize himself, imagine that he was lying in a great space on a blue plain with hills on the rim of the horizon.¹⁹

Katherine Hilberry too, conceives of an alternative interpretation of reality. She

seemed to be tracing out the lines of some symmetrical pattern, some arrangement of life, which invested, if not herself, at least the others, not only with interest, but with a kind of tragic beauty. She had a fantastic picture of them upholding splendid palaces upon their bent backs. They were the lantern-bearers, whose lights, scattered among the crowd, wove a pattern, dissolving, joining, meeting again in combination.²⁰

Datches in The Novel and the Modern World sees "personality rather than space as one dimension."²¹ Personality is the inactive dimension, the underlying but temporarily overpowered dimension. The most expressed symbol of unity in The Waves, of wholeness, structure and perfection is that of circularity. J. Alexander informs us that there is at least one reference to circularity on every page of the first half of The Waves, expressed as "loop, ball, bubble, wheel, balloon, circle, drop and globe."²² The Waves is saturated with the perfection and singularity of trans-corporeal existence, prior to, and after a span of individuality. The individual, if the sea represents humanity, is the single wave which forms, and inevitably breaks on the shore. It loses its identity as that particular wave, though it does not cease to be. The singularity is interrupted and the whole is united as the sea withdraws to complete another singular wave. The Waves is the account of six such waves, and their reaction to both the inherent singularity of their being, and the underlying and ever-present

reminders that their singularity is tenuous and temporary.

The attainment of vision may be described as a breakdown, a disregard of the distinctions established by those of the material world to impart order (and thereby unfortunately, limit an awareness of a more complete reality). It is thus a diffusion, a flowing out of self, no longer subjugated by materiality. Septimus Smith, like Louis, cannot participate in this imperfect situation: his awareness of such diffusion is too strongly developed. In his identification with all things, he parallels Bernard's state near the end of The Waves. He feels "the leaves being connected by millions of fibres with his own body ... The sparrows fluttering, rising, and falling in jagged fountains were part of the pattern ..." ²³ Obviously, suicide is necessary for the completion of his being and his vision. He can develop no object/subject relationship with anything, as the distinctions between subject and object are indistinct. For Bernard, the vision of relation is equally as shattering to material existence. Bernard describes this externalization:

I saw but was not seen. I walked unshadowed;
I came unheralded. From me had dropped the
old cloak, the old response; the hollowed hand
that beats back sounds. Thin as a ghost,
leaving no trace where I trod, perceiving merely,
I walked alone in a new world, never trodden;
brushing new flowers, unable to speak save in
a child's words of one syllable; without shelter
from phrases -- I who have made so many ... ²⁴

The vision of relation, in conclusion, is a potential state of all 'essences', which the individual materialized essence either suppresses, or develops. The magnitude of the achievement is proportional to the degree of opposition to the vision of relation. Materiality, vesting itself in each individual has power over the 'self', trapping the visionary, and providing for those who succumb to the implications of materiality. For Mrs Ramsay, visionary relation is ultimately necessary and profound. She says: "To be silent; to be alone. All the being and the doing,

expansive, glittering, vocal, evaporated; and one shrank, with a sense of solemnity, to being oneself . . ." ²⁵

Eleanor Pargiter is the successor to Mrs Ramsay and Bernard, in that she is both visionary and not entirely apart from the material world. She was, early on, "the soother, the maker-up of quarrels, the buffer between her [Milly Pargiter] and the intensities and strifes of family life." ²⁶ She draws the same "dot with strokes raying out around it," ²⁷ as Ralph Denham does in *Night and Day*, a visionary rendering of life. She has a vision of all objects without an outer surface which conceals them: "Things seemed to have lost their skins; to be freed from some surface hardness . . ." ²⁸ And near the end of the novel, she has a vision of a connected universe: ". . . is there a pattern; a theme recurring, like music; half remembered, half foreseen? . . . a gigantic pattern, momentarily perceptible?" ²⁹

The individual has the choice, whether to develop a visionary self or to maintain a separate identity. Whichever mode of identity is chosen determines the subject's idea of reality and existence. A detailed description of the complexity and duality of the self will determine the characteristics which the visionary identity and the non-visionary identity possess.

Section 3 : Inner and Outer Selves

The duality of self is a concept which can be traced to the widespread notion in the early 20th century that self can no longer be defined as the sum of its expressions. Besides which, this idea is the inevitable product of a metaphysic based on a universal dichotomy between the factual, observable and rational, and the visionary, immaterial and counter-rational. Woolf sets up in opposition to the shallowness of the 'Georgian' novelists' creations " ... the depth of that leaf-encumbered forest, the soul ..."¹

Self for Woolf was not definable, circumscribed, finite nor predictable. No summary could suffice, no characteristic could with surety be included or excluded. The kernel of self is vast with limitless potential, unlike "the old stable ego of character" as in D.H. Lawrence's conception.² In Woolf's analysis, the self is neither "stable" nor is it limited to the expressions of the "ego", which is that force concerned with the maintenance of individuality and self-definition. The observable interaction between individuals represents a minute component of the self. Woolf says of Mrs Dalloway : "I should say a good deal about my discovery how I dig out beautiful caves behind my characters : I think this gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect and each comes to daylight at the present moment."³

Owing to the dichotomy within Woolf's metaphysic, the 'observable' and the 'hidden' aspects of self constitute a duality. Not only is the latter more complex than that which is presented in 'Georgian' novels, but it is distinct, often utterly separated from the social and 'external' components of self. This idea is first focused upon in Night and Day and, fittingly, it is Katherine Hilberry who provides a summary of the irreconcilable duality within self : "Why, she reflected, should there be this perpetual disparity between the thought and the action, between the life of solitude and the life of society, this astonishing precipice on one

side of which the soul was active and in broad daylight, on the other side of which it was contemplative and dark as night?"⁴ Rachel Vinrace expresses this far more simply when she says: "It appeared that nobody ever said a thing they meant, or ever talked of a feeling they felt ..."⁵

'Night' and 'day' suggest the two orders of reality: the inner and the outer; the self and the other; the transcendental world and the world of matter. Day is associated with sensation, individuality and division; night with unity (the 'darkness' obliterates difference).⁶

The outer self reinforces the laws of matter, for it is concerned with the explicable, objective and material world. Since one may assume that visionary awareness is a potential state of all beings (see Chapter 4 : 2) those who appear to be purely external beings, must have a dormant or perhaps rudimentary inner self suppressed or left unnoticed by an assertive ego.

High Whitbread in Mrs Dalloway is the person devoid of any indications of inner life. He is maintained and nourished by the constructs of society. He has "read nothing, thought nothing,"⁷ who has the "manners and breeding of an English gentleman" and "He always looked as if he were on duty."⁸ He is forced to conform to the standards of the 'outer' world, which is the source of his identity. Inner and outer selves are incompatible to the extent that they may not peacefully coexist as fully developed components within a single being. They conform to different orders of reality. In The Death of the Moth Woolf says it is difficult "at once to believe in the complete reality of the suburb and in the complete reality of the soul."⁹ The spectrum of knowledge is too great, and understanding can be directed at one or the other. They require too great a breadth of vision to be comprehended simultaneously.

The external self is an insufficient indicator of the whole being. Mrs Ramsay says: "... she, Lily, Augustus Carmichael, must feel, our apparitions, the things you know us by, are

simply childish."¹⁰ Yet for the maintenance of order, to streamline practical material existence, the outer self, stereo-typical and crude, is a necessity: "To prevent us from being submerged by chaos, nature and society between them have arranged a system of classification . . ." ¹¹ to which individuals are forced to adhere. Orlando learns that the inner self is largely prohibited from participation in the material world: "... she somehow got the impression -- here she rose and walked -- they made one feel -- it was an extremely uncomfortable feeling -- one must never, never say what one thought."¹² Eleanor Pargiter feels the oppressiveness of a "childish" restricting system of classification. She says: "But now I'm labelled, she thought -- an old maid who washes and watches birds. That's what they think I am. But I'm not -- I'm not in the least like that, she said. She shook her head, and turned away from the glass."¹³

Woolf when describing the two opposed faculties of self, and the two opposed realities (material and visionary) uses in A Writer's Diary the metaphor of a stream in which those confined to the material world, run "in the current . . . without diving deep."¹⁴ The inner self is not subject to perpetual movement; it is still and silent, quite beyond the material world: "... an entombed soul, the spirit driven in, in, in to the central catacomb; the self that took the veil and left the world..."¹⁵ Sasha Latham in 'A Summing Up' "was conscious of a movement in her of some creature beating its way about her and trying to escape which momentarily she called the soul which is by nature unmated, a widow bird; a bird perched aloof on that tree."¹⁶ Lucy Swithin is more often than not preoccupied with her immaterial, inner self. She is alarmed at having to return to materiality: "Was it that she had no body? Up in the clouds, like an air ball, her mind touched ground now and then with a shock of surprise."¹⁷ It is when Orlando examines her inner self that the external loses its solidity: all essences shift and merge, no longer definable as one thing; and time, the concept developed to chart flux, is temporarily transcended: "... everything was partly something

else . . . she forgot the time." All of this is prompted by an awareness and tentative probing of

a pool where things dwell in darkness so deep that what they are we scarcely know. She now looked down into this pool or sea in which everything is reflected -- and, indeed, some say the reflections which we see in the dark hollow at the back of the head when the visible world is obscured for the time.¹⁸

A story from the collection A Haunted House provides one with a good example of the vastness of the inner self, its incompatibility with the outer self, and its exemption from time. 'An Unwritten Novel' is largely an experiment, no longer subject to that "powerful and unscrupulous tyrant" that insists that authors "provide a plot, to provide comedy, tragedy, love, interest . . ." ¹⁹ in their works. Once the narrator and "the unhappy woman" are left alone in the railway carriage, the narrator is free (from the constraints of the conventional novel) to shift constantly from materiality to vision. The construction of a visionary "map" of "Minnie Marsh" is constantly upset -- by the intrusion of reality: "If only you would sit still, She's moved her knees -- the map's in bits again."²⁰ Here as elsewhere, when Woolf shifts between inner and outer self, her time scale shifts from linear time to atemporality (in which past and future are as accessible as the present). It is tangential to linear time -- and a whole visionary history (of Minnie Marsh in this case) can be witnessed, before linear time advances sufficiently for it to shatter the vision.

There is a suggestion that in The Voyage Out London and Santa Marina are symbolically contrasted, very similarly to the juxtaposition of Sawston(England) and Italy in E.M. Forster's A Room with a View. London represents the outer, social, ordered, sane, and the conventional ; Santa Marina, the submerged, mysterious, inner self, with its unorthodox and uncivilized passions and states of consciousness. The first is dominated by imposed, rational law, the latter by natural law. Santa Marina

represents the "dark half of the world," and "more mysterious than the earth coloured and divided by roads and fields."²¹

A complete absence of either self is as impossible as a development of both simultaneously. Sir William Bradshaw and Dr Holmes in Mrs Dalloway almost completely suppress an inner self, whereas Clarissa Dalloway and Katherine Hilberry achieve a tentative reconciliation between opposed selves.²² Perhaps Katherine Hilberry manages to combine fact and vision, inner and outer selves though obviously not entirely embracing either. Ralph may be aware of this when he perceives that "Katherine ... had a likeness to each of her parents, and these elements were rather oddly blended."²³ Her love of mathematics, is not due entirely to its rationality and order: it is vast, limitless.²⁴ Similarly, she chooses a man who is able to, in some way (though different to her own) unite material and visionary, or masculine and feminine: "His eyes, expressive now of the usual masculine impersonality and authority, might reveal more subtle emotions under favourable circumstances, for they were large, and of a clear, brown colour -- they seemed unexpectedly to hesitate and speculate ..."²⁵

Ralph Denham in Night and Day is a prototype of Clarissa in his ability to pursue and enlarge both inner and outer selves, to some extent. His outer self is represented by the solicitor's office; his inner self comprises largely of unchecked fantasy, intermittently visionary. The precision with which he develops and maintains the separation between his two worlds is only possible since neither is large enough to constitute a threat to the self-controlled equilibrium. His dualism remains one of inner and outer, subjective and objective, never achieving the status of a wrenching, destructive dualism of life and death, matter and immateriality, as Clarissa's does: "His endeavour, for many years, had been to control the spirit, and at the age of twenty-nine he thought he could pride himself upon a life rigidly divided into the hours of work and those of dreams; the two lived side by side without harming each other."²⁶ Ralph is occasionally

unable to keep the two selves or attitudes to reality, separate : they spill into each other. At a tea shop, at Lincoln, he cannot think "whether he had seen her [Katherine] or merely imagined her."²⁷ As he sits in a train, a vision of Katherine preoccupies him, mingling with reality : "She brooded over the grey fields, and was with him now in the railway carriage, thoughtful, silent, and infinitely tender; but the vision pressed too close, and must be dismissed, for the train was slackening."²⁸ Vision and reality both demand attention :

He lost his sense of all that surrounded him; all substantial things -- the hour of the day, what we have done and are about to do, the presence of other people and the support we derive from seeing their belief in a common reality -- all this slipped from him. So he might have felt if the earth had dropped from his feet, and empty blue had hung all round him, and the air had been steeped in the presence of one woman. The chirp of a robin on the bough above his head awakened him, and his awakenment was accompanied by a sigh. Here was the world in which he had to live.²⁹

Further, Ralph is not sure of himself, of which 'reality' to cling to : " ... he began to lay the blame of the present catastrophe upon his dreams."³⁰ Then he has a renewed faith in dreams : "I've dreamt about you; I've thought of nothing but you; you represent to me the only reality in the world."³¹ And he realizes that the dichotomy is destructive: "He felt a mixture of disgust and pity at the figure cut by human beings when they try to carry out, in practice, what they have the power to conceive."³² Eleanor Pargiter simply ensures that inner and outer remain distinct:

She found that her pencil could take notes quite accurately while she herself thought of something else. She seemed able to divide herself into two. One person followed the argument -- and he's putting it very well, she thought; while the other, for it was a fine afternoon, and she had wanted to go to Kew, walked down a green glade and stopped in front of a flowering tree.³³

The tension between inner and outer lives persists in spite of an individual struggle to comprehend his/her inner existence. Throughout the novels, Woolf attempts to pinpoint why this is so, and what the 'darkness' in the soul consists of and, accordingly, this deserves mention. Bernard, so frequently Woolf's spokesman, says of the vastness of the inner life, so often unexpressed:

There is always deep below it, even when we arrive punctually at the appointed time with our white waistcoats and polite formalities, a rushing stream of broken dreams, nursery rhymes, street cries, half-finished sentences and sights -- elm trees, willow trees, gardeners sweeping, women writing -- that rise and sink even as we hand a lady down to dinner.³⁴

In The Waves, Woolf presents six reactions to the existence of the inner self. Rhoda and Louis are unable to control it; Susan and Neville are unable to attain it; whereas Jinny and Bernard, in different ways and to differing degrees pursue the inner life honestly, conscientiously, and without fear. Insofar as the six are universalized representations, the details of the individual outer selves and of their practical existence in the material world, are omitted. Critics who evaluate the presentation of the six often overlook this, and their conclusions, whether flattering or condemnatory, are misapplied. The first of such critics was a reviewer in The Times. Woolf says, in a letter, in response: "Odd that they [The Times] should praise my characters when I meant to have none."³⁵

Bernard grasps the vastness of his inner self by compartmentalizing distinct identities within him, arriving at the idea of a multiplicity of self. He says :

... it becomes clear that I am not one and simple, but complex and many. Bernard, in public, bubbles; in private is secretive: that is what they do not understand, for they are now undoubtedly discussing me, saying I escape them, am evasive. They do not understand that I have to effect different transitions; have to cover the entrances and

exits of several different men who alternatively
act their parts as Bernard.³⁶

Each identity may briefly assume a dominant position. Bernard says: "For I changed and changed; was Hamlet, was Shelley, was the hero, whose name I now forget, of a novel by Dostoevsky; was for a whole term, incredibly, Napoleon; but was Byron chiefly."³⁷ Interaction between people is usually restricted to a communication between outer selves for such are manageable, definite, and limited. Woolf says of Mr Serle and Miss Anning in 'Together and Apart': "Their eyes met; collided rather, for each felt that behind the eyes the secluded being, who sits in darkness while his shallow agile companion does all the tumbling and beckoning, and keeps the show going, suddenly stood erect; flung off his cloak; confronted the other."³⁸ This often means that the inner self of the other is unacknowledged. Bernard says: "We are not simple as our friends would have us to meet our needs."³⁹ Neville, whose outer self is dominant, attempts to limit Bernard's identity. He says to Bernard: "You are not Byron; you are your self."⁴⁰ Bernard is aware of his own complexity, his lack of limitation, but also of a separate identity, though not one as definable as Neville's. There is evidence that throughout, a core which is Bernard exists, though it is "virginal wax" or it is beyond his personae: a featureless control-room. He says: "But you understand, you, my self, who always comes at a call (that would be a harrowing experience to call and for no one to come ...) ..." ⁴¹ And: "What I was to myself was different; was none of these."⁴² Further, he says: "When I say to myself, "Bernard," who comes? ... A man of no particular age or calling. Myself, merely." And: "'Hullo', one says, 'there's Jinny. That's Neville ... Therefore ... I am myself, not Neville,' a wonderful discovery."⁴³ And finally, he says: "I rose and walked away -- I,I,I; not Byron, Shelley, Dostoevsky, but I, Bernard."⁴⁴ The idea of a central self, in control and operational in a time of crisis, is suggested in Orlando when

for some unaccountable reason, the conscious self, which is the uppermost, and has the power to desire, wishes to be nothing but one self. This is what some people call the true self, and it is, they say, compact of all the selves we have it in us to be; commanded and locked up by the Captain self, the Key self, which amalgamates and controls them all. ⁴⁵

Clarissa Dalloway, from the point of view of the visionary world, where the 'self' is no longer bound by limitation, boundary or definition, becomes aware of multiplicity:

She pursed her lips when she looked in the glass. It was to give her face point. That was herself -- pointed; dart-like; definite. That was her self when some effort, some call on her to be herself, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her drawing-room... ⁴⁶

Self requires individualization at the insistence of the laws of matter, which demand limitation, finiteness and clear definition. In order to act, in the material world, she needs a centre, a self. Woolf says, in an essay entitled 'Street Haunting': "Is the true self this which stands on the pavement in January, or that which bends over the balcony in June? Am I here, or am I there? Or is the true self neither this nor that, neither here nor there...?" She continues with: "Circumstances compel unity; for convenience sake a man must be whole. The good citizen when he opens his door in the evening must be banker, golfer, husband, father..." ⁴⁷ This is similar to the activity Woolf describes in 'Evening over Sussex: Reflections in a Motor-Car'. She says:

None of my selves could see anything beyond the tapering light of our headlamp on the hedge. I summoned them together. 'Now,' I said, 'comes the season of making up our accounts. Now we have got to collect ourselves; we have got to be one self. Nothing is to be seen any more, except one wedge of road and bank which our lights repeat incessantly. We are perfectly provided for. We are warmly wrapped in a rug; we are protected from wind and rain. We are alone.' ⁴⁸

The 'acts' in Between the Acts are significant in this respect. Lucy Swithin exclaims that she could have played Cleopatra: "I might have been -- Cleopatra . . . You've stirred in me my unacted part,"⁴⁹ The roles which each must fulfil, are not superficial: one lives those roles. Moreover, they are enduring, universal, and provide a connection between past and future. Thus, each has the germ of the greatest act, also the meanest. The Cleopatra role will be performed countless times. It is unfortunate that the word "act" is associated with superficiality and a lack of self-expression, for in Between the Acts, the act, by its universality, means that all have the germ of greatness. All are born to fulfil their acts. Each individual is enormous.

The status of a multiple self may be interpreted in two ways. In Orlando, Woolf says:

For it there are (at a venture) seventy-six different times all ticking in the mind at once, how many different people are there not -- Heaven help us -- all having lodgement at one time or another in the human spirit? Some say two thousand and fifty-two,⁵⁰

Multiplicity of self may be expressed in two complementary ways: either, as Woolf often suggests, the boundaries of the self are swelled to contain a multiplicity, most of which remain only as potential, or the self is infused in a greater whole. Self is either disbanded, or enlarged. Whatever the case, a self containing "two thousand and fifty-two" identities is unknowable. In a beautifully poetic passage, Woolf describes the elusive and incomprehensible inner self. She says, in 'On Being Ill': "We do not know our own souls, let alone the souls of others. Human beings do not go hand in hand the whole stretch of the way. There is a virgin forest in each; a snowfield where even the print of birds' feet is unknown."⁵¹ Conrad shares Woolf's complementary ideas that the self is vast and incomprehensible and can therefore never be embraced or known, and that this is so since the self transcends matter: matter can be perceived, defined, in time and space, whereas the spirit cannot. He says in Lord Jim:

It is when we try to grapple with another man's intimate needs that we perceive how incomprehensible, wavering and misty are the beings that share with us the sight of the stars and the warmth of the sun. It is as if loneliness were a hard and absolute condition of existence; the envelope of flesh and blood on which our eyes are fixed melts before the outstretched hand, and there remains only the capricious, unconsolable, and elusive spirit that no eye can follow, no hand can grasp.⁵²

Jacob's Room is experimental, and deviates from conventional contemporary fiction, in that it attempts to reveal the difficulty of defining character: "For the moment we know nothing about him [Jacob]. Such is the manner of our seeing."⁵³ The problem arises because of the limited perspective of the individual, and because of the complexity of the person beheld: "It is no use trying to sum people up. One must follow hints, not exactly what is said, nor yet entirely what is done."⁵⁴

The most successful method of understanding the individual is through the use of multiple perspectives. No single perspective is of much worth: "It seems that a profound, impartial, and absolutely just opinion of our fellow-creatures is entirely unknown."⁵⁵ Multiple perspective provides a thorough description of everything excluding the core that is Jacob's 'room', physically and psychologically.

What emerges from the novel is that Jacob is a Woolfian young man: "She [Sandra Wentworth Williams] meant he was severe, that he is slightly rebellious," befitting a Bloomsbury young man. He is in spite of this typically upper middle class. Fleishman says that he is "typical of the universal characteristics of young men in the twin process of individuation and socialization."⁵⁶

In order to stress Jacob's ultimate incomprehensibility, Woolf often reduces her omniscience to the level of a subordinate point of view. Erich Auerbach in Mimesis: The Representation of Reality in Western Literature claims that Woolf's omniscient narrator presents herself "to be someone who doubts, wonders, hesitates, as though the truth about her characters were not

better known to her than it is to them or to the reader."⁵⁷ No-one has absolute knowledge : Woolf prunes the omniscient narrator's abilities, by appearing to falter. Leaska provides a sample of such authorial statements, which are liberally sprinkled with "as if", "seemed", "perhaps" and "Heaven knows what", disturbing the security of the authorial platform, reducing authorial comment to the status of the figural or internal, and thereby reinforcing the idea that no account of an individual will encapsulate him; he transends and contradicts all statements about himself.⁵⁸

In Jacob's Room the peripheral characters are employed largely, insofar as they in some way 'support' Jacob, as reflectors. The need for a reflector stems from the 'infinity' of self: each peripheral character reveals an aspect of Jacob. Even Jacob has an incomplete, because conscious and definite, self-image. Reflectors reveal diversity. This technique must not be misinterpreted. It may suggest an object and a series of subjects : the perceived Jacob, and the numerous perceivers. It creates boundaries and limits. Thus peripheral characters in The Waves, for example (all of the other characters are peripheral during the moment when one of them expresses himself/herself) contain, and are contained, by the protagonist. Peripheral characters expose the protagonist, not because their points of view give them access to a particular facet of the diverse self, but because they contain part of that self and are contained by it. Identity is thus radiated, the force of the radiation presumably lessening with greater spatial and temporal distance from the source. The effect is of an expanding boundary of self, resulting in a series of interlocking beings.

What Woolf is rejecting, in her 'definition' of character, may be called 'materialism'. Matter is such that it has limit in space, and conversely, has sole occupation of the space it inhabits. The whole self should not, Woolf implies, be examined according to the laws of matter. They are inapplicable. Dorothy Brewster intelligently points out that "Jacob's 'room' is more vividly

realized than Jacob."⁵⁹ In Jacob's Room the room signifies the environment, the objects with which the radiating ripples of the inhabiting identity come into contact. It does in effect, contain everything accessible to the investigator. Jacob's room is in fact the world : Cornwall, Scarborough, London, Italy, Athens and his 'self' must be gleaned from his associations with objects in this wider spectrum. Similarly, his self consists of all of the impressions left on others : on his family, Clara, Florinda, Sandra Wentworth Williams, and Bonamy. Woolf's idea is that character can only be apprehended by everything it encounters, which implies that the environment is better known than the character, and that there is something which evades apprehension in each character. For example, Woolf says in Mrs Dalloway:

... to know her, or anyone, one must seek out the people who completed them; even the places. Odd affinities she had with people she had never spoken to, some woman in the street, some man behind a counter -- even trees, or barns. It ended in a transcendental theory which, with her horror of death, allowed her to believe, or say that she believed (for all her scepticism), that since our apparitions, the part of us which appears, are so momentary compared with the other, the unseen part of us, which spreads wide, the unseen might survive, be recovered somehow attached to this person or that, or even haunting certain places after death. ⁶⁰

Because of the fluidity of self, and of the intermingling of self with all that it encounters, a knowledge of Jacob's entire 'room' is necessary.

The room is associated with the self: it is the boundary of self, it protects self, and becomes therefore a shell: "The room was a shell ..." but still has the windows and the doors; means of either venturing forth (embracing the 'other') or merely perceiving the 'other' and not being part of it.⁶¹ But its protection is not absolute: when Holmes attempts to enter Septimus' room (Septimus imagines him breaking down the door) Septimus no longer has a retreat. His only option is suicide. Here the door

lets the alien in, and not the self out.

The room is the container, the prescribed area. Something is always beyond the room, though some rooms are more cluttered and better mapped, than others. The difference between the use of the symbol in Jacob's Room, and, for example in To the Lighthouse, is one of degree, which does not justify Hailey's claim "that there is no consistent usage of this symbol."⁶²

Jacob's Room primarily concentrates on the impossibility of knowing character: in the novels that follow, one must more or less assume this limitation although often it is not stressed. Thus, in the novels which follow (especially To the Lighthouse and The Waves) 'room' and 'outside' represent self and other. There is a centre, though, in the novels after Jacob's Room, the impenetrability is usually less total. One may glimpse the core, and can therefore speak of such a core: the reader may establish his point of view with a character: he can be located in the 'room' and look out through the eyes of the protagonist. Ultimately, self is impenetrable, but one can approach very close. Rooms, as centres of self, can be entered to some degree by the reader.

In Jacob's Room, in the exaggeration of the presentation of the thesis that the core of self is ultimately unknowable, an important conclusion emerges. The exaggeration illuminates the collapse of the distinction, in effect, of subjective and objective, and appearance and reality. The subjective account of Jacob (Jacob's self-awareness) and the objective accounts have an equal validity, since each represents an aspect of the elusive core. Similarly Jacob, as he appears, is therefore Jacob as he is. All accounts of him describe an element of the reality that constitutes Jacob. Elsewhere in Woolf's novels, the exaggeration is dropped, to varying extents, and the Aristotelian distinction between appearance and reality is slightly relaxed: it no longer has a clear and definite opposition, for Woolf. The reality is enlarged (just as character is not seen as having a definite boundary) to some extent, to enclose the appearance, to incorporate it, to reside in it. The subjective, self-conscious Jacob,

is not the absolute judge of the validity (applicability) of any objective account of him.

What this all entails is that, by stressing that 'self' is both elusive and has an indistinct, variable boundary, Woolf is blurring the objective/subjective dichotomy, and relaxing the characteristics which demarcate 'appearance' and 'reality'. The implications of this may be taken further, which I think is unwise and unnecessary: Woolf makes the point only to make one more aware of the nature of 'self', and then returns, in the novels following Jacob's Room, to a less extreme position, saying in effect: not all 'selves' are as diffuse and elusive as Jacob's, nor are they so all of the time.

Finally, the criticism, perhaps the most popular criticism among critics of Woolf, namely that of an inability to create characters may be according to the criteria used in judging, evidence on the critics' part of little more than sound observation coupled with a prejudice in favour of traditional portraiture. Woolf's main characters usually lack contextual definition; the concrete, accidental, social aspects of their selves are intentionally omitted. Except in The Voyage Out and Night and Day, it was never Woolf's intention to subscribe to conventional characterization; the nature of her works did not require it, and moreover, as an expression of Woolf's vision, her characterization prohibits it, to varying extents. Jacob's Room, and the presentation of Jacob via his context, is primarily an expression of her vision, which excluded the details of practical existence in two ways: firstly, the 'accident' (unimportant, social aspects of self) as well as what one may call the effects of the essence of self (actions, speech, conscious reported thought) are of minor significance, and are thus often omitted. It is thus that minor characters often leave a more tangible impression on the reader (Helen Ambrose, Sandra Wentworth Williams, William Bradshaw, Charles Tomsley, Mrs Manresa): the reader is used to such sketches which seldom reveal the essence beyond action, thought and consciousness.

To accuse Woolf of a gross deficiency in the skills of characterization can most often be attributed to a use of inappropriate criteria (namely, those of the conventional novel). This shows a failure to understand Woolf's intentions, failure to use Woolf's characters as embodiments of her vision, and I think, failure to grasp the genius of a level of presentation as deep as is provided here. It is the insignificant characters with their "manageable simplicity", which conform to such critics' criteria, and therefore escape their condemnatory remarks. Woolf has purposely failed to develop them, according to her own criteria. Misguided criteria must render them 'successes', for they are static, severely limited, circumscribed very quickly, by a tight boundary beyond which their selves cannot venture. They are the puppets, cut-outs of Woolf's fiction.

The pitfalls of judging Woolf's skills by means of utterly inapplicable criteria should be obvious, for apart from unjustifiably judging Woolf negatively, they must fail to explore the complexity which the protagonists reveal. Of the portraits which often are taken to be the most successful in Woolf, the insignificant peripheral characters, Woolf says: "These little snapshot pictures of people left much to be desired, these little surface pictures that one made, like a fly crawling over a face, and feeling here's the nose, here's the brow."⁶³

Traditional critical tools often become destructive, when applied to contemporary experimentation in art. The fact that Woolf explored beyond the traditional novel, and that it is thus dangerous to analyse most of her works in terms of the traditional novel, is plainly stated by Daiches in The Novel and the Modern World when he says: "If we try to analyse the novels on traditional lines, tracing out the development, complication and resolution of the plot, we may find ourselves with a neat piece of analysis, but we shall certainly have missed the essential novel that Virginia Woolf was writing."⁶⁴

Section 4 : Self and Others

It is the outer self that interacts with others. Very little is actually communicated. Richard Dalloway in a rare moment of insight says to Rachel in The Voyage Out: "D'you know, Miss Vinrace, you've made me think ? How little, after all, one can tell anybody about one's life ! Here I sit; there you sit; both, I doubt not, chock-full of the most interesting experiences, ideas, emotions; yet how communicate ?"¹ Peggy Pargiter, like Susan in The Waves, can only perceive distinctly separate identities, enclosed units. People are "sparks of life enclosed in ... separate bodies ..."² Similarly, her vision is confined to the material world: "I'm good ... at fact-collecting,"³ she says. She refuses to "give up thinking, and drift and dream."⁴ By contrast, the visionary realizes that identity is seldom bound by the laws of matter, as the body is. Bernard recognizes that his self is not contained by his body, and diffuses into his surroundings, when he says (as a child): "But when we sit together, close ... we melt into each other with phrases. We are edged with mist. We make an insubstantial territory."⁵ Woolf declares in 'The Russian Point of View' : "Whoever you are, you are the vessel of this perplexed liquid, this cloudy, yeasty, precious stuff, the soul. The soul is not restrained by barriers. It overflows, it floods, it mingles with the souls of others."⁶ The territory of the self is always insubstantial. Those who temporarily render the ego inoperative have access to a unity beyond, and quite apart from, the socially-interacting outer self. The image Bernard uses to describe this movement is that of the child being fed by the earth, then being weaned of it, capable of entering into the world in a generalized way: "Having dropped off satisfied like a child from the breast, I am at liberty now to sink down, deep, into what passes, this omnipresent, general life."⁷ Of this process of depersonalization and subsequent relation with all object in existence, Bernard says:

Am I not, as I walk, trembling with strange oscillations and vibrations of sympathy, which, unmoored as I am from a private being, bid me embrace these engrossed flocks; these starers and trippers; these errand-boys and furtive and fugitive girls who, ignoring their doom, look in at shop-windows? ⁸

Woolf informs the reader that "the soul is not restrained by barriers. It overflows, it floods, it mingles."⁹ Maggie Pargiter is not satisfied with material reality, which promotes separation. She questions the nature of singular identity: "She had been thinking ... Are we one, or are we separate ...?"¹⁰ Peggy has no more than incomplete glimpses of a more inclusive reality: "Where does [Eleanor] begin, and where do I end? she thought ... On they drove. They were two living people, driving across London; two sparks of life enclosed in two separate bodies ... But what is this moment; and what are we? The puzzle was too difficult for her to solve it."¹¹ For Clarissa Dalloway, the fundamental relation of all beings is a certainty, and is worthy development. She expresses a visionary desire for unity, to enact the laws of incorporeality in the material world of time, space and extension:

Here was So-and-so in South Kensington; someone up in Bayswater; and somebody else, say, in Mayfair. And she felt quite continuously a sense of their existence; and she felt what a waste; and she felt what a pity; and she felt if only they could be brought together; so she did it. And it was an offering; to combine, to create; but to whom?

An offering for the sake of offering, perhaps. Anyhow, it was her gift. ¹²

Eleanor in The Years chances upon the English translation of lines from Dante:

For by so many more there are who say 'ours'
So much the more of good doth each possess.

She says of this that: "... the words did not give out their full

meaning, but seemed to hold something furlled up in the hard shell of the archaic Italian."¹³ For Dante, communal participation is a 'good'.

The individual ego resists unity, and complicates the visionary's task. The primary activity of the self is to maintain itself. Woolf says in A Writer's Diary: "This screen-making habit, though, is so universal that it probably preserves our sanity. If we had not this device for shutting people off from our sympathies we might perhaps dissolve utterly; separation would be impossible."¹⁴ Thus, at Hampton Court, where the six relinquish separate identity, and merge into a single whole, it is necessary, before a vision of relation, to subdue egotism.

Bernard says: "We have ... blunted the sharp tooth of egotism. Anxiety is at rest. The vainest of us, Louis perhaps, does not care what people think."¹⁵ Self-consciousness is the enemy of vision, which results not only from vanity or desire, but also from anxiety and hurt. Thus "egotism" embraces a variety of states of consciousness, all of which promote and sustain an awareness or preoccupation with self. Fear of committing identity to a unity, of revealing or laying bare one's self, is perhaps the most restrictive emotion.

North in The Years is aware that fear separates individuals:

It's no go, North thought. He can't say what he wants to say; he's afraid. They're all afraid; afraid of being laughed at; afraid of giving themselves away. He's afraid too, he thought, looking at the young man with a fine forehead and a weak chin who was gesticulating too emphatically. We're all afraid of each other, he thought; afraid of what? Of criticism; of laughter; of people who think differently ...¹⁶

Further on, North concludes: "That's what separates us; fear, he thought."¹⁷ Terence Hewet in The Voyage Out is sporadically acutely aware of the superficial level of social interaction and says to Hirst: "And then one never knows what anyone feels. We're all in the dark. We try to find out, but can you imagine

anything more ludicrous than one person's opinion of another person? One goes along thinking one knows; but one really doesn't know."¹⁸ Individuals are as afraid of revealing their inner self as they are of revealing their brief glimpses of other inner selves. Woolf says in 'An Unwritten Novel': "...life's like that, it seems. Five faces opposite -- five mature faces -- and the knowledge in each face. Strange though, how people want to conceal it. Marks of reticence are on all those faces ..."¹⁹

Individual intervention in the expression of the inner self's natural tendency toward relation is coupled with the resistance of matter, or the material component of existence, in providing an effective opposition to the visionary. Cam Ramsay regards these restrictions as insurmountable. On her journey to the lighthouse, she says: "Waves were all around them, tossing and sinking, with a log wallowing down one wave; a gull riding on another. And here, she thought, dabbling her fingers in the water, a ship had sunk, and she murmured, dreamily, half asleep, how we perished, each alone."²⁰ Rachel Vinrace uses a similar metaphor. Her voyage 'out', her maturation process, beginning on the Euphrystone leads her to an awareness of the restrictions upon communication: "She became a ship passing in the night -- an emblem of the loneliness of human life, an occasion for queer confidences and sudden appeals for sympathy."²¹ Giles Oliver, pathetically unable to arrive at a basic visionary awareness, cannot transcend separation: "But Giles was unhappy. 'How can my heart, how can my heart,' he repeated, puffing at his cheroot. 'Condemned in life's infernal mine, condemned in solitude to pine ...'"²² Miss La Trobe achieves partial success, in her attempt at uniting the audience in Between the Acts. She says: "Hadn't she, for twenty-five minutes, made them see? A vision was relief from agony ..."²³ The characters respond: "For I hear music, they were saying. Music wakes us. Music makes us see the hidden, join the broken ..."²⁴ Further, the fact that Bernard ends The Waves with his lengthy soliloquy perhaps signifies that all six characters have become one voice.

If materiality and the individual ego prevent total relation between individuals, it is equally true that the immaterial component of self, dissatisfied with the isolation imposed by matter, never permits the ego to maintain total separation or individual identity. Individuals, composed of the worldly and visionary, material and immaterial, never entirely achieve ultimate selfhood. Unity, the sense of transcendental mutual being, lingers in the most solid of selves. Susan for example in The Waves, is aware of something beyond "natural happiness". The situation that results is a contradiction, a tension between the two principles, neither gaining total control, and therefore no sense of achievement in the individual.

Woolf says of the audience in Between the Acts: "Their minds and bodies were too close, yet not close enough. We aren't free, each one of them felt separately, to feel or think separately, nor yet to fall asleep. We're too close; but not close enough."²⁵

Personal relationships are correctly a diminution of visionary unity. The knowledge between the two involved is never complete: one's uniting cannot be exclusive, confined to a single other consciousness while remaining shut to others. Hence Terence and Rachel, though in love, are aware of the private and inaccessible self of the other. Terence says: "'What I like about your face is that it makes one wonder what the devil you're thinking about -- it makes me want to do that,' he clenched his fist and shook it so near her that she started back, 'because now you look as if you'd blow my brains out.'"²⁶ Rachel realizes that "although she was going to marry him and to live with him ... and to quarrel, and to be so close to him, she was independent of him ..."²⁷

The antagonism of the individual ego toward relation with others, may result in the sublimation of the tendency to unite, to embrace that which is beyond self. North Pargiter reveals, after years as a sheep-farmer, that people inhibit unity, the unity one may find with all of reality. He says: "...hills and trees accept one; human beings reject one."²⁸

The visionary is not selective in the identities he/she embraces. Septimus Smith constantly assumes the identities of inanimate, as well as animate, objects in existence. A metaphysic assuming the relation of all existing objects may be less plausible than one of the community of humanity, but Woolf could not be exclusive; if not because by definition all animate and inanimate things have an essence (and all essences are transmaterially related) then as the outcome of the most important activity in the process of apprehending the sense of relation : exteriorization, or depersonalization. Rev. Streatfield in Between the Acts daringly moves beyond the confines of his Christian metaphysic to suggest this : "I thought I perceived that nature takes her part. Dare we, I asked myself, limit life to ourselves? May one not hold that at [sic] there is a spirit that inspires, pervades..."²⁹ A 'disembodied' self may conceivably adopt any identity, may intuit any essence, being free from the restrictions of the ego. Henry James preceded Woolf's idea of the infusion of self into surrounding objects, since self is neither easily definable, nor bound by the limitations of the body. Madam Merle in The Portrait of a Lady says : "What shall we call our 'self'? Where does it begin? Where does it end? It overflows into everything that belongs to us -- and then it flows back again. I know a large part of myself is in the clothes I choose to wear."³⁰ The passage may be compared with one in The Years, in which Eleanor says :

It's awfully queer, she thought, touching the ink-corroded patch of bristle on the back of Martin's walrus with the point of her pen, that that should have gone on all these years. That solid object might survive them all. If she threw it away it would still exist somewhere or other. But she never had thrown it away because it was part of other things -- her mother for example...³¹

Although Mrs Hilberry is by no means as visionary as Woolf's most visionary characters, she had "a fine natural insight which

saw deep whenever it saw at all."³² She is aware of objects, of their value, and of a unity: "Dear chairs and tables. How like old friends they are -- faithful, silent friends."³³ The house in 'A Haunted House' is animated; it has an identity. Its "heart" "beats proudly"; its pulse "beats wildly", and it communicates with its occupants.³⁴

Jacob's identity may, in part, literally be gleaned from the objects surrounding him. His room is described in detail. The passage: "Listless is the air in an empty room, just swelling the curtain; the flowers in the jar shift. One fibre in the wicker armchair creaks, though no one sits there," is repeated, and is intended to convey something of Jacob.³⁵ However, just as a list of descriptions from those who inhabit his psychological room is deficient, so the sum of his objects is always greater than the list.

Lily Briscoe's visionary contact with objects is extensive. Her function as an artist is to represent essences or the form of the subject. Her 'habitual perception' of objects is contrasted with her visionary awareness of them. It is a profound experience "to feel simply that's a chair, that's a table, and yet at the same time, it's a miracle, it's an ecstasy."³⁶ This is the action, described in 'The Mark on the Wall', of "worshipping the chest of drawers, worshipping solidity, worshipping reality, worshipping the impersonal world which is a proof of some existence other than ours."³⁷

The relation between self and 'other' leads to an important modification of the concept of death. If identity is not confined to the limits of the body, it is not entirely obliterated at death. One lives on after death, since because identity does not submit to the laws of matter, it need not comply with the boundaries of the body. Its infusion into the 'other' (people, living beings, and inanimate objects) ensures its continued existence after the individual ceases. Clarissa is aware of this infused identity:

Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely? but that somehow in the streets of London, on the ebb and flow of things, here, there, she survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home; of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, her self.³⁸

This awareness causes Clarissa to depersonalize. It is evident that both a sense of depersonalization and a visionary awareness of relation lead to each other: awareness of one causes awareness of the other, since ultimately, their effect is identical; without self, one is fused in the whole, and vice versa.

Critics invariably focus, after considering the insubstantiality of character, on Jacob's "immortality" often too glibly, without due emphasis on the mechanics involved in his immortalization, which reveals the process to be complicated. Insofar as identity is not always subject to the restriction placed by the body, Jacob is diffuse. However, we learn from Woolf's other novels that immortality, diffusion and expansion, result from the relinquishing of self. Bernard for example, will continue to exist since he cannot always distinguish between himself and the other five. Jacob's apprehending the ram's skull is the act of relinquishing his identity. Jacob is altered and not the skull. And after his death, the ram's skull remains the same. Jacob chooses to adopt temporarily the skull's identity, and therefore continues to live after death, but as the ram's skull. Those who perceive reflexively, absorb the object of perception and transform its essence. At death the essence is freed, is free of the capturing identity, and assumes its self once again. The masculine intellect transforms, in order to reinforce self. Such an individual does not vest himself elsewhere, but forces objects

to vest themselves in him. Therefore, at death he ceases: he does not adopt, he has not adopted, any other identity. All action has reinforced that identity and when that singular identity fades, nothing remains. Nothing reflects him, since he gave himself to nothing. Jacob's identity remains, his perception was visionary. He gave his identity.

Having made this distinction between reflexive and projective perception, and shown that only in the latter is identity truly expanded, it is clear that Jacob's immortality is not a simple matter. Jacob ceases to exist, but since he chose to assume a variety of identities, he still exists, as them. Jacob cannot be said to still exist in an ultimate sense: because of the fluidity of his identity, having no firm centre of self, the self is not annihilated at death, when the centre ceases to be operative. Those who reinforce self lose all at death; those who spread self lose little.

In his summary at the end of The Waves Bernard comprehends the mechanics of survival after death. He says: "I am no hoarder -- I shall leave only a cupboard of old clothes when I die -- and am almost indifferent to the minor vanities of life which cause Louis so much torture. But I have sacrificed much... but because there is something that comes from outside and not from within I shall be forgotten; when my voice is silent you will not remember me ..." ³⁹ Bernard will not be remembered since for the most part his identity consists of the other five. He leaves no distinct, separate identity, and therefore does not cease to 'be', as the other five.

But this is relative, since all selves are not utterly bound by the body, nor are any totally diffused. Jacob's continued existence is more obvious, since so many things reflect him. Every singular identity merges with the whole at death, and since some begin to do so during life, the process is more obvious.

The crux is whether one can accept Woolf's thesis that a particular identity can, while alive and corporeal have the

simultaneous identity of a number of others. If one accepts this the implications follow logically: that at death, while self dissolves, self-as-other continues to exist. The central issue is one of an a priori multiplicity of self: multiple existence prior to death.

The expansion of identity does not only involve a relation with living beings. The visionary identity is not confined to the present moment, a single point in time, as it similarly is not confined to a single point in space.

Section 5 : Material and Visionary Time.

The concept of time is seriously affected by visionary awareness. The concept is complex even without Woolf's modifications and extensions. Since the idea of an inner and outer time is the basis for Woolf's treatment of time, and because it is relatively straightforward, it may be outlined first.

The practitioners of the laws of matter attempt to provide definitions for every phenomenon, as they do with self. Flux is a condition of matter, and it is resolved into units of equal length, whether these are seconds, hours, years, or centuries. Matter adheres to these units ; it is subject to change during the vast succession of these units which is called time. The changes which occur may be recorded in terms of the units into which succession is resolved. The self is not wholly subject to the material laws ; it need not acknowledge that which it regards as a series of arbitrarily designated identical units of time. Inner time cannot be reduced to outer time. Woolf interrupts her biography of Orlando to examine the discrepancy between inner and outer time. Man, not being limited solely to materiality, is not 'punctual' in terms of objective time. Woolf says :

... Time, unfortunately, though it makes animals and vegetables bloom and fade with amazing punctuality, has no such simple effect upon the mind of man. The mind of man, moreover, works with equal strangeness upon the body of time. An hour, once it lodges in the queer element of the human spirit, may be stretched to fifty or a hundred times its clock length ; on the other hand, an hour may be accurately represented on the timepiece of the mind by one second. This extraordinary discrepancy between time on the clock and time in the mind is less known than it should be and deserves fuller investigation. ¹

Inner time is measured according to the movement of self ; its units of being may be totally different to those of external time. Thus : "It would be no exaggeration to say that he would go out after breakfast a man of thirty and come home to dinner a man of

fifty-five at least. Some weeks added a century to his age, others no more than three seconds at most." And: "The true length of a person's life, whatever the Dictionary of National Biography may say, is always a matter of dispute. For it is a difficult business -- this timekeeping ..."²

Inner time is not a prerogative of human beings. Flush has his own units of time. Woolf says: "And when we take, as we must, human minutes and hours and drop them into a dog's mind and see how the minutes swell into hours and the hours into days, we shall not exaggerate if we conclude that Flush's "deep melancholy" lasted six full months by the human clock. Many men and women have forgotten their hates and their loves in less."³

Those who wish to make a success of living in the outer world must subordinate inner to outer time:

And, indeed, it cannot be denied that the most successful practitioners of the art of life ... somehow contrive to synchronize the sixty or seventy different times which beat simultaneously in every normal human system so that when eleven strikes, all the rest chime in unison ...⁴

The art of life is the art of living in the material world, subduing all personal time schemes to conform to a single, standard time, designated by the clock.

For those who are entirely satisfied with the laws of matter, and the mode of existence they create for the individual, the acceptance of objective time will be voluntary. Neville like Susan, chooses to live in the material world; to subordinate inner to outer. As a result, he needs to streamline self into accord with the standardization of the material world, standardization which links individual to individual in a superficial, contrived, false unity. He must abandon inner time, and atemporality. He is fixed in flux; the moment becomes the all-engrossing moment, the mathematical, impoverished instant. Bernard says:

It was Neville who changed our time. He, who had been thinking with the unlimited time of the mind,

which stretched in a flash from Shakespeare to ourselves, poked the fire and began to live by that other clock which marks the approach of a particular person. The wide and dignified sweep of his mind contracted. He became on the alert. I could feel him listening to the sounds in the street. I noted how he touched the curtain. From the myriads of mankind and all time past he had chosen one person, one moment in particular.⁵

Since internal time is more important to the visionary individual, such a person's age or cumulative time need bear no relation to his external accumulation. Such people "are hundreds of years old though they call themselves thirty-six."⁶ The fact that external time decrees one's lifespan does not render this ineffectual: having glimpsed timelessness, and the ability to regulate one's own inner time, one chooses between inner and outer time. And as the choice is absolute, those who choose outer time choose to adhere to the principles which govern corporeal existence. One of these principles is death. And the visionary who lives lacks the power to alter such principles, since timelessness, and the ability to achieve it, cannot be fully operative in an environment hostile to it. The individual will is not stronger than the realm in which it is situated. The living visionary is defeated by time, though he can glimpse that which lies beyond it, and in part, implement it, in its non-corporeal elements. Thus Orlando (or Vita Sackville-West) though thirty-six, can experience three hundred years: the cumulative experience of her inheritance.⁷

In conclusion, the unit of time is never static. It cannot be designated successfully, though the visionary is forced to live in this wholly inadequate temporal system. However, the implications of Woolf's ideas of time extend far beyond this simple controversy between the visionary and the non-visionary as to the length of a unit of time.

Thomas Mann in The Magic Mountain examines the concept of time. He says :

'Well, then, what is time?' asked Hans Castorp, and bent the tip of his nose so far round that it became white and bloodless. 'Can you answer me that? Space we perceive with our organs, with our senses of sight and touch. Good. But which is our organ of time -- tell me that if you can. You see, that's where you stick. But how can we possibly measure anything about which we actually know nothing, not even a single one of its properties? We say of time that it passes. Very good, let it pass. But to be able to measure it -- wait a minute: to be susceptible of being measured, time must flow evenly, but who ever said it did that? As far as our consciousness is concerned it doesn't, we only assume that it does, for the sake of convenience; and our units of measurement are purely arbitrary, sheer conventions ...' ⁸

Apart from sharing sympathies with Woolf concerning inner and outer time, Mann poses the question as to what time actually is. There is no such unified concept. One may briefly, and tentatively, regard the important issues as the idea of succession (as opposed to stasis or atemporality); the components of any particular moment (for the sake of simplicity, 'the present moment'); and the mode of existence of that which has already occurred, or is yet to occur, that is, the past and future respectively.

The visionary aspires to a transcendence of the law of succession, halting the flow of existence and achieving stasis of being. Of the two contradictory impulses, vision and reality, time and timelessness, which perpetually oppose each other, and attempt mastery of the individual, Woolf says in Orlando that there exists "the two forces which alternately, and what is more confusing still, at the same moment dominate our unfortunate numbskulls -- brevity and diurnity ..."⁹ Bernard says: "I, carrying a note-book, making phrases, had recorded mere changes; a shadow, I had been sedulous to take note of shadows."¹⁰ Rhoda is afraid of being blown forever outside the 'loop of time'. She wishes to adhere to external time, in the same way as she wishes to have solidity, permanence and security of solid objects. She strives to become subject to the principles of matter, to

secure and anchor her self. And part of those laws is perpetual becoming, a state in which each moment is fundamentally discrete, and different, from each preceding and succeeding one. She exhibits all of the tendencies of Bernard, the visionary, except the primary one : her horror at being beyond the laws of matter, is opposed to Bernard's eagerness to move beyond them.

The fact that during vision, time, as a necessity for perpetual becoming, is suspended, may be illuminated in terms of the work of the artist, who by arranging elements so as to reveal or record ultimate reality, creates timelessness. And where the 'elements' of composition are individuals, a degree of timelessness of situation is achieved. So Mrs Ramsay in To the Lighthouse orders those around her; unites and completes the situation and prevents it from altering. In the second section of the novel, 'time passes' since Mrs Ramsay no longer orders and unites the elements.

Time is a localizing, defining agent. It provides co-ordinates, which the visionary relinquishes. Rachel's voyage is an attempt to pass beyond flux. She is unaware of the devastation (to self, and all that it deems significant or valuable) which vision will bring. The outer world (London) is stripped from her; in fact all co-ordinates are stripped from her. She is therefore freed, having to face only the flux of the sea, since flux is the ultimate and therefore final bastion of the laws of matter, to one involved in a voyage out. Spatial, temporal, social and cultural co-ordinates dissolve : they become meaningless. All that which serves to define Rachel, to maintain her as a discrete unit, with a fixed identity, which localizes her, is removed, leaving her alone with flux -- the shifting sea.

If the visionary transcends succession, the subsequent state of being is difficult to circumscribe. Since space is less conceptual and more tangible, an examination of visionary space will provide a framework for Woolf's idea of visionary time, or the manner in which flux, and an irrevocable order of succession of time units, may be overcome.

Firstly, the status of space in the novel is problematic. Most commonly, it is 'represented real space'. Secondly, when the term "real" is examined, epistemological issues emerge, for example, 'What is real?', and 'Because all individual experience is private, can one conclusively demonstrate that all individuals refer to a common designate?' These questions cannot adequately be answered. One must bear in mind that they exist, when discussing space and the novel.

The visionary seeks to transcend the laws of matter, and in so doing attempts to eliminate spatial differentiation. Space in the material world perpetually upholds the idea of separation and of position (the identity of an object can be assured by a reference to its spatial co-ordinates). Thus, for the visionary, all of the terms signifying absolute and relative position must be discarded. A thing cannot be said to exist in any single sector of space, an utterly private and definable point. Nor can it be said to exist in spatial relation to anything else: 'spatial relation' for the visionary is a contradiction. A thing cannot be related to another when a reference to spatiality serves to separate it from the other. 'Relation in space' should more correctly be read 'Separation in space', since 'relation' in the material world refers to the type or degree of separation. Love says of space: "Space is a physical construct and has little meaning to consciousness that is of the body but not in it, or in its ultimate mythical form exists extracorporeally."¹¹

However, as a resident in corporeality, the visionary cannot effect a transformation of the laws of matter, in the material world absolutely. He can find approximations, perceive the transcendent relation between all objects in space, but just as for him ultimate relation cannot be achieved corporeally, so the identity of any single object in space cannot be negated. At best, the living visionary can achieve and perceive that which is implied in: "Chairs and cupboards loomed behind so that though each was separate they seemed inexplicably involved."¹² In moments of vision, it would appear that "... cupboards and

chairs melted their brown masses into one huge obscurity,"¹³ though their return to separate identity (abiding by the laws of matter) is inevitable: "Then shapes took on mass and edge. Here was the base of a chair; here the bulk of a cupboard."¹⁴

In objective, linear time, the present has what R. Ingarden in The Literary Work of Art refers to as an "ontic priority."¹⁵ That which immediately precedes and succeeds the moment which briefly 'is', has a less tenuous existence than the present moment. It is related to the present, and will be, or was, the present, but is not real since it does not participate in the present. The idea of linear time is that the moment has virtually no significance until it appears: it is briefly illuminated, has sole right to actuality, and then disappears once again into non-importance. The visionary idea of time avoids both extreme values for the moment (prime importance, and virtual non-existence). The past and future are contained in the present: the existing moment has sole right to reality, and past or future moments are thus far from being lifeless, dormant, and ineffectual. No single moment has single and total precedence while it 'is', since it contains a host of other moments. Space and time undergo similar transformations in Woolf's vision. The visionary attempts to transcend the here and now, moving beyond material space and time.

In fact, one can relate Woolf's treatment of time and space to her idea of the visionary journey. The journey requires that the individual secure a self, establish a centre, private and unassailable by the 'other', prior to his wilful exploration beyond self, in an attempt to disband self in order to merge with the 'other'. Similarly, the individual must experience a particular localized temporal and spatial point and must commit himself to the laws of matter (the here and now) prior to temporal and spatial expansion. He secures a point of view, an orientation, a centre established by self, for self. The visionary uses this point of view from which to explore and embrace the multitude of other temporal and spatial points of view. Once achieved, the

individual has access to all such points of view, thus transcending point of view. But since time and space consist of various discrete points of view, visionary time and space must be seen as the total of points of view, rather than as absolute time or space. It is total orientation, beyond orientation.

Briefly, the visionary relinquishes a single temporal co-ordinate for a multiplicity of co-ordinates, just as he/she relinquishes singular identity in order to have access to the sum of all existent identities.

The second major transformation of succession occurs when the visionary, in his/her ability to transcend the linear sequence of discrete time units, is able not only to be free of the restriction of the present moment, but to incorporate a number of temporal perspectives within a single moment. The "moment of being" is timeless, since the subject has access to a sufficiently large number of perspectives so as to expand the moment into timelessness. I shall discuss this in more detail.

Woolf's theory of temporal continuity, and the present swelling to contain the past as well, as applied to all living things, parallels T.S. Eliot's thesis in 'Tradition and the Individual Talent'. The following passage, if one expands it to incorporate more than literature, may adequately illuminate Woolf's idea.

The historical sense involves a perception not only of the pastness of the past but of its presence; the historical sense impels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole literature of his own country has a simultaneous existence and composes a simultaneous order.¹⁶

An awareness of the past for Woolf is an awareness of the existence of the past in the present. The visionary realizes the inclusiveness (and not the exclusiveness) of the moment. Bernard in The Waves says :

And, what is this moment of time, this particular day in which I have found myself caught. The growl of traffic might be any uproar -- forest trees or the roar of wild beasts. Time has whizzed back an inch or two on its heel ; our short progress has been cancelled. I think also that our bodies are in truth naked. We are only lightly covered with buttoned cloth; and beneath these pavements are shells, bones and silence. ¹⁷

Here is an example of the spatial representation of time. Other examples are, Orlando looking down a "tunnel" into the past, "as if she had a microscope stuck to her eye"¹⁸ and Mrs MacNab, who sees Mr and Mrs Ramsay through a "telescope" of time.¹⁹

The phrase "the moment" unfortunately may refer, because of an insufficiency of terminology, to at least two dissimilar ideas. The moment firstly is a unit in time (and is therefore a situation and a term associated with the laws of time and matter) and secondly, it is less accurately used as a crystallization, a moment in which, contradictorily, time is transcended, whereby past and future are contained, and a stillness is achieved. And a third meaning, related to the second, emerges. It refers to the myriad impressions at a single point in time. And since it is sensation through which one externalizes, to achieve vision, this 'moment' may be pregnant with vision, or may reinforce flux (by stressing the perpetual movement and alteration of sensation). In 'The Moment : Summer's Night' Woolf says :

An owl, blunt, obsolete looking, heavy weighted, crossed the fading sky with a black spot between its claws. The trees murmured. An aeroplane hummed like a piece of plucked wire. There was also, on the roads, the distant explosion of a motor cycle, shooting further and further away down the road. Yet what composes the present moment? ²⁰

The passage may point to any of the four ideas connected to the moment. Firstly there is the suggestion that it contains more than the present, and hence, transcends time. It supports flux,

for it is constantly altering; it is a particular time unit. Further, the sensations are vivid enough to suggest pre-visionary perception. Finally, the perpetual movement within the sensation of the moment reinforces the workings on matter of the laws of flux.

The single day within which the action of Mrs Dalloway takes place and the single locale, London, contain far beyond their limited span. The entire past is in the present, and spatially Clarissa's childhood home and India are contained. The unit, in space and time, is swelled and contains more than has been allotted it by the laws of matter. In one sense Orlando is a literal rendering of the theme often expressed and illustrated most clearly in Mrs Dalloway: that the future is made from the past, and that that which we call the present is the sum of the past. Thus, in Orlando, it is a single identity that roams through four hundred years. In Mrs Dalloway narrative time is one day, though the reader has access to far more, because of its impingement on the present. This fact is stressed in Mrs Dalloway because Woolf attempts to illuminate the discrepancy between inner and outer, with regard to time and space.

Woolf's insistence on the presentation of 'all-time' results in the spatialization of time. She "digs out beautiful caves" behind her characters, destroying chronology.²¹ Bergson's concept of "duration" (temporality, or sequentiality) as "the continuous progress of the past which grows into the future, and which swells as it advances," is similar to Woolf's idea that the moment contains the past. Present awareness must similarly be an acknowledgement of personal and racial history.²²

It is evident that the significant moment, or "moment of being" may be swelled to include far more than that which is allotted to it by the laws of temporal succession. For the visionary, the present does not transfix one and prevent one from achieving a richer, multiple temporal point of view. The non-visionary is either trapped within the present, unable to see beyond it, or wilfully suppresses a vast temporal perspective,

for this is damaging to the definite and singular self.

Having focused upon the significant moment I will discuss the components, and types of the visionary temporal perspective.

The importance of the past, in relation to Woolf's vision, can be easily perceived if one examines the activity of memory. It releases one from the confines of one's situation. Thus all memory to some degree relieves the tyranny and oppression of the present. Its function is two-fold. Firstly, in itself, it shatters the bondage of the 'now' and secondly, an awareness of past time leads one to recognize the universality of all-time, the inclusion of past and future in the present (the 'swelling' of the present). It universalizes one by identification with all of humanity, with modern man's ancestry.

The moment contains past and future, though the proportion of the personal past and future of which the individual is aware, is relative to his/her closeness to death. Woolf says of Oxford Street in London: "Each had his own business to think of. Each had his past shut in him like the leaves of a book known to him by heart . . ." ²³ In 'The Moment' Woolf says: "If you are young the future lies upon the present, like a piece of glass, making it quiver." ²⁴ And: "If you are old, the past lies upon the present like a thick glass, making it waver, distorting it." ²⁵ The present never has sole claim to the attention of the individual, though this must vary according to the degree of self, or the degree of lack of self (visionary awareness) a person has. The more firmly embedded in the material world, and self, the more subject a person is to the tyranny of the present moment.

Woolf says of the value of visionary temporal perspectives: "For the present when backed by the past is a thousand times deeper than the present when it presses so close that you can feel nothing else, when the film on the camera reaches only the eye." ²⁶

The visionary's temporal existence is not confined to the span of his material existence. The inclusion of the past in the significant moment is not affected solely by conscious memory.

One has access to a "family unconscious" (if I may adapt a Jungian idea). 'The Oak Tree', Orlando's century spanning play, is representative of the modern Orlando's genetic memory : her ancestors. And the tree itself is modified by time, though its essence endures : "The tree had grown bigger, sturdier, and more knotted since she had known it, somewhere about the year 1588 ..."²⁷ Temporal existence can be presented as an image of a tree in which each branch affects those closest to it, and less intensely, the characteristics of the whole tree. Orlando's 'The Oak Tree' may be a symbol of the indestructible inheritance which is modified by each generation.

In A Room of One's Own Woolf expresses Eliot's idea of continuity : "For masterpieces are not single and solitary births ; they are the outcome of many years of thinking in common ..."²⁸ The individual forms himself from his inheritance. Bernard says : "But we ... for one moment out of what measureless abundance of past time and time to come, burnt there triumphant. The moment was all ; the moment was enough."²⁹ In an essay entitled 'Reading' Woolf says of literature in general : "Always behind the voice, the figure, the fountain there seemed to stretch an immeasurable avenue, that ran to a point of other voices, figures, fountains which tapered out indistinguishably upon the furthest horizon."³⁰

The third mode of visionary 'memory' is a phylogenetic awareness. Woolf says in defence of this idea:

Yet, after all, since there is nothing that does not leave some residue, and memory is a light that dances in the mind when the reality is buried, why should not the eyes there, gleaming, moving, be the ghost of a family, of an age, of a civilization dancing over the grave? ³¹

The sheer bulk of phylogenetic memories, impinging on the present, may powerfully affect the significant moment. Woolf says in Orlando :

Memory is the seamstress, and a capricious one at that. Memory runs her needle in and out, up and down, hither and thither. We know not what comes next, or what follows after ... Instead of being a single, downright, bluff piece of work of which no man need feel ashamed, our commonest deeds are set about with a fluttering and flickering of wings, a rising and falling of lights.³²

The present is transparent, given weight and colour by the past. It is in fact the past interacting with its future, and the resultant state is called the present. The past may so dominate the consciousness of the visionary that it may become far more substantial than the present. Woolf says of Katherine in Night and Day: "... sometimes she felt that ... the past had completely displaced the present, which, when one resumed life after a morning among the dead, proved to be of an utterly thin and inferior composition."³³ Katherine, who "nearly lost consciousness that she was a separate being, with a future of her own"³⁴ suspects that the past is a more valuable companion than the present: "What could the present give, she wondered, to compare with the rich crowd of gifts bestowed by the past?"³⁵ However significant the past may be, it must be given expression in its future, the present, and should not be contemplated to the exclusion of the present: "Once more Katherine felt the serene air around her, and seemed far off to hear the solemn beating of the sea upon the shore. But she knew that she must join the present on to this past."³⁶

In most individuals, phylogenetic 'memory' is suppressed, yet it is not exclusive to the more obvious of Woolf's visionaries. Two particularly non-visionary characters in Mrs Dalloway reveal a phylogenetic awareness. Peter Walsh is aware of all time: "Through the ages -- when the pavement was grass, when it was swamp, through the age of tusk and mammoth, through the age of silent sunrise ..." ³⁷ Rezia thinks how "at midnight, when all boundaries are lost, the country reverts to its ancient shape, as the Romans saw it, lying cloudy, when they landed,

and the hills had no names and rivers wound they knew not where
 ... "38

Jacob Flanders regards an awareness of the past as a personal responsibility; Jacob is the inheritor of the past. He is aware of his Roman legacy, and at Cambridge, a clock gives him "a sense of old buildings and time; and himself the inheritor; and then tomorrow ..."³⁹ Later he says: "All history backs our pane of glass. To escape is vain."⁴⁰

For Septimus Smith, who has no control over his visionary awareness, the past is inescapable. He is aware of the presence of the past in the future:

A sound interrupted him; a frail quivering sound,
 a voice bubbling up without direction, vigour,
 beginning or end, running weakly and shrilly
 and with an absence of all human meaning into

ee um fah um so
 foo swee too eem oo -

the voice of no age or sex, the voice of an ancient
 spring sprouting from the earth; which issued,
 just opposite Regent's Park Tube Station, from
 a tall quivering shape, like a tunnel, like a
 rusty pump, like a wind-beaten tree for ever
 barren of leaves which lets the wind run up and
 down its branches singing

ee um fah um so
 foo swee too eem oo,

and rocks and creaks and moans in the eternal
 breeze.

Through all ages -- when the pavement was grass,
 when it was swamp, through the age of tusk and
 mammoth, through the age of silent sunrise --
 the battered woman -- for she wore a skirt -- with
 her right hand exposed, her left clutching at her
 side, stood singing of love -- love which has lasted
 a million years ...⁴¹

Mrs Swithin, aware of past time, incorporates it into her present, which even in moments of apparent insignificance, are rich with a sense of continuity: " 'The nursery,' said Mrs

Swithin. Words raised themselves and became symbolical. 'The cradle of our race', she seemed to say."⁴² Lucy Swithin is preoccupied with "An Outline of History" for it provides her with an account of the world :

When the entire continent, not then she understood, divided by a channel, was all one; populated, she understood, by elephant-bodied, seal-necked, heaving, surging, slowly writhing, and, she supposed, barking monsters; the iguanodon, the mammoth, and the mastodon; from whom presumably, she thought, jerking the window open, we descend.⁴³

And : " 'England', she was reading, 'was then a swamp. Thick forests covered the land. On the top of their matted branches birds sang ...'"⁴⁴ She is aware of continuity, of the migration of birds since prehistory : " 'They [the birds] came every year', said Mrs Swithin, ignoring the fact that she spoke to the empty air. 'From Africa.' As they had come, she supposed when the Barn was a swamp."⁴⁵ She is so utterly immersed in her phylogenetic heritage that she, unlike Bernard, regards it as attractive and not entirely negative : "Then she remembered; her dentist had told her that savages could perform very skilful operations on the brain. Savages had false teeth, he said. False teeth were invented, she thought he said, in the time of the Pharoahs."⁴⁶

Louis in The Waves is perpetually recalled to "songs by the Nile" and "the great beast stamping."⁴⁷ Even Flush is aware of his inheritance :

If he dreamt at all, he dreamt that he was sleeping in the heart of a primeval forest, shut from the light of the sun, shut from the voices of mankind, though now and again as he slept he dreamt that he heard the sleepy chirp of a dreaming bird, or, as the wind tossed the branches, the mellow chuckle of a brooding monkey.⁴⁸

Virginia Woolf says of her own phylogenetic experiences : " ...

Virginia Stephen was not born on 25th January 1882, but was born many thousands of years ago; and had from the very first to encounter instincts already acquired by thousands of ancestresses in the past."⁴⁹

The continuity of all existence, and the idea that each moment is the product of all that precedes it, is expressed in a musical image at the end of Between the Acts : "Like quicksilver sliding, filings magnetized, the distracted united. The tune began; the first note meant a second; the second a third."⁵⁰

Apart from the value of a vast temporal perspective as a means of understanding the present, an awareness of past time may provide a retreat for the dissatisfied visionary. Jacob Flanders writes to Bonamy: "I intend to come to Greece every year . . . It is the only chance I can see of protecting oneself from civilization."⁵¹

Woolf says one is drawn "back and back to the Greeks; the stable, the permanent, the original human being is found there."⁵²

Not only is Greece a refuge for the "civilized", but it, like a variety of places, allows one the benefits of a richer existence based on continuity. The country, because of its association with the past, has a more "perfect existence" than the city.

Woolf says of an imaginary village : "Here life has cut the same grooves for centuries; customs have arisen; legends have attached themselves to the hilltops and solitary trees, and the village has its histories, its festivities, and its rivalries."⁵³

The nature of these "attachments" is not important; such villages are part of a continuity, have place and order, are in themselves united, and stretch out in time. The dwellers are not "a homeless people", as are the Londoners.⁵⁴ Modern civilization is associated with temporal and social fragmentation; it becomes a symbol for general disunity. Past ages, and communities resisting modern civilization become its opposite, a symbol of relation: ". . . it is to the Greeks that we turn when we are sick of the vagueness, the confusion . . . of our own age."⁵⁵

More often the past is not a source of comfort and refuge. The committed visionary does not isolate himself from any

one of the numerous phylogenetic memories, since vast temporal perspective is not solely a means of support for his existence. Civilization is temporarily insignificant, in comparison with the vastness of the individual's heritage. The age of the river in The Voyage Out is compared to that of civilization :

Since the time of Elizabeth very few people had seen the river, and nothing had been done to change its appearance from what it was to the eyes of the Elizabethan voyagers. The time of Elizabeth was only distant from the present time by a moment of space compared with the ages which had passed since the water had run between those banks, and the green thickets swarmed there, and the small trees had grown to huge wrinkled trees in solitude. Changing only with the change of the sun and the clouds, the wavering green mass had stood there for century after century, and the water had run between its banks ceaselessly, sometimes washing away earth and sometimes the branches of trees, while in other parts of the world one town had risen upon the ruins of another town, and the men in the towns had become more and more articulate and unlike each other.⁵⁶

Bernard disregards the brief span of civilization when he tells "the story of [his] life..."⁵⁷ He says :

I have to recall things gone far, gone deep sunk into this life or that and become part of it; dreams too, things surrounding me, and the inmates, those half-articulate ghosts who keep up their hauntings by day and night; who turn over in their sleep, who utter their confused cries, who put out their phantom fingers and clutch at me as I try to escape -- shadows of people one might have been; unborn selves. There is the old brute, too, the savage, the hairy man who dabbles his fingers of ropes of entrails; and gobbles and belches; whose speech is guttural, visceral -- well, he is here. He squats in me. Tonight he has been feasted on quails, salad and sweetbread. Now he holds a glass of fine old brandy in his paw. He brindles, purrs and shoots warm thrills all down my spine as I sit. It is true, he washes his hands before dinner, but they are still hairy.⁵⁸

Katherine Hilberry has an awareness of the less attractive yet more correct heritage of the individual :

And yet, after gazing for another second, the stars did their usual work upon the mind, froze to cinders the whole of our short human history, and reduced the human body to an ape-like, furry form, crouching amid the brushwood of a barbarous clod of mud.⁵⁹

She recognizes this heritage, rather unkindly, in the form of William Rodney :

They [Katherine and Rodney] were professedly looking into the enormous central cage of monkeys and being thoroughly annoyed by William she compared him to a wretched misanthropic ape, huddled in a scrap of old shawl at the end of a pole, darting peevish glances of suspicion and distrust at his companions.⁶⁰

Yet she acknowledges her own participation in mankind's inheritance : "William's exacting demands and his jealousy had pulled her down into some horrible swamp of her nature where the primeval struggle between man and woman still rages."⁶¹

Between the Acts is a pageant of continuity, beginning with prehistoric man, and ending in the present day. Giles Oliver grasps the continuity, the fact that little separates the two temporal extremes. Mrs Parker says "Surely, Mr Oliver, we're more civilized?" and he replies "We ?...We?"⁶²

Visionary temporal perspective, as a means of evaluating the present, makes use of future as well as past. In Mrs Dalloway Woolf is aware that we are providing a past for the future, from which we will be seen in the same way as we view our distant past. London will be a ruin "which will be known to curious antiquaries, sifting the ruins of time, when London is a grass-grown path and all those hurrying along the pavement this Wednesday morning are but bones ..."⁶³ In retrospect, that which is present now, will contract into insignificance. Miss

Anning in 'Together and Apart' says : "But if one mayn't be foolish at the age of forty in the presence of the sky, which makes the wisest imbecile -- mere wisps of straw -- she and Mr Serle atoms, motes, standing there at Mrs Dalloway's window, and their lives, seen by moonlight, as long as an insect's and no more important."⁶⁴

Maggie Pargiter similarly evaluates the present in terms of the past : " 'In time to come', she said, looking at her sister, 'people, looking into this room -- this cave, this little antre, scooped out of mud and dung, will hold their fingers to their noses' -- she held her fingers to her nose -- 'and say "Pah. They stink.' "⁶⁵ Finally, Hugh and Milly Gibb in The Years are unable to disguise their heritage with even a veneer of civilization :

That was what it came to -- thirty years of being husband and wife -- tut-tut-tut -- and chew-chew-chew. It sounded like the half-inarticulate munchings of animals in a stall. Tut-tut-tut, and chew-chew-chew -- as they trod out the soft steamy straw in the stable; as they wallowed in the primeval swamp, prolific, profuse, half-conscious ...⁶⁶

Others are more successful : "For as the rocks hide fossils, so we hide tigers, baboons, and perhaps insects, under our coats and hats."⁶⁷ And: "People who say that the savage no longer exists in us ..." are less often incorrect than anxious to conceal their heritage.⁶⁸

Spatial location may support one's awareness of continuity to the extent that one becomes aware of all-time. Woolf says of the Cornwall coast that "It wore an extraordinary look of piety and peace, as if old men smoked by the door, and girls stood, hands on hips, at the well, and horses stood; as if the end of the world had come ..." ⁶⁹ The dining-room in Pointz Hall, in Between the Acts, is a representation of past and present. Its history is ever present within it. And thus it absents itself from the flow of time. It becomes eternal. It is a symbol of visionary stillness, transcendent and eternal : "The room was a shell, singing

of what was before time was ; a vase stood in the heart of the house, alabaster, smooth, cold, holding the still, distilled essence of emptiness, silence."⁷⁰ Kitty in The Years extracts herself from sequentiality, and is aware of the timeless repetition of reality : "Spring was sad always, she thought ; it brought back memories. All passes, all changes, she thought, as she climbed up the little path between the trees . . . A deep murmur sang in her ears -- the land itself, singing to itself, a chorus, alone. She lay there listening. She was happy, completely. Time had ceased."⁷¹

Visionary temporal perspective then, expands one's point of view. One's awareness becomes richer in proportion to the degree of expansion until, when all time is contemplated, history contracts, and the visionary has access to the state of being beyond time. The duration of the individual unit of time appears infinitesimal, and the visionary confronts eternity.

The first major theme in Between the Acts is the contribution of the past to the present. The present is swelled and consists of the past projected into its future. Isa imagines a scene in which the past says : "Kneel down . . . Fill your pannier from our tree."⁷²

Secondly, and of more importance, is the contribution of the present to history : it reiterates the repetition of existence. Isa says : "We act different parts ; but are the same."⁷³ The unity reached in Between the Acts is partly achieved ritualistically. Each player and the audience, via their vicarious involvement, and as the 'players' in the final scene, are released from their individuality, to embrace the roles assigned to them. The roles recur perpetually in history : by alignment with a role, the individual enlarges and becomes one with the others, past, present and future, who enact the same role. The role is an effective means of depersonalization : it releases one from self, space and time, the three primary laws of corporeal existence. It allows one to externalize. Describing an experience in the country at dawn, Woolf says :

... we had put off the little badges and signs of individuality. We were strung out against the sky in outline and had the look of statues standing prominent on the ridge of the world. We were very, very old; we were men and women of the primeval world come to salute the dawn. So the worshippers at Stonehenge must have looked among tussocks of grass and boulders of rock.⁷⁴

The characters in Between the Acts are all, from the beginning, given the quality which Miss La Trobe inspires in her players and some of her audience: distance and universality. The characters describe as feeling "As if the play had jerked the ball out of the cup; as if what I call myself was still floating unattached, and didn't settle. Not quite themselves, they felt."⁷⁵ D. Summerhayes recognizes a "sense that all these subliminal experiences proceed from a common 'mediumistic' voice."⁷⁶ There is a temporary and traumatic removal from 'self'. Their participation in something beyond individuality places them in a common historical movement. Mostly, what is presented is not a vision of total and transcendental unity, but something akin to it, a world in which the visionary does not exist, but could be surmised to exist elsewhere. Every action is representative, 'out of joint' with the common conception of the world seen without design.

The experience is described in 'The Moment : Summer's Night' as a passive realization, not ultimately a creative achievement. Woolf says: "One becomes aware that we are spectators and also passive participants in a pageant. And as nothing can interfere with the order, we have nothing to do but accept ..."⁷⁷ One is powerless to prevent the re-enactment of human roles, though one may develop one's awareness of this cycle and arrive at a mere inclusive idea of reality.

Everyone, because of the unity of all, contains the role of everyone else, at least potentially. The 'life spirit' congeals into materiality and limits itself in order to be materialized in matter, which by definition, is itself and cannot be any other. The essence of matter is its singularity and fixity. One becomes

aware of this, and of the vast potential, temporarily suspended, in the materialized self. Thus, Woolf says in Between the Acts : "From behind the bushes issued Queen Elizabeth -- Eliza Clark, licensed to sell tobacco."⁷⁸ And further : "'I don't believe' says Lucy Swithin, 'that there ever were such people. Only you and me and William dressed differently.'"⁷⁹ The Rev. G.W. Streetfield, his orthodox Christianity slightly shaken by the pageant, recovers sufficiently to act as interpreter of the pageant. He says hesitatingly and with a comic excess of humility :

'To me at least it was indicated that we are members one of another. Each is part of the whole. Yes, that occurred to me, sitting among you in the audience. Did I not perceive Mr. Hardcastle here' (he pointed) 'at one time a Viking? And in Lady Harriden -- excuse me, if I get the names wrong -- a Canterbury pilgrim? I thought I perceived that nature takes her part. Dare we, I asked myself, limit life to ourselves? May we not hold that at there is a spirit that inspires, pervades ...' ⁸⁰

However, more may be suggested by Between the Acts, which is commonly said to have as its main theme, the cyclical continuity of the individual. Between the acts of the pageant, the characters act out (in this sense their roles are prescribed) the timeless situations. The book ends with Giles and Isa Oliver, who are forced to fight and then to embrace. They do this as the curtain rises (the book ends with "Then the curtain rose. They spoke,") and are associated with the past : "It was the night before roads were made, or houses. It was the night that dwellers in caves watched from some high place among rocks." Their situations or roles will not end with them : "From that embrace another life might be born."⁸¹ Between the Acts shows the rhythmic and endless continuity of the human situation. The theme of visionary relation in Woolf, reveals attempts at stillness, being beyond time and space, but it also stresses, more firmly, the impossibility of transcending such limits. By extending oneself,

one is not transcending space/time, one is more firmly establishing oneself with all space and time, which is a more complex connection than merely enacting a role in one space/time continuum. One transcends one's role, only to be infused with all roles, and to become aware, from this increased knowledge, of the whole of which one is a part. One becomes aware of the principle of life: rhythmic repetition, and how irrevocably when one is on the stage of life, this principle governs all movement. One does achieve a sense of being (stillness) through an awareness of the mechanics of becoming, though the first principle itself is one of rhythm, cycle and irrevocable relation. This explains the duality of the situation of those who are visionary. Like Godbole in A Passage to India Woolf's visionary characters, through a vision, realize two things: the nature of transcendental reality, and the impossibility of achieving such while bound by the body.

Perhaps there is the suggestion in To the Lighthouse that life is produced by the union of time and eternity. This would seem difficult to reconcile to the idea that the two worlds are antithetical and mutually exclusive. However, though never expressed in Woolf's novels, it may be that since the individual comprises the timeless spirit contained within time-bound matter, life does constitute such an intersection, of the sort Yeats envisages in:

The stallion Eternity
Mounted the mare of Time 82
'Gat the foal of the world.

How this is implied in To the Lighthouse is via Mr and Mrs Ramsay. There is an association between Mrs Ramsay and all facets of visionary existence, and between Mr Ramsay and the material world. They would, by complementing each other, provide the intersection of time and eternity, and bear children. This, as I have suggested, would seem to follow from Woolf's metaphysic (the dual components of a living separate self). Though the fruitful coupling of Mr and Mrs Ramsay does not validate this, it may provide tenuous support. If one asks 'How else could life

be made?', it seems logical to conclude that the cross-fertilization of two worlds (material and visionary) is necessary. This would imply the intersection not only of time and timelessness, but of the other characteristics of each world as well (for example spirit and matter) which in turn is supported by the identification of the male will with the characteristics of the material world, and the female with the visionary counterparts. Man and woman would then act as symbolic representatives of each world, enacting the process of intersection, or union of opposites, in order to produce life. Procreation becomes a symbolic meeting of the two unreconciled worlds. The tension and inevitability of such a meeting is suggested by Giles and Isa in the passage discussed above, who ritualistically fight and embrace: "Before they slept, they must fight; after they had fought, they would embrace. From that embrace another life might be born."⁸³

Section 6 : Male and Female

Much has been made of Woolf's distinction between typically male, and typically female characters. Herbert Marder in Feminism and Art attempts to interpret all of Woolf's ideas in terms of this opposition.¹ But apart from this disproportionate emphasis (not uncommon in critical works on Woolf) on a single manifestation of Woolf's metaphysic of antithesis, another pitfall is common, with regard to the notions of 'femininity' and 'masculinity' in Woolf. Woolf's distinction must not be taken as being absolute, for three reasons. Firstly, whereas most of humanity lies between the two extremes, Woolf concentrated upon these extreme states of being, in order to demarcate the limits of the categories. Secondly, there are striking exceptions to the male/female classification, and thirdly, androgyny is a distinct possibility for Woolf. In the discussion that follows, 'male' and 'female' must be regarded as theoretical classifications. Basically, having established the difference between 'male' and 'female', I will examine the concepts of feminism and patriarchy concluding with an attempt to define the value of each state of being in relation to the merits of androgyny as expressed in Woolf's novels, essays and in Three Guineas and A Room of One's Own.

It is clear that although in Three Guineas and A Room of One's Own Woolf examines the environmental and social basis of the male/female distinction, masculine and feminine social roles are the effects, rather than the causes of the distinction. Social custom is primarily the expression of the distinction, though it in turn reinforces that distinction.

The 'male' and the 'female' are the two dominant points of view ; all other points of view are variations of , combinations of, or extremes of these two, simplistic in their generalized forms and complex in their embodiment in individuals. They are the "two faces to every situation; one full in the light so that it can be described as accurately and examined as minutely as possible, the other half in shadow so that it can be described only in a

moment of faith and vision by the use of metaphor."² Because of the relation between the female character and visionary awareness, 'femininity' can be described in terms of most of Woolf's ideas.

Bartholemew Oliver and Lucy Swithin, brother and sister, represent both the male/female antithesis and the fact/vision duality. He says: "...she belonged to the unifiers; he to the separatists."³ She says: "He would carry the torch of reason till it went out in the darkness of the cave. For herself, every morning, kneeling, she protected her vision."⁴ The male/female opposition involves intuition, irrationality and visionary relation, as opposed to reason, fact, practicality and separation. In 'Lappin and Lapinova' Woolf presents representatives of the typically male and female: "He was King Lappin; she was Queen Lapinova. They were the opposite of each other; he was bold and determined; she wary and independable. He ruled over the busy world of rabbits; her world was a desolate, mysterious place, which she ranged mostly by moonlight."⁵

As a result, there is little understanding between the two states of being. Lily Briscoe says: "Human relations were like that .. and the worst ... were between men and women. Inevitably these were extremely insincere "⁶, and Rachel Vinrace believes that: "The sexes should live separate; we cannot understand each other; we only bring out what's worst."⁷

The most elaborate distinction between the sexes is revealed by the characters of Mr and Mrs Ramsay. She is typically irrational according to Mr Ramsay: "The extraordinary irrationality ... the folly of women's minds enraged him ... she flew in the face of facts."⁸ Similarly, Ramsay is a "separatist", often destructive: "Something [James Ramsay] remembered, stayed and darkened over him ... something arid and sharp descended ... like a blade, a scimitar, smiting through leaves and flowers ..."⁹ Mr Ramsay tends to be sterile and tyrannical.

One means of distinguishing between male and female minds is based on the Aristotelian distinction between essence and accident. If the woman perceives correctly, what she perceives

is essential to the object under scrutiny. The realistic masculine mind, in recording objective data, seldom differentiates between the necessary and contingent, the essential and the accidental.

I shall examine this in more detail. Rachel in The Voyage Out is typically 'feminine'. Hewet says of her : "... you don't and you never will, care with every fibre of your being for the pursuit of truth. You've no respect for facts, Rachel; you're essentially feminine."¹⁰ Evelyn in The Voyage Out supports the feminine cause when she says : "My notion's to think of the human beings first and let the abstract ideas take care of themselves."¹¹

Mrs Flanders, like Mrs Ramsay, and Rachel Vinrace, has little respect for facts, characteristically pursued and revered by the male. While a hurricane rages outside, Betty Flanders protects her sleeping Archer, presenting him rather with a vision of "fairies, fast asleep, under the flowers."¹² And she and Rebecca, the maid, symbolically protect the baby from fact and materiality : "The two women murmured over the spirit-lamp, plotting the eternal conspiracy of hush and clean bottles while the wind raged, and gave a sudden wrench at the cheap fastenings."¹³ The shuttered window prevents the intrusion of the material world, subject as it is to flux, unpredictability, and harsh inconsistency.

Mrs Hilberry in Night and Day, though not as developed a female character as for example, Lily Briscoe or Rhoda, is most clearly representative of the characteristics of the feminine self. She is utterly divorced from the masculine world. This is the source of her power and her failing, causing her to command respect and provoke derision. Love calls her "the wise fool."¹⁴ This ambiguity is obviously true, since her proficiency and deficiency both result from her being utterly female. She alone understands the lovers' predicament, and magically unites them, though she simultaneously exhibits "scatterbrained impracticality."¹⁵

Femininity is associated with tolerance, an ability to see many perspectives instead of a single one : "Circumstances had forced [Katherine Hilberry] to consider, painfully and minutely, all that part of life which is conspicuously without order..."¹⁶

The woman's world is formless, and her perception lacks rigidity or singularity: "Her [Ralph Denham's sister's] face was round but worn, and expressed that tolerant but anxious good humour which is the special attribute of elder sisters in large families... whereas he seemed to look straightly and keenly at one object, she appeared to be in the habit of considering everything from many points of view."¹⁷

Woolf realizes that her own consciousness is distinctly female: she lacks reason and order in her perception and mental processes. She reinforces the idea, expressed throughout the novels, that female intuition is linked to creativity when she says, in her diary: "But I recognize my own limitation: not a good ratiocinator, Lytton [Strachey] used to say. Do I instinctively keep my mind from analysing, which would impair creativeness?"¹⁸

The female identity is passive, unselfconscious, vast with potential and not limited by the selfconscious process of forming an impregnable and consistent identity. The female is vested in her embrace of other identities. She has little room for a brittle, unaccommodating identity, since she insists upon being absorbent: "So boasting of her [Mrs Ramsay's] capacity to surround and protect, there was scarcely a shell of herself left for her to know herself by; all was so lavished and spent..."¹⁹

Perhaps the feminine character is better illuminated in terms of its opposite. Peter Walsh in Mrs Dalloway is typically male. He unflinchingly pursues truth and is tactless and merciless. His pen-knife is associated with analysis, rationality and division. Mr Ramsay similarly is intent upon categorizing and defining reality: "What he said was true, It was always true. He was incapable of untruth; never tampered with a fact..."²⁰ As a philosopher, his chief concern is "Subject and object and the nature of reality..."²¹ a compartmenting, analysing and defining activity limited to material reality.

Edward Pargiter delights in precision:

He made another note; that was the meaning. His own dexterity in catching the phrase plumb in the middle gave him a thrill of excitement. There it was, clean and entire. But he must be precise; exact; even his little scribbled notes must be clear as print. He turned to this book; then that book. Then he leant back to see, with his eyes shut. He must let nothing dwindle off into vagueness. ²²

Mr Hilberry (as his wife's opposite) is also firmly entrenched in the world of fact and reason: "He had a ... face built for swiftness and decision rather than for massive contemplation ..." and his eyes were "expressive now of the usual masculine impersonality and authority ..." ²³ Ironically, his field of study is Romanticism :

Here Mr Hilberry sat editing his review, or placing together documents by means of which it could be proved that Shelley had written "of" instead of "and" or that the inn in which Byron had slept was called the "Nag's Head" and not the "Turkish Knight", or that the Christian name of Keats' uncle had been John rather than Richard, for he knew more minute details about these poets than any man in England, probably, and was preparing an edition of Shelley which scrupulously observed the poet's system of punctuation. ²⁴

The predominantly masculine identity structures, organizes and defines in order to arrive at an inclusive, coherent view of reality. Mary Datchet in Night and Day refuses to simplify reality in this manner:

She could not see the world divided into separate compartments of good people and bad people, any more than she could believe so implicitly in the rightness of her own thought as to wish to bring the population of the British Isles into agreement with it. ²⁵

Thus, from all the multitude of identities and characteristics, the potential form which the male is reduced into at birth, is the act of selection, to structure and make conscious a set of characteristics

which he calls 'self'. And in order to maintain this, selfconsciousness presides. It ensures that all actions, thoughts, and emotions conform to what has been posited as 'self'. For example, Mr Ramsay : "Sitting in the boat he bowed, he crouched himself, acting instantly his part -- the part of a desolate man, widowed, bereft; and so called up before him in haste people sympathizing with him; staged for himself as he sat in the boat, a little drama."²⁶

Ramsay, in an effort to secure and maintain his own importance, refusing to seek or acknowledge worth in any activity or state of being other than in his own typically masculine rationality, "exaggerated her [Mrs Ramsay's] ignorance, her simplicity, for he liked to think that she was not clever, not book-learned at all. He wondered if she understood what she was reading. Probably not, he thought."²⁷ He derives meaning from "the greatness of man's intellect, even in its decay ..."²⁸ and does not realize the female intelligence is simply less conscious and definite. The typically feminine intuitive faculty does not conform to rationality. Its ideas "seem to break in process of coming to the surface, and do not hold together in the light of reason."²⁹ Significantly, the letter Ramsay is unable to get beyond, is the initial of his own name. Thus : "Qualities that would have saved a ship's company exposed on a broiling sea with six biscuits and a flask of water -- endurance and justice, foresight, devotion, skill, came to his help. R is then -- what is R?"³⁰ expresses not only the order and preoccupation with abstractions, of the male, but also that as a male, he lacks understanding of himself. His rationality is both the cause and effect of his lack of vision; it both distracts and perpetually reinforces his mind, leading him away from an intuitive awareness of the 'other', and preventing any critical awareness of his subsequent egotistical inadequacy.

Peggy Pargiter circumscribes the male character. Her response to the young Martin is :

She had heard it all before, I,I,I -- he went on.
It was like a vulture's beak pecking, or a
vacuum-cleaner sucking, or a telephone bell

ringing. I,I,I. But he couldn't help it, not with that nerve-drawn egotist's face, she thought, glancing at him. He could not free himself, could not detach himself. He was bound on the wheel with tight iron hoops. He had to expose, had to exhibit. But why let him? she thought, as he went on talking. For what do I care about his 'I,I,I'? ³¹

The extreme masculine self is "atrophied, withered; cold as steel; hard as steel; bold as steel."³² Woolf says in 'Phases of Fiction' : "Man himself is dominated by his intelligence. Instead of being many-sided, complicated, elusive, people possess one idiosyncrasy apiece, which crystallizes them into sharp separate characters, colliding briskly when they meet."³³

The male is associated with various levels of sterility. He is self-orientated, wilfully severed from the whole of being ; his intellectual or analytic pursuits are not concerned with life, but bare facts ; he is assertive, destructive and imposing. He thrives on the radiation of energy and life of the female. Mrs Ramsay is described as a "rain of energy, a column of spray", "and into this delicious fecundity, this fountain and spray of life, the fatal sterility of the male plunged itself, like a beak of brass, barren and bare."³⁴ And : "James felt all her strength flaring up to be drunk and quenched by the beak of brass ..."³⁵

The typical male, in his unquestioned faith in the male intelligence, may demand complete subservience from a partner. Mr Pepper in The Voyage Out "had not married himself for the sufficient reason that he had never met a woman who commanded his respect" and "his ideal was a woman who could read Greek, if not Persian, was irreproachably fair in the face, and able to understand the small things he let fall while undressing."³⁶ Pepper, Rachel observes : "with all his knowledge, his microscope, his notebooks," had "a certain dryness of soul..."³⁷

The primary impulse of the male is the maintenance of the laws of matter. All endeavour functions to secure individual existence, of extension in space and time of that which has an

identity entirely belonging to and deriving from itself. The typical male achieves this in three ways : to reinforce, define and secure a distance between self and other ; to clarify the boundary of itself and to increase the personal power of the self. All activity, for the male, is a function of securing self, and all specific activities, apart from this innate characteristic, are in addition focused upon reassuring the self of the ultimate importance of its activity. Thus, activity qua assertion motivates the individual to believe in the significance of such activity, which in turn ensures the perpetuity of activity qua activity, which maintains and fosters selfhood. For the self, in its efforts to stave off ultimate reality (which incorporates the necessary relinquishing of self) requires constant reassurance of the significance of its acts. It is a difficult task, undercut by a tendency in the self to acknowledge visionary relation, and personal insignificance, but it is a journey which once embarked upon, must be pursued conscientiously, for the fortified self is ill-equipped to deal with the devastation (to self) of the vision of reality. As a result, the individual makes use of external reinforcement, in other words, sympathy. To have his sense of significance echoed from without, bolsters self-importance, and secures selfhood. St. John Hirst in The Voyage Out expresses all of the characteristics of the male intelligence. He believes in his own self-importance : "He was much more remarkable than they were . . ." ³⁸ and he is possessed by a "terrific selfconsciousness." ³⁹ He neglects personal relationships, or human responses : " . . . he admitted that he had very seldom told anyone that he cared for them, and when he had been demonstrative, he had generally regretted it afterwards." ⁴⁰ While Rachel and Terence "talked nonsense" ⁴¹ Hirst "saw their faults so clearly" and "had the whole meaning of life revealed to him in a flash," ⁴² an essentially rational, ordered, and limited meaning.

The masculine, 'civilized' world conceals and suppresses its

past. It has severed connections with its savage, irrational, superstitious, uncivilized past, thereby rendering itself as incomplete as that past. The inhabitants, and the achievements, of the male-dominated society are suspect, since the debt to, and succession from, an 'inglorious' past, is unacknowledged :

And what is knowledge? What are our learned men save the descendants of witches and hermits who crouched in caves and in woods brewing herbs, interrogating shrew-mice and writing down the language of the stars? ⁴³

The masculine character attempts to ensure continued existence after death, via success in the material world; but simply because his movement is away from relation, toward isolation, he is in fact moving further from survival, since if all is vested in self, when self disintegrates, nothing remains. He tries to move beyond flux by asserting the permanence, strength, and the impenetrability of his self. This self-importance is an illusion, for he is succumbing more totally to the laws of matter, and is thus tragic. The essence of this analysis is contained in the picture of Mr Ramsay : "It was his fate, his peculiarity, whether he wishes it or not, to come out thus on a spit of land which the sea is slowly eating away, and there to stand, like a desolate seabird, alone."⁴⁴

Of the motives underlying the rational 'achiever', Woolf says:

Who shall blame him, if, so standing for a moment, he dwells upon fame, upon search parties, upon cairns raised by grateful followers over his bones? Finally, who shall blame the leader of the doomed expedition ... ⁴⁵

Continued existence is desired, after death, but only as a personal, separate triumph. Ramsay's desire is not to continue via relation, but via exclusion and selection from the mass of humanity. He succumbs to the laws of matter : instead of attempting to transcend them, he reinforces them, strengthening the individuality and separation of the materialized self.

The typically male and female identities, it should be evident, may be regarded as the summation of the major features of Woolf's metaphysic. The male identity coincides with Neville's in The Waves: it is time- and space-bound, in harmony with the laws of matter, and subject to its limitations. It strives for separate identity, and personal significance. Its expressions are all attempts at maintaining a 'material' interpretation of reality. The female identity is less ego-orientated, and its passivity enables it to identify with other identities. It tends less to be locked into a specific spatio-temporal axis. Its efforts are a negation of the laws of matter. Rhoda and Jinny in The Waves are typically female. Bernard transcends male identity, and benefiting from a far more inclusive identity, is an adept visionary. Every aspect of the visionary experience discussed in Chapter 4 may be related to the efforts of the typically female identity, though whereas male identity may be antipathetic to visionary experience, the adept male visionary benefits from an amalgamation of both male and female characteristics. It is clear that male and female identities may be related to the two modes of perception, reflexive and projective respectively.

Whereas the typically male is obsessed with personal identity, the typically female wishes to embrace other identities. The masculine impulse results in a definition of self and of others, an activity which limits the subject to the observable, material world. The typically female, by contrast, is concerned with a transcendence of the separation established by materiality, and her domain is thus the visionary world. The entire distinction is based upon differing modes of perception, or apprehension, of the other.

Jean Love discusses 'styles' of cognition: "Styles in cognition are ways of knowing the world, of schematizing it mentally, and of expressing it." She makes the basic distinction between "mythopoetic" and "empirical-theoretical" styles, corresponding roughly to Woolf's distinction between male and female consciousness.⁴⁶ If one accepts the vagueness of both

Woolf's and Love's definitions, it is obvious that the distinction holds. Its precise entailment is not obvious, and since Woolf made no indication that she disapproved of her vagueness, one assumes that she, as elsewhere, decided that vagueness was a lesser evil than distortion due to over-precise definition. Therefore one must bear in mind that male/female is a general distinction, to be apprehended by a 'female' rather than a 'male' style of cognition.

Woolf's distinction between male and female ways of knowing may be similar to D.H. Lawrence's notion when he talks of "knowing in terms of apartness, which is mental, rational, scientific, and knowing in terms of togetherness, which is religious and poetic,"⁴⁷ if the definition of "religious" is shifted to satisfy Woolf's vision beyond time and matter. Woolf says of her father's intelligence :

Give him a thought to analyse, the thought of Mill, Bentham, Hobbes; and his is (so Maynard [Keynes] has told me) acute, clear, concise: an admirable model of the Cambridge analytical spirit. But give him life, a character, and he is so crude, so elementary, so conventional, that a child with a box of coloured chalks is as subtle a portrait painter as he is.⁴⁸

Mrs Hilberry is a representative of the feminine, intuitive way to knowledge, in contrast to her husband, Neville, and Mr Ramsay. She understands her daughter's complex love for Denham and the tangle between the two couples, without asking or wanting to ask. But just as her husband can become entangled in minutiae, so she in her immediate intuitive grasp of the totality of the situation, can often miss the mark entirely. She has a "fine natural insight which saw deep whenever it saw at all."⁴⁹ Detail and fact could correct such fanciful intuitions, just as more attention to the general nature of the situation could prevent her husband's floundering. The male and female ways to knowledge are complementary, both inadequate. It must follow that the source of insight is also the source of inadequate

sight.

Ncel Annan in Leslie Stephen : His Thought and Character in Relation to His Time says of Leslie Stephen, and of nineteenth century rationalism: "Unable to remould the scheme of things nearer to his heart's desire, the rationalist labours on, now in this vineyard and in that, striving to bring order into one small corner of the chaos which surrounds him . . ." ⁵⁰ Mr Ramsay is both a representative of the male character, and a biographical portrait of Stephen which, by and large, amounts to the same thing. Stephen's desire to bring the 'other' into alignment with his own conception, his unshakable belief that his 'order' (restricting and stultifying) is preferable to the existing chaos, and the energy with which he launches his programme, are all typically male: all derive from a faith in, and need to assert, self above all else.

Speaking of the two ways to knowledge, Bergson succinctly points to the essential difference between male and female modes when he says: "The first implies that we move around the object; the second that we move into it." ⁵¹ The male remains fixed, and draws sense data towards him for processing. The male remains unchanged and unmoved. His own point of view remains unchanged. Knowledge is assimilated into his own point of view. The female moves out, becomes absorbed in the thing, adopts the alien point of view and relinquishes self. This explains why the woman perceives the essence, and the male, the 'accident'.

A comparison of Ramsay and Mr Bankes reveals the diversity, and similarity, of types of males in Woolf's novels. Both pursue a rational, intellectual truth, though unlike Ramsay (and many of Woolf's males) Bankes is peculiarly passive and understanding, and is thus neither prone to tyranny nor to a demand for sympathy. A developed ego is thus not necessarily associated with intellectualism and empiricism, though theoretically, and by observation of her other novels, it appears that for Woolf, it is the identity that resists merging, that seeks for meaning in the material world.

There are those in Woolf's fiction who, unwillingly, do not even have a sense of self; similarly there are those who fail even to achieve the typically male or female character. William Rodney is not fully masculine; he is androgynous in an imperfect and uncontrollable way. His relationship with Katherine is one in which he must fight to establish his role. Katherine recognizes this when she says: "William's exacting demands and his jealousy had pulled her down into some horrible swamp of her nature where the primeval struggle between man and woman still rages." ⁵²

Before discussing patriarchy and feminism, I wish to add a note to the substantial critical material on Mrs Ramsay. She is Woolf's most complex female character. Firstly, Mrs Ramsay does not fit entirely into the role of the selfless visionary, of someone who seeks visionary awareness, and transmits vision to the less aware. Her relationship with Carmichael exposes this. Since she has the ability to centre people, arranging them and infusing them with significance, it is understandable that at times the virtue would lapse into an easy and effective means of self-gratification, the exact opposite of her visionary inclinations. Her talent is so easily used, and no doubt the remnants of her ego delight occasionally in receiving applause. It is when this ego is slighted that Mrs Ramsay, and the reader, become aware of this sporadic and submerged impulse: the assertion of self via self-gratification. Carmichael does not require the infusion of her vision, nor does he want it. She thinks in response: "It injured her that he should shrink. It hurt her. And yet not cleanly, not rightly." ⁵³ What is hurt is her ego, and the response of her 'dialogue of self and soul' is to condemn this assertion of self. She states this more openly, and more clearly in:

... all this desire of hers to give, to help, was vanity. For her own self-satisfaction was it that she wished so instinctively to help, to give, that people might say of her, 'O Mrs Ramsay!'

dear Mrs Ramsay! ... Mrs Ramsay, of course.' and need her and send for her and admire her? Was it not secretly this that she wanted, and therefore when Mr Carmichael shrank away from her, as he did at this moment ... she did not feel merely snubbed back in her instinct, but made aware of the pettiness of some part of her, and of human relations, how flawed they are, how despicable, how self-seeking, at their best. ⁵⁴

Admittedly, part of Mrs Ramsay's hurt is due to Carmichael's solitude being a negation of visionary unity, which causes distress to her visionary self, but self-gratification looms larger, and is the more dominant thwarted impulse.

Perhaps like Bernard who regards habit as one of the most powerful and destructive of his enemies, Mrs Ramsay is prone to creating her human art works, performing selfless actions, unaware that her ego is being subtly sustained, until its supply of nourishment receives a temporary setback. Either that or, once again, one must bear in mind that Mrs Ramsay is partially an exorcism, a biography, of Woolf's mother, and is more than, or often other than, a representative of Woolf's visionary world. Whatever the case, Mrs Ramsay is not as perfectly virtuous as is often suggested. Despite the creativity of Mrs Ramsay's vision, she is often unscrupulous in the power she wields: "There was something frightening about her. She was irresistible. Always got her own way in the end ... led her victims Lily felt, to the altar."⁵⁵ She is "wilful", and "commanding".⁵⁶ She can insist upon the enactment of her vision: "She could insist that she must, Minta must, they all must marry ..."⁵⁷

Mrs Ramsay's vision is not entire. She covers the skull with a shawl to protect Cam from reality, to perpetrate an illusion. When Ramsay is gloomy "she was relieved to find that the ruin was veiled; domesticity triumphed; custom crooned its soothing rhythm."⁵⁸ Again, reality is successfully averted. And thinking of her husband's ruthless masculine pursuit of truth, she believes it to be an "outrage of human decency" that "rends the thin veils

of civilization so wantonly ..."⁵⁹ Thus at times Mrs Ramsay's vision contains an exaggerated degree of the Woolfian feminine characteristic : that of erecting a veneer of illusion when security or well-being is threatened.

Mrs Ramsay is made doubly complex in that not only does biography encroach upon symbolic representation, causing a picture not entirely in accord with Woolf's vision, but Mrs Ramsay, as a function of Woolf's vision, is representative of both the artist and the female. The former is an androgynous being, whereas the latter is the more preferable element in an antithesis (that of male and female) and is therefore incomplete.⁶⁰

Jean Alexander finds symbolic significance in Mrs Ramsay's bowl of fruit : "Indeed she had been keeping guard over the dish of fruit (without realizing it) jealously, hoping that nobody would touch it."⁶¹ She is an artist not only in her use of individuals in the formation of a unified and timeless whole, but in her redemption of natural objects from chaotic nature, and transforming them into a unity, with form and artistic significance. Mrs Ramsay's dinner party is the supreme example of her use of the eternal essences of individuals in creating a permanent work of art. She creates the dinner party ; she structures it by creating a composite of various people : "They all sat separate. And the whole of the effort of merging and flowing and creating rested on her."⁶²

Mrs Ramsay may also be related to the image of the earth mother. The mother figure often embraces far more than her own young. It is not a great step to equate Mrs Ramsay the artist with Mrs Ramsay the mother figure : comforting, fertile and giving, imparting herself with abandon to help those around her. Mrs Ramsay as an earth mother, or magna mater, has a parallel in Mrs Dalloway :

The grey nurse resumed her knitting as Peter Walsh, on the hot seat beside her, began snoring. In her grey dress, moving her hands indefatigably yet quietly, she seemed like the champion of the rights of sleepers, like one of those spectral

presences which rise in twilight in woods made of sky and branches. The solitary traveller, haunter of lanes, disturber of ferns, and devastator of great hemlock plants, looking up suddenly, sees the giant figure at the end of the ride.⁶³

She is "a giant figure", proffering "great cornucopias of fruit."⁶⁴ So Peter envisages. She is also infinitely troubled, mourning the world, "coming to the door with shaded eyes, possibly to look for his return, with hands raised, with white apron blowing ... to seek, over the desert, a lost son; to search for a rider destroyed; to be the figure of the mother whose sons have been killed in the battles of the world."⁶⁵

Septimus too sees such a figure: "... he had seen an old woman's head in the middle of a fern."⁶⁶ Further, he is associated with her: "Septimus cried ... raising his hand like some colossal figure who has lamented the fate of man for ages in the desert alone ..."⁶⁷ And Clarissa is aware of this figure: "It was fascinating, with people still laughing and shouting in the drawing-room, to watch that old woman, quite quietly, going to bed alone."⁶⁸

As the subject of Lily Briscoe's painting, Mrs Ramsay reveals another facet, or is enlarged as another point of view illuminates her. She becomes the symbol of life, far beyond the degree implied by her maternity. She represents a fragment of flux and chaos (since 'Mrs Ramsay' is both body and soul, and her body is subject to the control of flux) which displays its participation in the transcendental more clearly than do others. As the subject of Lily's painting, she embodies a clearly recognizable vision. It is Lily's function to encode, and transmit this visionary essence. And as the subject of Lily's work of art, Mrs Ramsay assists Lily in another way, displaying the three primary facets of her being. Lily, in her need, manages to recall Mrs Ramsay, to bring about her return. She is appealing to her subject, her mentor, and her comforter:

In the midst of chaos there was shape; this eternal passing and flowing (she looked at the clouds going and the leaves shaking) was struck into stability. Life stands still here, Mrs Ramsay said. 'Mrs Ramsay. Mrs Ramsay.' she repeated. She owed this revelation to her. 69

Mrs Ramsay is Lily's subject, she is also an artist herself, structuring and uniting others, and thereby developing their own awareness of implicit unity. Further, as a visionary, Mrs Ramsay defies death by surviving, by being represented in, and as, numerous other identities. She has become the tree that finally forms the central point in Lily's painting. Interestingly, Julia Stephen (Virginia's mother) possessed the same quality. Woolf says of her: "Living voices in many parts of the world still speak of her as someone who is actually a fact in life."⁷⁰

Perhaps if one distinguishes between the three primary symbolic functions of Mrs Ramsay, and takes into account that the encroachment of biography may have caused Mrs Ramsay to exceed her symbolic 'definition', the complexity and apparent inconsistency of Mrs Ramsay's character becomes explicable. The inclusion of biographical material of Woolf's mother, Julia, into the character of Mrs Ramsay may in fact provide the reader with a unique figure, that of a symbolic representation immeasurably complicated by personal detail. Only in The Years do some characters approach Mrs Ramsay's complexity.⁷¹

To the Lighthouse is an exorcism of Woolf's parents; it was originally conceived as having Ramsay as the centre of the work.⁷² Perhaps the presentation of her visionary awareness and metaphysic caused Woolf to override her first conception of To the Lighthouse, replacing Ramsay (alias Leslie Stephen) with the embodiment of her visionary beliefs, Mrs Ramsay, as the centre of To the Lighthouse. Whatever the case, of Woolf's parents it was principally her father that she wished to be rid of, for he became, in his final years, the epitome of much that Woolf regards as despicable in the male character.

Reason, the faculty which separates man from other beings

does not, Woolf implies, entail that man's talents are necessarily greater. The faculty has caused civilization, which, albeit in some respects an advance on primitive society, is an artificial society based on separation. Control over other beings has been achieved at the price of loss of understanding of such beings, which in turn implies that awareness of the unity of all things has been, by and large, subdued. The rational self by its activities, constantly re-establishes the boundaries, and maintains the distinct line drawn around the self, securing its own territory. Further, the use of reason prohibits an awareness of truth derived through non-rational means. Thus the effects detrimental to an awareness of visionary reality are threefold. Firstly, the act of reasoning causes separate identity to be firmly established. Secondly, the effects of reasoning are civilization, artificial and exclusive, and thirdly, the contents of reasoning assert that everything non-rational is not a means to the truth.

The latter two functions of the predominantly rational mind combine to create the most oppressive and restrictive situation: the patriarchal society. Mr Ramsay extends his 'paterfamilias' to include all those surrounding him: "Let him [Mr Ramsay] be fifty feet away, let him not even speak to you, let him not even see you, he permeated, he prevailed, he imposed himself. He changed everything."⁷³ But his wife is more powerful, reducing him to a pathetic state which Lily Briscoe describes as being "like a king in exile."⁷⁴ Other tyrants are more successful, not only in subduing others, but in establishing conformity and standardization: "Worshipping proportion, Sir William [Bradshaw] not only prospered himself but made England prosper, secluded her lunatics, forbade childbirth, penalized despair, made it impossible for the unfit to propagate their views until they, too, shared his sense of proportion..."⁷⁵ He has less opposition from his wife than Ramsay does: "Fifteen years ago she had gone under... Sweet was her smile, swift her submission."⁷⁶ As the most oppressive of those whose faith in their own idea of reality causes them to inflict it upon others, Bradshaw receives harsher

treatment than any of Woolf's other male figures. "He swooped. He devoured. He shut people up."⁷⁷ It is the male who demands a uniform society :

... the masculine point of view which governs our lives, which sets the standard, which established Whitaker's Table of Precedency, which has become, I suppose, since the war, half a phantom to many men and women, which soon, one may hope, will be laughed into the dustbin where the phantoms go, the mahogany sideboards and the Landseer prints, Gods and Devils, Hell, and so forth, leaving us all with an intoxicating sense of illegitimate freedom...⁷⁸

Conformity is assured by means of tyranny, a male quality employed in enforcing a particular code: in this case, social convention. Sir William Bradshaw causes Septimus's suicide (who is initially deranged by shell-shock in a male institution, war). The male's natural tendency for aggression and dominance is summarized by Woolf when she says : "To fight has always been the man's habit ..."⁷⁹ Woolf says of this masculine impulse in Three Guineas :

Therefore if you [men] insist on fighting to protect us, or 'our' country, let it be understood, soberly and rationally between us, that you are fighting to gratify a sex instinct which I cannot share; to procure benefits which I have not shared and probably will not share; but not to gratify my instincts, or to protect either myself or my country.⁸⁰

The tyranny and self-gratification inherent in the application of a male-dominated society, is not only insurmountable, but beyond the understanding of its instigators. The male mind has a tendency, above all, to bind itself to a single point of view, and to justify all in terms of that. Self-scrutiny or constructive self-criticism is as alien to them as visionary passivity. Those who in the extreme impose and subdue, are least capable of objectively evaluating their actions. The male aggression is

primarily an expression of self, a means of renewing identity, and to undermine such attempts with self-criticism would defeat the object.

Woolf's reply is to be found in Between the Acts. She says : "A tyrant, remember, is half a slave."⁸¹ The male is chained to his tyranny, and his need to assert. It is not a free action. He cannot escape. In a very literal way, the male is the slave of his own tyrannies. The male tyrannies are manifestations of self-assertion, the means of establishing self. However, firstly, since he has committed himself to selfhood, he requires reinforcement from the outside world, as well as from his own actions. In his towering selfhood, he requires the sympathy of women; he depends upon them. His independence (from the 'other') once established, requires reinforcement; it is dependent. Secondly, when personal energy ebbs, the male is left virtually with nothing: his whole world has an identity imposed by the self, and when that self lapses in its generation of power, nothing remains. This is the tragedy of Mr Ramsay, bereft of significance in any form, except the sympathy and comfort given by his wife, and later, by his daughter Cam. Quentin Bell in Virginia Woolf says of Leslie Stephen : "Leslie . . . was the most reasonable of men -- and so he was with his own sex. But he needed and expected feminine sympathy."⁸²

Yet to credit Woolf with unqualified feminism may be misleading. It is true that she personally experienced the effects of a society and a family controlled by patriarchal tyranny, and this did not fail to evoke a response. The emergence of woman not restricted by the conventions of patriarchal, social tyranny will result in a new literary art, in technique and style. Woolf in A Room of One's Own invents Mary Carmichael who "will light a torch in that vast chamber where nobody has yet been. It is all half lights and profound shadows like those serpentine caves where one goes with a candle peering up and down."⁸³ The "profound shadows" are the hitherto unrevealed characteristics of feminine identity, which has dwelt "under the shadow of the

rock these million years."⁸⁴ However, not all males are prone to tyranny, nor is the solely feminine mind much more developed than its counterpart, besides which, Woolf's ambivalent attitude to feminism may be Katherine Hilberry's in Night and Day. She supports feminism, but thinks little of committees or Suffrage, because of the dehumanization, the ridiculousness, and the masculine character of an organized movement. She was not adamant though; Mary Datchet is at least partly admirable. She sees her fellow workers as : " . . . eccentrics, undeveloped human beings, from whose substance some essential part had been cut away."⁸⁵ As a concept, feminism did not entirely co-incide with Woolf's metaphysic, and as a movement, it did not attract her. The typically male character is not entirely reprehensible, nor is the typically female character entirely admirable.

The masculine intelligence is not wholly destructive. The rational method, and the males who possess rationality, are presented with a complete range of responses from Woolf, though common to all is the inadequacy of their rational tool. Mr Ramsay and Charles Tansley illuminate this. Both have something pathetic about them; Ramsay is given far more sympathetic treatment than Tansley. Neville in The Waves is commented upon only indirectly, and in comparison to Mr Pepper in The Voyage Out, or Professor Hobkin in 'A Society', he is dealt with lightly. Allowing for the fact that despite her insistence that the two ways to knowledge are equal complements, Woolf tends to relegate intuition a higher status, and in her metaphysic, it is ultimately through passivity (more closely akin to intuition than to intellect) that one achieves impersonality, and therefore visionary awareness. That the male intelligence and pursuit for truth is admirable, but that simultaneously, the rational intellect is both dogmatic, limited and intolerant to the point of tyranny, is shown by Woolf in her sympathetic though simplistic sketching of St. John Hirst's typically male characteristics :

Dwelling upon his good qualities he became seriously convinced of them; he had a mind like a torpedo, he declared, aimed at falsehood. Where should we all be without him and his like? Choked in weeds; Christians, bigots -- why, Rachel herself would be a slave with a fan to sing songs to them when they felt drowsy. ⁸⁶

However, the usefulness of this intellect must be clarified. Firstly, civilization has largely been brought about by such : we have produced a more systematic and learned form of brutality. Secondly, and in contrast, the intrinsic value of the masculine search for truth is minimal. The female vision seeks beyond the phenomenal world, and therefore achieves insights of far more significance than the masculine vision. Thus, although Woolf is seldom wholly sympathetic to the masculine universe, when she periodically is sympathetic, one must not mistake this for an ambivalence of feeling, but that the masculine universe is both complementary and valuable to, and in its limitation and intolerance, can be a hindrance to, the feminine vision.

The feminine vision is limited by its disregard of facts. Rachel Vinrace acknowledges this. St John Hirst "took her outside this little world of love and emotion. He had a grasp of facts."⁸⁷ But the factual and rational intelligence is beyond her : "She respected their arguments without always listening to them, much as she respected a solid brick wall, or one of those immense municipal buildings . . ." ⁸⁸ The feminine vision, or way to knowledge, is opposed to fact not only in that it pursues a reality in which fact is irrelevant, but that it may attempt to negate or wilfully side-step fact. Mrs Ramsay covers the skull with a shawl : she contradicts reality. That the feminine vision is lacking totality in its scope, can readily be seen by this example, a limitation which androgynous consciousness was intended to rectify. However, just as it is a falsification to assume that Woolf was an unqualified feminist, so it is difficult to attempt to assign equal roles to the male and female characters in the formation of

the androgynous individual. Orlando expresses this preference when she says :

Better it is . . . to be clothed with poverty and ignorance, which are the dark garments of the female sex ; better to leave the rule and discipline of the world to others ; better be quit of martial ambition, the love of power, and all the other manly desires if so one can more fully enjoy the most exalted raptures known to the human spirit, which are . . . contemplation, solitude, love. ⁸⁹

Although Woolf's metaphysic theoretically calls for an amalgamation of the positive aspects of both male and female, one may note that since visionary activity is principally feminine, the male character does not participate in Woolf's androgyny in equal proportion to the female character. But since androgyny is central to Woolf's metaphysic, she at times conceals her bias.

Woolf provides a definition of androgyny in A Room of One's Own :

. . . in the man's brain, the man predominates over the woman, and in the woman's brain, the woman predominates over the man. The normal and comfortable state of being is that when the two live in harmony together, spiritually co-operating. If one is a man still the woman part of the brain must have effect ; and a woman also must have intercourse with the man in her. Coleridge perhaps meant this when he said that a great mind is fully fertilized and uses all its faculties. Perhaps a mind that is purely masculine cannot create any more than a mind that is purely feminine. ⁹⁰

In Orlando, Woolf says :

Different though the sexes are, they intermix. In every human being a vacillation from one sex to the other takes place, and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what it is above. ⁹¹

Without a reconciliation between the opposed characteristics within self, the individual is prevented from total visionary awareness. Hence, Bernard "joined to the sensibility of a woman ... possessed the logical sobriety of a man."⁹² Perhaps Bernard is modelled upon Roger Fry, or perhaps Fry simply has some of the characteristics of Woolf's most admirable types. I doubt if Bernard was modelled biographically to the extent that Ramsay was. Woolf says of Fry in The Moment that he affected a union

of two different qualities -- his reason and his sensibility. Many people have one; many people have the other. But few have both, and fewer still are able to make them work in harmony. But that was what he did. While he was reasoning he was seeing; and while he was seeing he was reasoning. He was acutely sensitive, but at the same time he was uncompromisingly honest.⁹³

Richard Dalloway, though limited as a visionary, has achieved a degree of androgyny, being "a man and a woman as well"⁹⁴ and Terence Hewet has "something of a woman in him."⁹⁵

The androgynous reconciliation is not always complete. Katherine's ambiguous position (being both visionary and rational) is an attempt at androgyny, though she is unaware of the profundity of her move, since it is activated largely via a reaction to the negative aspects of her mother's femininity. And since her relationship with her mother vacillates between awe (she refers to her mother as "the figure of indefinite size whose head went up into the sky, whose hand was in hers for guidance") and irritability at her impracticality, she can never establish a single unchanging attitude and therefore can never establish a definite reaction to her mother.⁹⁶ The result is a vacillation between female and male, or practical and visionary: "She would not have cared to confess how infinitely she preferred the exactitude, the star-like impersonality, of figures to the confusion, agitation, and vagueness of the finest prose."⁹⁷

Orlando's sex, which is neither simply male or female, but is

dominated by one or the other at different periods of his/her life, if precisely stated, involves a transformation within Orlando's life, from male to female: "It is enough for us to state the simple fact; Orlando was a man till the age of thirty; when he became a woman and has remained so ever since."⁹⁸ Actually (and here Woolf parodies the outmoded biographical mode) Orlando is never as definite, as absolutely male or female. Orlando's

sex changed far more frequently than those who have worn only one set of clothing can conceive; nor can there be any doubt that she reaped a twofold harvest by this device; the pleasures of life were increased and its experiences multiplied. For the probity of breeches she exchanged the seductiveness of petticoats and enjoyed the love of both sexes equally.⁹⁹

Orlando remains the same in actuality; she experiences no drastic change of sex. Instead, throughout his/her life, there is a continuous shifting from male to female sensibility; a healthy androgyny: "The change of sex, though it altered their function, did nothing whatever to alter their identity."¹⁰⁰

The unhealthy extremes of each sex are curtailed by the existence of their opposites. Extreme aggression and dominance is tempered by, and tempers, passivity and subservience. It is as a result of the exclusion of one characteristic that causes the other to exceed its creative limit, and become restrictive and destructive. Orlando has neither the aggression of the male nor the extreme passivity of the female. Both extremes have been tempered, and have been replaced by a fuller character.

The androgynous mind is expressive and therefore artistic: "The androgynous mind is resonant and porous . . . it transmits emotion without impediment . . . it is naturally creative, incandescent and undivided."¹⁰¹ For artistic creativity to take place "some marriage of opposites has to be consummated."¹⁰² Galsworthy and Kipling were not artists, they were accused of "writing only with the male side of their brains."¹⁰³ William Rodney is a masculine artist "half poet and half old maid," and

equates artistry with expertise in technical construction.¹⁰⁴

Katherine says :

His mastery of metres was very great; if the beauty of a drama depended upon the variety of measures in which the personages speak, Rodney's plays must have challenged the works of Shakespeare. 105

His talent is "exclusively masculine."¹⁰⁶ His creativity is highly contrived, consciously wrought and conflicting with Woolf's idea that artistic expression should be unconscious. Masculine art is grossly inadequate, lacking female creativity, spontaneity, and intuition.

The structure of To the Lighthouse is woven around the male/female relationship. The first part 'The Window', is dominated by Mrs Ramsay, and the third part 'The Lighthouse', is dominated by Mr Ramsay. And Ramsay's reaching the lighthouse shifts the emphasis from an exaggerated description of the distinctly male (which occurs earlier in the novel) to an illustration of the attainment of an accord; an achievement in the unification of complementaries (male and female). Lily Briscoe too, makes this shift of emphasis : from perceiving Mr Ramsay as a figure abounding in the masculine (as defined by Woolf's vision) to a self with the possibility of reconciliation with that which he lacks. His reaching the lighthouse is to some degree just such an accomplishment, which in turn accentuates in the mind of Lily Briscoe, a unity of disparate elements. She recognizes and transmits such an awareness onto canvas. Ramsay's journey makes the completion of Lily's painting possible. He is enlarged and ennobled; one realizes that in old age he has achieved some degree of revelation opposed to his philosophical investigations : he recognizes the worth of the lighthouse (and of his wife insofar as she participates symbolically, as part of the lighthouse). He has, though perhaps not greatly, subdued his egoism; he is more understanding and intuitively aware. All of this is evidenced in his interaction with Cam and James in the boat. He is more aware

of the 'other', less preoccupied with self. There is a germ of visionary understanding in the old man. Perhaps it is old age which loosens one's hold on the self and causes one to look past it. Neville in The Waves undergoes a similar change. As the energy of the self wanes, the self dissipates slightly, weakens the boundary between self and other, and with that comes the glimmering of visionary awareness.

It follows that if androgyny is a productive reconciliation between the male and female components in the individual, or a recognition, and redress, of the imbalance between the two components, the interaction between two individuals may achieve a similar redress of the balance within each individual. The relationship between Ralph and Katherine in Night and Day appears to bear this out: "The utmost fullness of communion seemed to be theirs. Thus united, he felt himself raised to an eminence, exalted, and filled with a power of achievement such as he had never known in singleness."¹⁰⁷ But this need not necessarily be the case. It is a more precarious achievement than androgyny, since coupling may entail an avoidance, rather than a solution to the problem.

Even as complementary beings, male and female do not necessarily profit through coupling as partners. For Rachel and Terence, love and union is an expression. It is more usual however that the individual, especially the male, develops his masculine faculties in proportion to the degree that he suppresses his feminine qualities, and by exaggeration, forces the two to be mutually exclusive. This results in a gross deficiency, rather than in a desire to amend the deficiency. Thus William Rodney wishes to marry Katherine to support his deficiency. He says: "If I could write -- ah, that would be another matter, I shouldn't bother you to marry me then, Katherine."¹⁰⁸ Similarly, the more of a patriarchal tyrant Ramsay becomes, the more he demands sympathy from his wife. Compensation is less harrowing than cure, and further, such characters are not inclined to face the reality of their deficiency.

The love relationship may appear to achieve a fulfilment of the Woolfian vision in a second way, related to the emulation of androgyny. A relationship may involve a degree of depersonalization, a slight relaxation of the boundary of self, in order to embrace an 'other'. For this reason I have included an extended discussion of love at the end of this chapter, as one of the inadequate or suspect means to visionary awareness. Before this discussion, the final manifestation of the visionary experience will be discussed, insofar as the visionary is aware of an antagonism between the principles governing visionary relation, and the social institutions of the material world.

Section 7 : Material and Visionary Worlds

Every individual establishes an idea of the material world, based on sense data, the interpretation of this data, and intellectual or theoretical constructs. It follows that if all individuals are comprised of an inner and outer self not in alignment, two at least partially distinct ideas of what constitutes reality will result. They in fact describe different worlds : the objective, material world, and the subjective, visionary world. They represent the two domains of the dual identity.

Septimus Smith consistently experiences visionary reality. He says of the individual things around him :

But they beckoned; leaves were alive; trees were alive. And the leaves being connected by millions of fibres with his own body, there on the seat, fanned it up and down; when the branch stretched he, too, made that statement. The sparrows fluttering, rising, and falling in jagged fountains were part of the pattern; the white and blue, barred with black branches. Sounds made harmonies with premeditation; the spaces between them were as significant as the sounds. A child cried. Rightly far away a horn sounded. All taken together meant the birth of a new religion --¹

Woolf's idea of reality does not permit the co-existence of both inner and outer domains of the self. Visionary reality is characterized by the relation of all objects in existence, in time and space. It is beyond temporality, or the irrevocable succession of moments, and beyond the effects of time, that is, not subject to change. Visionary reality is congruent with the Platonic 'idea' or 'ideal'. Katherine Hilberry thinks of a Platonic universe when she says:

... there dwelt the realities of the appearance which figure in our world; so direct, powerful, and unimpeded were her sensations there, compared with those called forth in actual life. There dwelt the things one might have felt, had there been cause; the perfect happiness of which here we taste the fragment; the beauty seen here

in flying glimpses only. No doubt much of the furniture of this world was drawn directly from the past, and even from the England of the Elizabethan age. However the embellishment of this imaginary world might change, two qualities were constant in it. It was a place where feelings were liberated from the constraint which the real world puts on them; and the process of awakenment was always marked by resignation and a kind of stoical acceptance of facts. ²

Further on, talking to Mary Datchet she says : "It's not love; it's not reason; I think it must be some idea. Perhaps, Mary, our affections are the shadow of an idea. Perhaps there isn't any such thing as affection in itself..."³

The unstructured material world is a replica, an impure approximation of the visionary world. Inherent in the idea of relation, is the necessity of order, structure, and an essentially perfect position of the parts and of the arrangement of the whole.

The following quotation from Jacob's Room reinforces Woolf's association with a Platonic universe: "In any case, life is but a procession of shadows, and God knows why it is that we embrace them so eagerly, and see them depart with such anguish, being shadows."⁴ The Platonic ideal uses and inhabits corporality though it is not intrinsic to it. One such ideal is beauty:

As for the beauty of women, it is like the light on the sea, never constant to a single wave. They all have it; they all lose it. Now she is dull and thick as bacon; now transparent as a hanging glass ... Thus, if you talk of a beautiful woman you mean only something flying fast which for a second uses the eyes, lips, or cheeks of Fanny Elmer, for example, to glow through. ⁵

Even without such direct correlations with a Platonic universe, the general Woolfian vision (of an imperfect and a perfect world, characterized by flux and permanence respectively) is a Platonic conception.

Curiously, in terms of the Woolfian metaphysic, values have

been inverted by the majority of individuals. It is the world of change and separate identity that is commonly regarded as 'reality'. Discarding the Platonic absolute, the 'governors' of the material world have instituted an idea of reality at odds with visionary reality. To do this, in a world of change and individual difference, norms have been decided upon. These social, cultural, and psychological norms are arbitrarily designated. Change and individual difference are obscured in order to construct an imitation set of absolutes. The inherent fallacy of such an attempt is that 'absolutes' are only so because everyone is forced to conform to them. They have in fact the status of imposed rules. Woolf says in 'The Mark on the Wall' :

There was a rule for everything. The rule for tablecloths at that particular period was that they should be made of tapestry with little yellow compartments marked upon them, such as you may see in photographs of the carpets in the corridors of the royal palaces. Tablecloths of a different kind were not real tablecloths. How shocking, and yet how wonderful it was to discover that these real things, Sunday luncheons, Sunday walks, country houses, and tablecloths were not entirely real, were indeed half phantoms, and the damnation which visited the disbeliever⁶ in them was only a sense of illegitimate freedom.

Woolf did not let this go unnoticed. Frank Baldanza says in 'Clarissa Dalloway's Party Consciousness': "Mrs Woolf had a hearty feeling for original sin and could never have shared the fate of others in the sweet reasonableness of human beings."⁷

Naturally, those who maintain the social 'tyranny' are those to whom visionary experience is most alien : those entrenched in the material world, maintaining the laws of matter. Mrs Dalloway is an expression of the laws of matter. It deals with the suppression of the visionary, by the tyrants, the maintainers of separation, and conformity, on their home ground. Such maintainers of the laws of matter are self-orientated and suppress the vastness of the self; their lives are a process of reinforcing self and the system whereby selves may thrive as separate

individuals. Woolf says of Mrs Dalloway : "I want to bring in the despicableness of people like Ott[oline Morrell] . I want to give the slipperiness of the soul. I have been too tolerant often. The truth is people scarcely care for each other."⁸ From a canine point of view, Flush illuminates the restrictions placed upon the individual; the uniformity, and tyranny of the imposed idea of reality :

But now a heavy weight jerked at his throat; he was thrown back on his haunches. Were there not trees and grass? he asked. Were these not the signals of freedom? ... Why was he a prisoner here? He paused. Here, he observed, the flowers were massed far more thickly than at home; they stood, plant by plant, rigidly in narrow plots. The plots were intersected by hard black paths. Men in shiny tophats marched ominously up and down the paths. At the sight of them he shuddered closer to the chain. He gladly accepted the protection of the chain.⁹

The tyranny of the outer world is so great as to force the sole expression of the outer self. St. John Hirst, as culpable of that which he accuses others of, says : "But they're all types. Don't take us, -- take this hotel. You could draw circles round the whole lot of them, and they'd never stray outside."¹⁰ The individual's reality is vested in the standard, and the conventional: to defy it is to find oneself alone, with self as one's only yardstick. The desire to express inner self exists, but is powerfully overshadowed by a need to conform :

He said (without words) 'I'm damnably unhappy.'
 'So am I,' Dodge echoed.
 'And I too,' Isa thought.
 They were all caught and caged; prisoners;
 watching a spectacle.¹¹

Mrs Manresa causes a breach in the accepted idea of reality, and the effect is to liberate: " ... for everybody felt, directly she spoke, 'She's said it, she's done it, not I', and could take advantage of the breach of decorum, of the fresh air that blew in,

to follow like leaping dolphins in the wake of an ice-breaking vessel."¹² The strictures on the inner self are not only social and psychological : individual morality is designated, and the individual relinquishes his ability to take responsibility for his actions. Katherine Hilberry serves as an example :

Like all people brought up in a tradition, Katherine was able, within ten minutes or so, to reduce any moral difficulty to its traditional shape and solve it by the traditional answers. The book of wisdom lay open, if not upon her mother's knee, upon the knees of many uncles and aunts. She had only to consult them, and they would at once turn to the right page and read out an answer exactly suited to one in her position. 13

Convention governs individual life; "nobody ever broke the convention. If you listened, as I did, it was like watching a game. One had to know the rules."¹⁴

The male is associated with the outer world. Society is patriarchal, and therefore the male bears the brunt of Woolf's invective. Woolf says : "Inevitably we must look upon societies as conspiracies that ... inflate ... a monstrous male, loud of voice, hard of fist, childishly intent upon scouring the floor of the earth with chalk marks, within whose mystic boundaries human beings are penned rigidly, separately, artificially ..."¹⁵

Professions replace visionary glimpses as measures of achievement : "If people are highly successful in their professions they lose their senses ... What then remains of a human being who has lost sight and sound, and sense of proportion? Only a cripple in a cave."¹⁶

Clarissa objects to the male-dominated world which shallowly demarcates reality. She says of Bradshaw : "Life is made intolerable; they make life intolerable, men like that."¹⁷ Bradshaw is "the priest of science."¹⁸ Alice Van Buren Kelley in The Novels of Virginia Woolf refers to Bradshaw's activities and his position as one of "antivision", since he embodies all those who strive to impose a norm and to standardize all subjective vision.¹⁹

Richard Dalloway MP, though less tyrannical, is just as intricately involved in the vast machine which ensures conformity, and establishes norms : "He seemed to come from the humming oily centre of the machine where the polished rods are sliding, and the pistons thumping; he grasped things so firmly but so loosely ..."²⁰

Hugh Whitbread, like Bradshaw, is devoid of inner life : "He did not go deeply, he breaked surfaces ..."²¹ He goes "strolling past in his white waistcoat, dim, fat, blind, past everything he looked, except self-esteem and comfort."²² He has "no heart, no brain, nothing but the manners and breeding of an English gentleman..."²³

The male dominated society produces the institution of war, which for Woolf was the climax of a sick, stunted society. Of the spectacle of the approaching war Woolf says : "Why ridiculous? Because none of it fits : encloses no reality."²⁴ And further on she explores the farcical and unnatural nature of war :

All these men appear to me like grown ups staring incredulously at a child's sand castle which for some inexplicable reason has become a real vast castle, needing gunpowder and dynamite to destroy it. Nobody in their senses can believe in it. Yet nobody must tell the truth.²⁵

Woolf feels trapped in an absurd situation. During a rare moment in which she has faith in the eventual elimination of war, she appeals for introspection. It is a naive plea, for it would result in the self-destruction of the tyrant's control. She says :

Let us try to drag up into consciousness the subconscious Hitlerism that holds us down. It is the desire for aggression; the desire to dominate and enslave. Even in the darkness we can see that made visible. We can see shop windows blazing; and women gazing; painted women; dressed-up women; women with crimson lips and crimson fingernails. They are slaves who are trying to enslave. If we could free ourselves from slavery we should free men from tyranny. Hitlers are bred by slaves.²⁶

The character in 'The Mark on the Wall' equates the material world with war. She says of this reality : "The military sound of the word was enough," for it prevents her from visionary relation. And further : "How peaceful it is down here, rooted in the centre of the world ... if it were not for Whitaker's Almanac -- if it were not for the Table of Precedency."²⁷ Whitaker's Almanac and the Table of Precedency are symbols of the male world, of heirarchy and over-developed order.

Peter Walsh recognizes the outer world as being self-perpetuating. Of the Prime Minister Walsh says :

One couldn't laugh at him. He looked so ordinary. You might have stood him behind a counter and bought biscuits -- poor chap, all rigged up in gold lace. And to be fair, as he went his rounds, first with Clarissa, then with Richard escorting him, he did it very well. He tried to look somebody. It was amusing to watch ... yet it was perfectly plain that they all knew, felt to the marrow of their bones, this majesty passing; this symbol of what they all stood for, English society. Old Lady Bruton, and she looked very fine too, very stalwart in her lace, swam up, and they withdrew into a little room which at once became spied upon, guarded, and a sort of stir and rustle rippled through everyone openly : the Prime Minister!²⁸

The whole of society supports the majesty of the Prime Minister, by common, silent consent. They nominate a perfectly ordinary being to embody a symbol they collectively vow to uphold and support. The Prime Minister becomes, and is forced to remain, the sum of his significance; the society will not expose the illusion, since this illusion in turn supports their existence, their position in the significant structure. To expose the Prime Minister is to expose themselves. By these means, the outer life is seldom transgressed.

Peter Walsh however, though intermittently a visionary, is a supporter and adherent of the material world. He regards the

whole of civilization as a triumph of which he is undoubtedly part. His meaning, his self, and his point of view, are of the material world :

A splendid achievement in its own way, after all, London; the season; civilization . . . there were moments when civilization, even of this sort, seemed dear to him as a personal possession; moments of pride in England; in butlers; chow dogs; girls in their security. Ridiculous enough, still there it is, he thought. 29

In Between the Acts Woolf has two young women sing "I'd be a butterfly", and two young men, "Rule Britannia".³⁰ This expresses her criticism of the Victorian age, and of the conventional male/female relationship throughout history. The woman is to be pretty, inconsequential, useless and almost selfless : an iota of beauty. The male, moved by the desire to assert, creates boundaries (empires), conquers, and traps a butterfly for his own use.³¹ It is a syndrome still found in the twentieth century, abhorred by Woolf.

Apart from the actions of Drs. Holmes and Bradshaw, there are numerous other representatives of the tyranny of the material world. Lady Bruton is the female equivalent of Bradshaw. She manipulates, controlling many lives, in a vast game of power. The Prime Minister, the royal car, and the royal coat of arms on Hugh Whitbread's case constantly remind one of the existence of a tyrannical brotherhood, an elite which controls, imposes, and disregards : in short, it commits the most serious crimes with regard to the freedom and development of the visionary self.

Miss Kilman is opposed to the inner life, though she cannot be paralleled to Bradshaw. She has a religious vision, which instead of expanding her, contracts and subdues her. It gives her no fulfilment, only a bitter sense of equality. She can evade responsibility for her actions, for she is guided by religion, as Bradshaw is by proportion and sanity : "If only she [Miss Kilman] could make her [Clarissa] weep; could ruin her; humiliate her; bring her to her knees crying, You are right! But this was God's

will, not [Miss Kilman's.] It was to be a religious victory."³² Kilman says of Elizabeth Dalloway: "If she could grasp, if she could clasp her, if she could make her hers absolutely and then die; that was all she wanted."³³ Like Louis in The Waves she has a destructive vision, not of becoming part of the whole, but of subduing the whole to her own system.

The tyranny of those who, like Louis, wish to reduce their environment to a function of their own idea of reality, are not less culpable than the priests of the outer world, the social tyrants such as Bradshaw: in fact, their spiritual tyranny may be more appalling than Bradshaw's in that it is aimed at the inner beings of those who surround them. When Woolf says that she has "come to loathe any dominion of one over another; any leadership, an imposition, any imposition of the will,"³⁴ she refers to the spiritual kin of Miss Kilman's in Mrs Dalloway. Her vision, like all tyrannical visions, and the need to subject others to it, arises from a lack of definition of self, a need to consolidate one's self by finding its reflection around one. This is only barely an attempt at unity; in fact, because it is active, possessive and inflicting, it is in every important respect an antithesis to a true vision of unity. It involves no depersonalization: the movement is towards, and not beyond, self. Clarissa's daughter is the object of Kilman's tyrannical vision:

And there rose in her an overmastering desire to overcome her; to unmask her. If she could have felled her it would have eased her. But it was not the body; it was the soul and its mockery
that she wished to subdue; make feel her mastery. 35

Other characters wish to assert their selves, to create a reality based on their own design, but do so less tyrannically, less obviously, so as to resemble those who, by means of visionary experience, oppose the existing idea of reality. They reveal by their actions that to oppose, like Louis, is not necessarily a commendable act, for it may be an attempt at instituting yet another tyranny. Sally Seton in Mrs Dalloway resembles Jinny in

The Waves. Both rebel against the restrictions of conventionality, both reject the outer world, though not to explore the visionary world, as Bernard or Clarissa have done. Both are firmly established as selves, who do not wish to relinquish selfhood, and reject conventionality only to set up an alternative based on the delineation, or essence, of that self. Their relation to the outer world differs from that of Bernard: he regards it (rightly) as the enemy of unity, freedom and fulfilment, whereas they use it simply as a point of departure. In a sense they are nourished by it, for the individuality of their actions is constantly fed by the knowledge of having abandoned conventionality and constraint. Their freedom is in terms of the outer world; they do not transcend, they oppose. The outer world is a constant reminder that their actions are expressions of self. They rely on what they reject as a means of reinforcing what they are, and this reliance precludes transcendence. They are annoyed by, and not terrified of, the conventions and their implementers.

The very fact that such characters can discard conventionality without feeling threatened, points to the solidity of their selves. They abandon convention in order to construct an alternative one; the active ordering acts both as the source of sloughing off convention, and as the means of transcendence, in the sense that Bernard transcends.

The material and visionary worlds have been explored, in an examination of Mrs Dalloway by K. Ames, in terms of the mock-heroic, and Pope.³⁶ Ames points out the parallels between Clarissa and Belinda, though he only mentions, but does not explore, the significance of the relation between Bradshaw and the Neo-Classical sense of proportion. Values are inverted by Woolf; the Popean morality is equated with that of paternal tyranny, and Clarissa, though she certainly does not entirely benefit by a comparison with Belinda, reveals that her Popean counterpart is perhaps of more value than previously supposed, simply because Belinda is without the destructive force of tyranny and oppression.

Finally, since the designators of 'reality', the tyrants controlling action, thought and interaction, are in total control, 'dissidents' are swiftly dealt with. Septimus Smith impales himself. His is the heroic action. There is, however, a less heroic solution for the visionary, which entails an alliance with both ideas of reality, ensuring that one's visionary glimpses remain well hidden. This is Clarissa's position.

In her diary entry for October 17, 1924, upon finishing Mrs Dalloway, Woolf says: "I felt glad to be quit of it, for it has been a strain the last few weeks, yet fresher in the head; with less I mean of the usual feeling that I've shoved through and just kept my feet on the tight rope."³⁷ The delicate balance between the material and the visionary worlds, the attempt to remain in an ambivalent position, and therefore a precarious one, in which a step to either side would mean death of some sort (either spiritual or physical) in Woolf, is paralleled by Clarissa's position. Woolf does not pass comment upon Clarissa; she can only sympathize, and show, ultimately, the difficulty of deciding to stop anywhere else than on the tightrope. She insists that since a dual commitment is the only, though imperfect, position, she wishes to "decorate the dungeon with flowers and air-cushions; be as decent as we possibly can."³⁸

This is the visionary's ultimate dilemma, discussed in Chapter 6, which I have called 'The Significance' of the Woolfian vision.

Section 8 : Relation via Submersion in 'Nothingness'.

Chapter 3 examined the mechanics of visionary projection. If visionary awareness (visionary relation with all existing things) is to be achieved, personal identity must be transcended. Rapt apprehension of the 'other' causes the subject to externalize and enlarge self by discarding it.

There is a second form of externalization, and because this method profoundly affects the perceiving subject's idea of visionary reality, I will discuss this second mode of transcendence as an aspect of the vision itself, though strictly speaking, it is a means to visionary awareness, an alternative to projective perception.

Mrs Ramsay provides the important clue. She says :

To be silent; to be alone ... one shrank, with a sense of solemnity, to being oneself, a wedge-shaped core of darkness ... Losing personality, one lost the fret, the hurry, the stir; and there rose to her lips always some exclamation of triumph over life when things came together in this peace, this rest, this eternity ... ¹

Mrs Ramsay describes a visionary voyage though one not initiated by projective perception. Personal identity is transcended, the ego is suppressed, and materiality temporarily ceases to exert total control. The process is one of direct externalization, without the catalyst of adopting an alternative, intuitively perceived 'other'. This may be called 'externalization via submersion in nothingness'. It is quite similar to projective perception, in that both involve the fundamental means to visionary experience : negation of self. Yet it is utterly different in that it is most often a devastating vision, one of complete meaninglessness and 'nothingness', since no identity replaces the one recently and temporarily cast aside. Because of this relation between transcendence of identity and submersion in a devastating emptiness, one has the first inkling that visionary achievement is associated with death.² The lady in Between the Acts who

commits suicide draws herself towards "that deep centre, in that black heart."³ Clarissa Dalloway says: "Fear no more, says the heart, committing its burden to some sea . . ."⁴ The sea, as a representative of undifferentiated existence, or of the idea of a related, united, single whole embracing all objects in existence, may be regarded by the visionary as either comforting and reassuring (in that it is a positive vision) or devastating and meaningless. Mrs Ramsay, prone to both modes of depersonalization (projective perception and submersion in 'nothingness') consequently regards the sea ambiguously:

. . . the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her [Mrs Ramsay's] thoughts and seemed consolingly to repeat over and over again as she sat with the children the words of some old cradle song, murmured by nature, "I am guarding you -- I am your support", but at other times suddenly and unexpectedly . . . had no such kindly meaning . . .⁵

Rhoda, never able to achieve identity, and tortured by a world that demands that each member has a separate and distinct identity, chooses the only course open to her. She returns to the sea, to an original, undifferentiated state. In its vastness, it contains all of existence. For those whose vision may be devastating rather than ecstatic, visionary reality is represented by the sea. Lily Briscoe has an experience similar to Mrs Ramsay's (discussed above):

She [Lily] seemed to be standing up to the lips in some substance, to move and float and sink in it, yes, for these waters were unfathomably deep. Into them had spilled so many lives. The Ramsay's; the children's; and all sorts of waifs and strays of things besides. A washer-woman with her basket; a rook; a red-hot poker; the purples and grey-greens of flowers: some common feeling which held the whole together.⁶

Terence Hewet's moment of meaninglessness, his submersion

in 'nothingness', related to the sea, provides a detailed account of the experience :

He allowed himself to lapse into forgetfulness of everything. As if a wind that had been raging incessantly suddenly fell asleep, the fret and strain and anxiety which had been pressing on him past away. He seemed to stand in an untroubled space of air, on a little island by himself; he was free and immune from pain. It did not matter whether Rachel was well or ill; it did not matter whether they were apart or together; nothing mattered -- nothing mattered. The waves beat on the shore far away, and the soft wind passed through the branches of the trees, seeming to encircle him with peace and security, with dark and nothingness. ⁷

The different modes of depersonalization may be approached by using the concept of point of view. The projective perceiver, immediately upon externalizing, is absorbed into other identities. The distance between subject and object is collapsed; the object is accessible to, and no distance from, the subject. The nihilistic visionary, though externalized, regards the rest of existence as immeasurably far away. For example, the character in 'The Mark on the Wall' is ultimately entangled with her object, whereas Mrs Ramsay may experience an aloneness made complete by the absence of even her own identity. Lily Briscoe describes these antithetical visionary points of view, and their relation to the sea of undifferentiated existence. She thinks : "All that in idea seemed simple became in practice immediately complex; as the waves shape themselves symmetrically from the cliff top, but to the swimmer among them are divided by steep gulfs and foaming crests."⁸

Katherine Hilberry provides evidence whereby submersion in 'nothingness' must be regarded as essentially visionary. For Katherine, "night" (associated with vision) is synonymous with nothingness, loss of identity and submersion : " ... as the night was warm, she raised [the window] in order to feel the air upon her face, and to lose herself in the nothingness of night."⁹ And

conversely, "day" is associated with the ego, desire, and activity, for in her negation of self "She seemed physically to have stepped beyond the region where the light of illusion still makes it desirable to possess, to love, to struggle."¹⁰ Eleanor Pargiter has a moment of vision, one of nothingness and non-being : "Where am I? she asked herself, staring at a heavy frame. What is that? She seemed to be alone in the midst of nothingness : yet must descend, must carry her burden ..."¹¹ Her vision is not connected to the material world; it is truly a vision because having lost identity, and in the absence of a surrogate identity, she loses her bearings.

Mary Datchet's experience of nothingness is complete; she is aware that she no longer cares for her safety, no longer registers any reaction of any sort :

Would she mind, for example, if the wheels of that motor-omnibus passed over her and crushed her to death? No, not in the least; or an adventure with that disagreeable-looking man hanging about the entrance of the Tube station? No; she could not conceive fear or excitement. ¹²

She saw to the remote spaces behind the strife of the foreground, enabled now to gaze there, since she had renounced her own demands ... ¹³

She had renounced something and was now -- how could she express it -- not quite 'in the running' for life. ¹⁴

Isa Oliver's visionary experiences are seldom ecstatic, or caused by projective perception. All of the objects of her visionary attention are obliterated.

"Where do I wander?" she mused. "Down what draughty tunnels? Where the eyeless wind blows? And there grows nothing for the eye. No rose. To issue where? In some harvestless dim field where no evening lets fall her mantle; nor sun rises. All's equal there. Unblowing, ungrowing, are the roses there. Change is not; nor the mutable and lovable; nor greetings nor partings; nor furtive findings and feelings, where hand seeks hand and eye seeks shelter from the eye." ¹⁵

Miss La Trobe, after the pageant, is fraught with the "horror of being alone."¹⁶ She seeks oblivion, total mindlessness, a negation of all activity of self. To reinforce, and to become aware of self, is to be reminded of its loneliness, its failure, and its imperfection. Thus, out of despair, or an inability to face despair, she moves towards selflessness. This means to vision is opposed to selflessness via absorption in the 'other', which is a positive and pleasing experience: "What she wanted ... was darkness in the mud."¹⁷ The process of a visionary fertility via the selflessness in despair and nihilism, is expressed in terms of submersion in mud:

She raised her glass to her lips. And drank. And listened. Words of one syllable sank down into the mud. She drowsed; she nodded. The mud became fertile. Words rose above the intolerably laden dumb oxen plodding through the mud. Words without meaning -- wonderful words.¹⁸

Oblivion, though fundamentally different from absorption in the 'other', in effect achieves the same: a suppression of the ego, a dimming of desire and of the need to assert and to express one's self.

Submersion in 'nothingness', and the relinquishing of self, is a state in which one is reinforced with the whole. It necessitates a 'sleeping' self, a transcendence of one state and an attainment of another. One is reminded of Walt Whitman's "The Sleepers":

I dream in my dream all the dreams of the other dreamers,
And I become the other dreamers.¹⁹

In order to avoid the devastating vision of submersion in 'nothingness', to dispel the sense of non-being, one needs to react positively to the environment, to feel a sense of relation, a relationship based on attraction or repulsion. Hate will result in the maintenance of separate identity; attraction will result in visionary relation; oneness with the whole.

Clarissa hates her daughter's teacher : "Kilman her enemy : that was satisfying, that was real . . ." ²⁰ At other times no such stimulus prevents her from loosening the boundary of self : "But often now this body she wore . . . this body, with all its capacities, seemed nothing -- nothing at all. She had the oddest sense of being herself invisible; unseen; unknown . . . this being Mrs Dalloway; not even Clarissa anymore." ²¹ Just as Rhoda clings to material objects to avoid being "blown beyond the loop of time", and Louis is repelled by the idea of "moving through abysses of infinite space" ²², in fear of having to confront devastation or 'nothingness', so Clarissa maintains her associations with the material world. Rachel Vinrace, during an experience of exteriorization, is confronted with a vision quite removed from the ecstasy of projective perception. She is alarmed by "the unspeakable queerness of the fact that she should be sitting in an armchair" or "that things should exist at all." ²³ Septimus too, in moments of submersion in 'nothingness', suspects that the "world itself is without meaning." ²⁴

In conclusion, two modes of depersonalization exist for Woolf, similar in their mechanism, yet opposed in their effect upon the subject. Since both involve depersonalization, both ultimately involve the apprehension of the Woolfian metaphysic, of a vast, undifferentiated, unified whole. Though E.M. Forster's metaphysic is not identical to Woolf's, Professor Godbole's delight at glimpsing Krishna or eternity, and Mrs Moore's horror, ultimately fatal, at having to confront the realm beyond time and space, are not different from Woolf's projective perception, and submersion in 'nothingness', respectively. ²⁵

Having examined, in this section, a valid alternative means to the process outlined in Chapter 3, of attaining visionary experience, I will, to conclude this chapter, discuss two other methods of externalization, both inadequate and fallacious, since neither permits the subject true visionary awareness. They are the love situation, and religious experience.

Section 9 : Deism and Morality

Love involves depersonalization : a total identification with the object of one's love. For Terence and Rachel it is a fruitful expansion :

The rush and embrace of the rockets as they soared up into the air seemed like the fiery way in which lovers suddenly rose and united, leaving the crowd gazing up at them with strained white faces. ¹

Love allows them to transcend, to absent themselves from participation in the 'lifeless' state of those committed to the world of separate, social identity. In a passage full of youthful optimism, Woolf is inspired by the love between Stella (Virginia's half-sister) and Jack Hills. She writes:

And it was through that engagement that I had my first vision -- so intense, so exciting, so rapturous was it that the word vision applies -- my first vision then of love between man and woman. It was to me like a ruby; the love I detected that winter of their engagement, glowing, red, clear, intense. It gave me a conception of love; a standard of love; a sense that nothing in the whole world is so lyrical, so musical, as a young man and a young woman in their first love for each other. ²

Artistic creativity, as a means of transmitting visionary reality, may be achieved through love :

Love has a thousand shapes. There might be lovers whose gift it was to choose out the elements of things and place them together and so, giving them a wholeness not theirs in life, make of some scene, or meeting of people (all now gone and separate), one of those globed compacted things over which thought lingers, and love plays. ³

Clarissa Dalloway, an experienced visionary, distrusts love. She says of love : "Love destroyed too. Everything that was fine, everything that was true went. Take Peter Walsh now." ⁴ Love,

when obsessive, controls and alters one. Obsession may be regarded as the first indication that as a concept, love may restrict rather than enlarge.

Secondly, in terms of Woolf's metaphysic, love may not lead to an enlargement of self because of its sexual component. Woolf's aversion to sex (in her novels, and given adequate treatment in Quentin Bell's biography) would cause her to seriously doubt love as a means to, or an expression of, vision, though it is possible via love, to transcend any physical hankerings :

Although they sat so close together, they had ceased to be little separate bodies; they had ceased to struggle and desire one another. There seemed to be peace between them. It might be 5
love, but it was not the love of man for woman.

In Orlando, Woolf makes the distinction between "Love" and "Lust" though fails to show how love is to be conducted without physicality. The narrator in Orlando says :

For Love, to which we may now return, has two faces; one white, the other black; two bodies; one smooth, the other hairy. It has two hands, two feet, two tails, two, indeed, of every member and each one is the exact opposite of the other. Yet, so strictly are they joined together that you cannot separate them. In this case, Orlando's love began her flight towards him with her white face turned, and her smooth and lovely body outwards. Nearer and nearer she came wafting before her airs of pure delight. All of a sudden (at the sight of the Archduchess presumably) she wheeled about, turned the other way round; showed herself black, hairy, brutish; and it was Lust the vulture, not Love, the Bird of Paradise, that flopped foully and disgustingly upon his shoulders. 6

Thirdly, Katherine Hilberry questions the nature of the inner and outer selves, and their disparity. Ralph, she believes, offers her a solution, an equilibrium between the two by transforming the outer to coincide with the inner, and to harmonize with it. The fact that such a reconciliation would only exist between the

lovers, and not between Katherine and the world, indicates both that love is a diminutive representation of universal relation, and that love insulates and diminishes one's world. By accepting an enlargement of two, Katherine relinquished an enlargement with the whole.

Love is a diminutive unity, enacted on earth. The merging is never perfect, because of its insularity. Thus, even in one of Woolf's portrayals of more successful love, there is dissatisfaction:

... It took the form of gradual detachment until Katherine became completely absorbed in her own thoughts, which carried her away with such intensity that she sharply resented any recall to her companion's side. It was useless to assert that these trances were always originated by Ralph himself, however little in their later stages they had to do with him. The fact remained that she had no need of him and was very loath to be reminded of him. ⁷

Further, love may be one of the various institutions of the outer, superficial, standardized world; conventionalized merging, a mockery of the true: "How then, could they be in love? The fragmentary nature of their relationship was but too apparent."⁸

Besides the detrimental effects of love on the individual, it contains an inherent danger, that of reflexive perception. Whether willed or not, the lover may transform the object of his love, eliminate all 'otherness' and make it conform to the imagined object of his desire. This does little to expand self, for it familiarizes the object, causing it be absorbed, rather than being the absorbing agent. It becomes an extension of self, and the lover may unwittingly descend to the state of being where nothing is really apprehended, only transformed and ingested, reinforcing self, and securing greater limitation and singularity. Katherine says to Ralph:

Being yourself very inexperienced and very emotional, you go home and invent a story about me, and now you can't separate me from the person you've imagined me to be. You call

that, I suppose, being in love; as a matter of fact it's being in delusion.⁹

Further: "She might speak to him, but with that strange tremor in his voice, those eyes blindly adoring, whom did he answer? What woman did he see?"¹⁰

Woolf was perplexed, it appears, by how to treat love. Her marriage to Leonard was a constant reminder to her, of the benefits, the constructive and positive effects, of love. Yet so often it becomes habitual and supportive (as with the Ramsay's marriage) or utterly restrictive and possessive (as with Giles and Isa Oliver's relationship).¹¹ On a more philosophical level, love may be irreconcilable with the idea of visionary relation, for despite the initial act of enlargement, or expansion of self, the love relationship may ultimately prevent one from moving beyond the community of two. Complacency, obligation, and familiarity may preclude one from expanding further.

J. Hawthorn in Virginia Woolf's Mrs Dalloway says of Woolf's concept of love: "... like so many other things in the novel its nature is seen to be two-edged and complex."¹² Love is associated with neither the exterior, mutable world, nor with the visionary world, exclusively. It has elements of both, and moreover, it is complicated by containing factors unrelated to the basic distinction between material and visionary; it is not merely composed of various antithetical qualities, supportive or destructive to either visionary unity, or to separation and the maintenance of self. It is principally a microcosm of unity but often excludes everyone except one's loved one with the same degree of passion with which one loves. Even in the love between Rachel and Terence, there is a sense in which their love of each other has excluded them from apprehending others. Woolf says of them: "They were accordingly left alone until they felt the silence as if, playing in a vast church, the door had been shut on them."¹³ Rachel becomes increasingly aware of this restrictive aspect of love until she realizes that "she wanted many more things

than the love of one human being -- the sea, the sky. She turned again and looked at the distant blue, which was so smooth and serene where the sky met the sea; she could not possibly want only one human being."¹⁴

Love achieves the dissolution of self, since in essence it involves the enraptured contemplation of another. Love though, is a very special case of depersonalization, for it has destructive side-effects -- bondage, commitment, restriction (for while it initially expands the self, it simultaneously prevents the self from venturing further), habit, familiarity, and often, a more intense awareness of self (as reflected in the other person).¹⁵ Thus although love may be one of the many cases of depersonalization via absorption in the 'other', it is complex and untrustworthy, and its pitfalls may supercede its value; it may ultimately thwart the journey out of self. Terence Hewet, in a moment of dissatisfaction with the love situation, becomes aware of its destructive elements. Bachelorhood may ultimately be less harmful. I quote this important passage in full:

Partly because he was irritated by Rachel the idea of marriage irritated him. It immediately suggested the picture of two people sitting alone over the fire; the man was reading, the woman sewing. There was a second picture. He saw a man jump up, say good night, leave the company and hasten away with the quiet secret look of one who is stealing to certain happiness. Both these pictures were very unpleasant, and even more so was a third picture, of husband and wife and friend; and the married people glancing at each other as though they were content to let something pass unquestioned, being themselves possessed of a deeper truth. Other pictures -- he was walking very fast in his irritation, and they came before him without any conscious effort, like pictures on a sheet -- succeeded these. Here were the worn husband and wife sitting with their children round them, very patient, tolerant, and wise. But that, too, was an unpleasant picture. He tried all sorts of pictures, taking them from the lives of friends of his, for he knew many different married couples; but he saw them always, walled up in a warm firelit room. When, on the other hand, he began to

think of unmarried people, he saw them active in an unlimited world; above all, standing on the same ground as the rest, without shelter or advantage. 16

Woolf's attitude to love is similar to that of religion. Both may effect an expansion of self. But it may also only be a facade, an excuse or camouflage for a greater rigidity and separation, and further, both may attempt to consume the identity of the participant. This ambiguity of effect (a freedom or an imprisonment of the self) may be seen when Clarissa says: "...but love and religion would destroy that, whatever it was, the privacy of the soul."¹⁷

Clarissa expands this awareness of the consuming possibilities of an insular love, when she says:

And there is a dignity in people; a solitude; even between husband and wife a gulf; and that one must respect, thought Clarissa, watching him open the door; for one would not part with it oneself, or take it, against his will, from one's husband, without losing one's independence, one's self-respect...¹⁸

In her unfavourable bias against love and religion, Clarissa accentuates its destructiveness and limitation. She believes it can make one more aware of oneself, and confirm and support one's identity. She says: "Think of Peter [Walsh] in love -- he came to see her after all these years, and what did he talk about? Himself. Horrible passion, she thought."¹⁹

Woolf questions the effectiveness of religion as an alternative means to direct projective perception in the attainment of visionary relation. Both love and religion often become ends in themselves, are desired for motives other than unity, and may become habitual, functionless and symbolic:

And the supreme mystery which Kilman might say she had solved, but Clarissa didn't believe either of them had the ghost of an idea of solving, was simply this: here was one room; there another. Did religion solve that, or love?²⁰

In The Voyage Out Clarissa questions the motives of both the lover and the deist : "I often wonder whether it is really good for a woman to live with a man ... It makes one so dependent. I suppose I feel for him what my mother and women of her generation felt for Christ. It just shows that one can't do without something." ²¹

Lucy Swithin in Between the Acts is the only character in Woolf's novels who receives sympathetic treatment of her deism. It is doubtful though that this is an indication that Woolf re-orientated her personal beliefs towards the end of her life, and felt the need for religion. However the issue of whether a divinity exists is not important here : the application of religion was not attractive to Woolf. Firstly, as an institution (The Voyage Out) ; secondly when embraced with impure motives (Mrs Dalloway) ; or when accepted without question (as a convention) as the young Rachel does, religion is at odds with vision. Lucy's faith is tolerant, expansive, and embracing, and is thus praiseworthy.

If Woolf was deistic, it did not conform to the popular practice. Firstly, Christianity, as in A Passage to India, is far too exclusive, limited and naive, in its idea of ultimate reality :

He [Streatfield] looked at the audience; then up at the sky. The whole lot of them gentles and simples, felt embarrassed, for him, for themselves. There he stood their representative spokesman; their symbol; themselves; a butt, a clod, laughed at by looking-glasses; ignored by the cows, condemned by the clouds which continued their majestic rearrangement of the celestial landscape; an irrelevant forked stake in the flow and majesty of the summer silent world. ²²

This passage in Between the Acts is reminiscent of Forster's comments on Christianity seventeen years earlier. Secondly, Woolf's vision moves beyond the Judeo-Christian assumption, which follows from the first premises of a benevolent god; that the earth is man's garden; that it is sympathetic; and that matter is in no way contradictory to the true state of man. For Woolf the earth represents the actualization of the laws of matter, so comforting to those who do not aspire, who are complacent, and

so tyrannical towards those who attempt to transcend matter.

Institutionalization, and the improper application of religious belief, are destructive to healthy deism. Moreover, the Judeo-Christian metaphysic may be misleading, and inappropriately positive in its ideas on the nature of existence. And insofar as deism is only praiseworthy since it may inspire tolerance and universal love (or relation between all objects in existence) it is doubtful whether Woolf was deistic at all. Perhaps she inherited her father's agnosticism, which quite adequately supported a morality and a metaphysic while disregarding deism. Like love, deism is not intrinsic to Woolf's metaphysic. Despite the fact that the devotion in each may effect a degree of depersonalization, both activities contain manifold pitfalls, potentially destructive to the attainment of visionary awareness. The lover and the deist do not find themselves embracing a Woolfian metaphysic.

Hopefully, the contents of visionary awareness as expressed in Woolf's novels, essays, biographies and letters, should be as clear at this point as possible. Because Woolf's metaphysic was intuited rather than reasoned, and was distorted as a result of the restrictive medium of language, it may never achieve the clarity or internal consistency one might expect from a metaphysic. Before discussing the immediate and extended effects of Woolf's vision, I will briefly examine Woolf's expressed ideas on, and practice of, the communication of visionary awareness. The methods of communicating vision are important in understanding Woolf's art and her concept of art.

Chapter 5 : Communicators , and the Communication , of Visionary Experience .

Visionary experience is not a function of the rational, coherent mind. The value of the experience is subliminally comprehended, since the visionary world is beyond the scope of the purely rational mind. The communication of visionary experiences therefore requires a medium less restricted than the language devised by, and for the use of, those bound by time, space, and materiality. Furthermore, the transmission of visionary experiences requires a special type of communicator. How Woolf achieves a medium suitable for expression of vision, and how she delineates the individual most likely to achieve a successful visionary communication, will constitute the two sections within this chapter. Both reveal aspects of the nature and contents of visionary experience..

Section 1 : Woolf's Art.

In an essay on George Meredith, Woolf says : "When philosophy is not consumed in a novel, when we can underline this phrase with a pencil and cut out that exhortation with a pair of scissors and paste the whole into a system, it can be safe to say that there is something wrong with the philosophy or with the novel or both."¹ A philosophical novel which eludes definition so completely must exceed traditional literary devices. The communication of the pre-verbal requires a specialized mode.

Hawthorn says of the problem of communicating the pre-verbal, or even the simply private, that "... there is a central paradox involved in the novel which has as its subject matter the incommunicable ..."² It is probably not a paradox; communication may be achieved by means other than contemporary conventions. Woolf regards many of her contemporaries as unsuccessful formal innovators, because of their continued use of inappropriate conventions. She says in 'The Narrow Bridge of Art' : "On all sides writers are attempting what they cannot achieve, are

forcing the form they use to contain a meaning which is strange to it."³

Woolf's own form of expression, a means necessary for the expression of ideas and feelings beyond the scope of consciousness, a form "capable . . . of suspending the frailest particular, of enveloping the vaguest shapes," is obviously one which is removed from the language of rationality and logic.⁴ And because these are qualities associated with the masculine intellect, Woolf refers to Dorothy Richardson's means of expression (similar to Woolf's in its attempts to capture elusive ideas) as a "psychological sentence of the feminine gender" or "a woman's gender."^{5,6}

The primary means of preserving the pre-verbal vision is through the use of the recurring symbol. Woolf uses images, and often through repetition and expansion, they accrue significance. The reason for an abundance of images in the novels may be found not only by examining each image's function, but by proceeding in the other direction; that is, by examining how images operate in general. In Principles of Literary Criticism, I.A. Richards says: "What gives an image efficiency is . . . its character as a mental event peculiarly connected with sensation,"⁷ and Leaska says: ". . . an image appeals to a reader's originally sensory impressions . . ."⁸ Images convey, albeit often imperfectly, that which common and abstract nouns or noun clauses cannot incapsulate, because of their inadequacy. Woolf says in Flush: "After all, she may have thought, do words say everything? Can words say anything? Do not words destroy the symbol that lies beyond the reach of words?"⁹ Words may fail to translate the significant impression and moreover, they may distort it. Flush is regarded as lucky to be beyond the verbal realm: "Not a single one of his myriad sensations ever submitted itself to the deformity of words."¹⁰

The reason why, in Woolf's symbolization, each symbol never relinquishes its essence as an object -- never ceases to be the thing itself, besides whatever else it represents -- is to be found in her theory of perception. Visionary reality is grasped

during depersonalization, which itself is achieved by concentrating upon another essence or identity. This is the movement from projective perception to visionary awareness; the essence of the object as object is perceived, and the essence as vehicle (into the realm of selfless awareness) becomes a symbol of the journey, and of the arrival. Hence, each symbol is simultaneously an object with a distinct essence, and a visionary symbol. It is because of the apparent contradiction that the material world may be transcended only by focusing on it (vision is grasped through, and beyond, reality) that the object acts as both essence and object.

Much has been written on Woolf's symbolism, though not much on her method of symbolization, and the fact that necessity led Woolf to resort to recurrent images, rich with implication, in order to compensate for a language ill-equipped to express her vision. One must proceed with care, for many of the so-called symbols are not far along the line of symbolization; they are often little more than vague and suggestive images. And the reason for symbolization must be remembered: that symbols are meant not as devices, but as primary means of expression. Thus, definition is invariably nonsensical, if not impossible. Woolf says of her symbols :

What interests me in the last stage was the freedom and boldness with which my imagination picked up, used and tossed aside all the images, symbols which I had prepared. I am sure that this is the right way of using them -- not in set pieces, as I had tried first, coherently, but simply as images, never making them work out; only suggest. Thus I hope to have the sound of the sea and the birds, dawn and garden subconsciously present, doing their work underground. 11

The symbol thus may be a means of communication of impressions far below consciousness, impressions which lose force when consciously apprehended, and even more so when verbally stated. Symbols function to minimize alteration or dilution of the original

meaning, by minimizing the transformation of the original impression, as they are conveyed from writer to reader. They are only minimally coded. It is therefore not the critic's task to express them in the form which Woolf avoided, though they need not be left sacredly unexamined. The tendency among critics is either to attempt to restrict them to a particular definition, thus misconstruing their function as media intended to compensate for the inadequacy of language, or to avoid this pitfall by positing each symbol with an enormous range of possible meanings, which implies a refusal to attempt to circumscribe each symbol even vaguely. If one acknowledges the danger of over-precise definition of Woolf's symbols, and realizes the uselessness of refusing to critically analyse them at all, one may attempt to arrive at an idea, by no means clear and precise, or singular, of what Woolf's significant images refer to, other than to their own essences, that is, themselves.

One should not confuse the two basic types of symbols in literature. Whereas the first type attempts to enhance what it refers to by multiple association, the second type attempts to convey its meaning in a less definable way. In Virginia Woolf's case, she is attempting to make concrete a concept, state, or quality not capable of direct description in language. Thus, her symbols are vague through necessity, and not for artistic effect.

Moreover, Woolf's symbols are not logical constructs; she uses them "not in set pieces as I had tried first, coherently, but simply as images, never making them work out; only suggest."¹² They are expressions, "unconscious ideation" (Freud's description of dreams in The Interpretation of Dreams). Expansive symbols are means of expanding definable concepts or states, to enhance an expressible referent; 'unconscious ideative' symbols direct us towards an elusive referent. By this "we are shown hard tangible material shapes of bodiless thoughts hanging like bats in the primeval darkness where light has never visited them before,"¹³ and what is presented is "a state of mind which neither thoughts

can express nor the reason explain."¹⁴

Woolf's use of symbols can be regarded as part of her overall formal experimentation, created because of a need to express that which previous narrative techniques were not equipped to do.

Bloomsbury artists aimed at revealing the permanent within flux, corresponding to the platonic perfect form residing within the imperfect and material. Woolf's symbols may be regarded as the literary equivalent of the concept of significant form, since they attempt to structure the inchoate. They are the means of linking each aspect of Woolf's vision to each other, which Bernard, Woolf's principal artistic character, refers to when he says :

I cannot sit down to my book, like Louis, with ferocious tenacity. I must open the little trap-door and let out these linked phrases in which I run together whatever happens, so that instead of incoherence there is perceived a wandering₁₅ thread, lightly joining one thing to another.

Visionary reality is elusive and pre-verbal to the extent that the platonic perfect form may often not be communicated. For years Woolf struggled with one image, a rough translation of a visionary insight, without managing to develop it successfully. The image of the fin bothered Woolf from the inception of The Waves (1931) to her death in 1941. Few critics have offered even the vaguest suggestions as to its meaning. Perhaps it defied translation. Of the image, Woolf says :

One sees a fin passing far out. What image can I reach to convey what I mean? Really there is none, I think. The interesting thing is that in all my feeling and thinking I have never come up against this before. Life is, soberly and accurately, the oddest affair; has in it the essence of reality.¹⁶

D. Doner in 'Virginia Woolf : The Service of Style' illuminates an important aspect of Woolf's fiction, linked to her frequent use of metaphor and her symbolization process. Doner begins by

suggesting that thoughts and impressions, in order for them to be "intensified" and "verified", are "translated" into "scene", or "incident". Since Woolf does not make exclusive use of scene translation, she intensifies and verifies by means of metaphor, symbol and image. As an example, Doner uses the opening of Mrs Dalloway: "How fresh, how calm, stiller than this of course, the air, was in the early morning; like the flap of a wave . . ." ¹⁷ The thought becomes vivid, more substantial, and achieves a degree of validity. Woolf's symbolization process is similar: an object, incident or image is associated with a complex or subtle impression, often beyond verbalization and the conscious mind. The effect of the symbol is to harness its essence and to reveal it by analogy. And it is reasonable to suggest, as Doner does, that this is a technique similar in effect to the use of scene and incident (which are often inadequate or unsuitable as media of translation for Woolf's impressions or ideas). Both result, by different means of composition, in a revelation. More is known, and the idea has been expanded.

Harvena Richter attempts to explain Woolf's images in a similar manner. Symbol or "the primitive mode", since it is a translation from origin to image, and is therefore prior to conceptual thought, may thus allow Woolf to bypass the distortions of cognition (and its form of expression, coherent semantic description) to compress complex states into images or symbols. ¹⁸ However, they are thus least susceptible to explanation and analysis. Very often this takes the form of that which Robbe-Grillet wished to eliminate in literary art: a degree of personification, which ranges from the crediting of an object with that which it normally, or intrinsically, cannot be said to have, to direct and total personification (crediting one or more exclusively human characteristics to an object). Richter refers to Woolf's method as that of "concretization". ¹⁹ The external world becomes the medium for reality, and not reality itself. The state is displaced, externalized, and condensed or distilled.

Having outlined the function and nature of Woolf's symbols,

or significant images, I will examine the most commonly used and important images. In view of the function of the symbols as the primary mode of expression of the pre-verbal apprehension of visionary reality, I cannot deal with each of the numerous images, since this would entail a repetition of most of Chapters 2, 3, 4 and 6. The images of "night" and "day", it should be clear, are associated with the visionary and material worlds, respectively, and all that is associated with each.

The symbol of the sea has been given various interpretations. Many are valid, as long as one perceives the core of the symbol. It signifies the undifferentiated. Thus, it refers to humanity, opposed to the lighthouse symbol. It refers to unity, the unity of the female vision. Rhoda tries to escape from it; Lily Briscoe tries to harness it and to give it form. Because of its endless movement, it is related to life, where each wave as it breaks tells of the end of a singular identity. The sea is ultimately passive to the onslaught of the laws of matter. And the sea is representative of all that succumbs to flux, therefore humanity as well: humanity unable to transcend movement. Waves are individual efforts, whether to assert individuality or to deny it in the pursuit of vision: both are in a sense differentiated, by their effort, from the mass. The inevitability of the breaking of waves on the shore echoes the inevitability of death; the laws of matter reign undisputed over materiality; to be embodied is to succumb, and therefore to die, after a span of continuous becoming. No wave is exempt from breaking; no part of the sea is exempt from movement.

The symbol of the wave, to the visionary, is both attractive and repulsive. The attraction exists since the sea is symbolic of the vast undifferentiated community of existence, which the visionary, in his selflessness and awareness of transcendental unity, identifies with. However, the sea also symbolically represents a community under the dominion, indeed the tyranny, of the laws of matter (ceaseless movement, change, and death). It is the wrong kind of community, controlled by the forces the

visionary tries to transcend. Thus Mrs Ramsay can simultaneously hear the sea saying "I am guarding you -- I am your support,"²⁰ and feel comforted that her party of people have "their common cause against the fluidity out there."²¹ Mrs Ramsay illustrates the ambivalence of the visionary to the sea.

The sea therefore represents the human condition, the rise and fall of individual waves, and their perpetual motion. Clarissa Dalloway is aware of this when she says: "So on a summer's day waves collect, overbalance and fall; collect and fall; and the whole world seems to be saying 'that is all' more and more ponderously..."²²

Having indicated the perimeter of the meaning of the sea, and its individual components, the waves, I think there is little more constructive comment to add. The significance is not difficult to grasp, though it resists precise definition. Unfortunately, the critical norm has been to provide tortuously manifold comments on its function in The Waves and elsewhere in Woolf's novels.

Much in keeping with Woolf's often expressed preference for implication rather than statement (because of the richness deriving from the avoidance of precise and limiting definition) critics tend to regard the lighthouse as a symbol too vast to chart, too complex to soil with precise definition or interpretation. However, and perhaps more in keeping with Woolf, the difficulty of interpreting the lighthouse lies not in its multiple significance, but in that the paucity of language renders the lighthouse extremely difficult to circumscribe. It is the symbol of effort, of the journeying individual, who glimpses the vision of relation and attempts to transmit it to those less fortunate. It is the representative of those able, via visionary experience, to transcend flux or to resist the tyranny of the 'here and now'. Such individuals are differentiated from those subject to the perpetual movement inherent in matter. The lighthouse, simply, is beyond the reach of the laws of matter; it is indestructible, representative of individual achievement. Secondly, it functions to transmit light, to serve as a guide to those who lack visionary awareness:

When darkness fell, the stroke of the Lighthouse, which had laid itself with such authority upon the carpet in the darkness, tracing its pattern, came now in the softer light of spring mixed with moonlight gliding gently as if it laid its caress and lingered stealthily and looked and came lovingly again. ²³

The light is intermittent, probing, illuminating and loving.

Mrs Ramsay, preoccupied with a need to unite disparate individuals, is aware of her affinity to the lighthouse: "... watching them [the strokes of the lighthouse] in this mood always at this hour one could not help attaching oneself to one thing especially of the things one saw; and this thing, the long steady stroke, was her stroke."²⁴ Also: "... she became the thing she looked at -- that light, for example."²⁵

There are various antecedents to the lighthouse. Ralph in Night and Day refers to a lighthouse-like phenomenon: "His eyes were set on something infinitely far and remote; by that light he felt he could walk, and would, in future, have to find his way. But that was all that was left to him of a populous and teeming world."²⁶ He draws a "little dot with flames around it."²⁷ And further in Night and Day there is a clear parallel between the lighthouse Ralph envisages and the symbol in To the Lighthouse:

... an odd image came to his mind of a lighthouse besieged by the flying bodies of lost birds, who were dashed senseless, by the gale, against the glass. He had a strange sensation that he was both lighthouse and bird; he was steadfast and brilliant; and at the same time he was whirled, ²⁸ with all other things, senseless against the glass.

The symbol of the lighthouse represents that which transcends chaos and stands beyond the movement of the waves. Its centering function is clear, since it casts light, and illuminates the otherwise dark sea. As a transmitter of knowledge it attracts the visionary, and the non-visionary; it imparts a glimpse of a transcendental eternity. In Mrs Dalloway there are similar symbols which centre consciousness, which absorb individuals, which are

of great significance. These are the motor car and the aeroplane. How these symbols function is difficult to determine, since neither is obviously representative of the realm beyond flux, nor are they obviously transmitters of what they represent. Yet they centre, unify and utterly captivate those around them. Septimus thinks :

And there the motor car stood, with drawn blinds, and upon them a curious pattern like a tree, Septimus thought, and this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him. The world wavered and quivered and threatened to burst into flames. It is I who am blocking the way, he thought. Was he not being looked at and pointed at; was he not weighted there, rooted to the pavement, for a purpose? But what purpose? ²⁹

And Woolf says of the aeroplane :

The clouds to which the letters E, G, or L had attached themselves moved freely, as if destined to cross from West to East on a mission of the greatest importance which would never be revealed, and yet certainly so it was -- a mission of the greatest importance. ³⁰

At running the risk of over-interpretation, I am inclined to regard these symbols as being similar to the lighthouse (representative of pre-existent unity, of a transcendental realm) which the passersby recognize as significant, though having no more inkling as to why, than the reader. And they must in some sense transmit their essence. This aligns them (and the lighthouse) with the artist, or the visionary transmitter. Centres of consciousness need not be conscious, nor it seems, need they be obvious inanimate symbols of such (as is the lighthouse).

Apart from the primary association between the lighthouse and the adept visionary attempting to impart visionary awareness to those less visionary, there is a subsidiary complication. Since "light" is, throughout Woolf's novels, associated with reason

and the masculine intellect, one must regard "light" as having more than one association, dependent upon its intensity. This explains why intellectualism is given lighthouse status. It may be sterile in its one-sidedness, but nevertheless reveals truth. Mr Ramsay says of himself: "His own light would shine, not very brightly for a year or two, and would then be merged in some bigger light, and that in a bigger still . . ." ³¹ Intellectuality and male institutions act as beacons: "So that if at night, far out at sea over the tumbling waves, one saw a haze on the waters . . . that would be the light burning there -- the light of Cambridge." ³² The Dalloways similarly regard the radiant light as a male achievement in The Voyage Out. Mrs Dalloway says to her husband: "Think of the light burning over the House, Dick," and he replies: "It's the continuity." ³³ For Clarissa the light is the positive symbol of the British Empire, and for Richard, it implies a succession of rulers and a connection with the past.

James Ramsay regards the lighthouse as both male and female, representative of visionary reality, and of the material world. The lighthouse is the embodiment of both his parents. He concludes: "No, the other was also the lighthouse. For nothing was simply one thing. The other lighthouse was true too." ³⁴ This implies that besides representing the consummate visionary (in this case his mother) for James the lighthouse also represents the consummate anti-visionary, the consummate male, striving to reinforce and enlarge self and maintain its singularity.

Love says of the lighthouse that it represents "light, steadfastness, and stability; understanding, truth, knowledge; order and reconciliation; security; and -- sometimes danger." ³⁵ As a representation of visionary relation, the lighthouse does conform to most of what Love attributes to it. Only in its antithetical representation, perceived by James, that of the tyrannical, imposing, self-orientated male figure, is it dangerous.

However, the identification between the male and the lighthouse is subsidiary to the central association of the all-embracing vision, and the indestructible and radiant lighthouse. Its

association with the artist (whose ambition is to transmit visionary awareness) will be discussed in section 2 of this Chapter.

Finally, the basic idea from which most interpretations of the lighthouse proceed, is that of a transcendence or a solidity differentiated from the flux of the sea. It is an achievement; a beacon. It represents the ability to pass beyond all that the sea represents: time and movement. It is the person who achieves visionary awareness, who changes perspective and who perceives order and eternity. Secondly, and like the cave in A Passage to Indiã, its existence is an incongruity. It is the establishment of all that transcends individuality, time and subjection to the creation/destruction life principle. It is thus an approximation, a representation, of eternity in time, of death in life, and of order in chaos. It is the spatial representation of the moment of being; it cannot endure by definition, for it is an attempt at erecting permanence within flux. It is an impossibility, for it is a negation of what constitutes life. It is thus important to recognize that it is a representation or a 'speck' of infinity: "We stand still here," says Mrs Ramsay.³⁶

The related symbol of the sun is important. As a symbol in Mrs Dalloway it is ambiguously presented, since there exists an opposition between the values of the material and the visionary worlds. The sun occurs to Clarissa four times throughout the novel:

But what was she dreaming as she looked into Hatchard's shop window? What was she trying to recover? What image of white dawn in the country, as she read in the book spread open:

Fear no more the heat o' the sun
Nor the furious winter's rages. 37

'Fear no more,' said Clarissa. Fear no more the heat o' the sun; for the shock of Lady Bruton asking Richard to lunch without her made the moment in which she stood shiver ... 38

Fear no more, says the heart. Fear no more, says
 the heart, committing its burden to some sea, which
 sighs collectively for all sorrows, and renews,
 begins, collects, lets fall. And the body alone
 listens to the passing bee; the wave breaking;
 the dog barking, far away barking and barking. 39

The young man had killed himself; but she did not
 pity him; with the clock striking the hour, one,
 two, three, she did not pity him, with all this
 going on. There! the old lady had put out her
 light! the whole house was dark now with this
 going on, she repeated, and the words came to
 her, Fear no more the heat of the sun. 40

In all cases, it is precipitated by Woolf's awareness of visionary
 existence, either as a possibility in life, or beyond life. The sun
 is associated with movement and flux. It is the supporter of life.
 To fear it is to have the fear of the visionary, of separation and
 of physical existence. To render the sun impotent is to die, or
 to curb the imposition of the laws of matter on the self.

Peter Walsh does not fear, nor attempt to transcend the effects
 of the sun. He is content to passively accept it and the
 limitation upon the self which results from such passivity. For
 Peter: "Life itself, every moment of it, every drop of it, here,
 this instant, now, in the sun, in Regent's Park, was enough."⁴¹
 Even Septimus succumbs to the sun: "The whole world was
 clamouring: Kill yourself, kill yourself, for our sakes. But why
 should he kill himself for their sakes? Food was pleasant; the
 sun was hot..."⁴² To allow the heat of the sun is to commit
 oneself to life and all that it entails. To oppose it is to attempt
 to transcend the laws of matter. Peter finds reassurance in the
 sun, a fatal reassurance, since the price is high; visionary life
 wanes in proportion to the sun's heat. His anguish, but also his
 chances of visionary awareness, diminish as he commits himself
 to the life of daylight. The sun is good to those who succumb,
 who passively allow the principles of material existence free
 reign: "It was awful, he cried, awful, awful. Still, the sun was
 hot. Still, one got over things. Still, life had a way of adding

day to day." 43

It is important to bear in mind that if the sun is associated with the non-visionary world, and if it supports growth and life, then the attainment of a totally visionary perspective (a total transcendence of matter) is incompatible with life. This constitutes the discussion of the significance of the visionary experience in Chapter 6. The sun, symbol of life, no longer thrusts the burdens and sadness of living on one, in death. However, death for Woolf is not obliteration of being, but of self. And just as the sun is associated with the material world of fact and separate identity, so darkness, other than signifying death, obliterates separation, fact and restriction; it is the environment of vision and the condition of vision. Further, and in a platonic sense, the visionary fears the illumination of ultimate reality; it is devastating in its attempts to dissolve the self, and to ensure that walking the tightrope (that is, accepting both material and visionary worlds) is a perpetually shattering experience. Both visionary reality and material reality claim one's attention, the first by force and imposition, and the second by the force of its validity. Thus to fear no more the heat of the sun, by implying darkness or death, has a dual meaning; one need no longer fear the tyranny of the material world, nor should one fear the illumination of truth, for one will no longer have to cling to two visions at odds which, by trying to gain control of the individual, may destroy him. One walks the tightrope, powerless to avert the force emanating from either world view, until one may be forced into the single effective action which rids one of a devastating duality: one kills oneself, dissipating the self, and one thereby dissolves the material world's hold on one, by relinquishing that which is caught in the vice.

The formal issues involved in Woolf's literary art are beyond the scope of this essay. Woolf's narrative technique is a fascinating and immense area of study on its own. I have isolated two narrative techniques, the use of the significant image, and the use of the 'generalized situation', because they are directly

relevant to Woolf's vision. Having briefly outlined Woolf's use of symbols, I will turn to her use of the 'generalized situation'.

The form of The Waves represents a culmination of Woolf's literary efforts. Woolf says in the year The Waves was published: "I think I am about to embody at last the exact shapes my brain holds. What a long toil to reach this beginning -- if The Waves is my first work in my own style."⁴⁴ Perhaps Woolf's final abandoning of traditional prose style, to enable the presentation of the "exact shapes" unhindered, makes The Waves both one of the clearest expressions of her vision, and the least linear and narrative of her novels. In fact, Woolf scribbles at one point in the margin of the manuscript of The Waves: "The author would be glad if the following pages were not read as a novel."⁴⁵

The Waves is neither a stream-of-consciousness, nor is it an interior monologue. Direct quotation does not differ in respect to age, or character. Nothing distinguishes the speech. The characters are vehicular; they are important only insofar as they contain a particular vantage point. Therefore in one sense the humanity is drained from them; in another, it has been crystallised and intensified. The nature of the six disembodied points of view in The Waves reveals Woolf's achievement. Each is a distillation of the indestructible and essential components of the primary attitudes to the material world, and to the living experience. Woolf said of The Waves that she wished to capture the moment, whole and unadulterated: "Say that the moment is a combination of thought; sensation; the voice of the sea. Waste, deadness, come from the inclusion of things that don't belong to the moment; this appalling narrative business of the realist."⁴⁶ Thus although each presentation is concentrated and free of superfluity, it is also free of the complexity that real characters present (as in The Years, for example).

For Woolf, art involves the extrication of the essential from the contingent or the accidental. Woolf praises Defoe for his selection and structuring of the significant form of a situation or an individual, when she says: "He [Defoe] deals with the

important and lasting side of things, not with the passing and trivial . . ." ⁴⁷ Of Emily Brontë, Woolf says that she "could free life from its dependence on facts." ⁴⁸ Woolf states the idea succinctly in 'The Art of Biography' : "The artist's imagination at its most intense fires out what is perishable in fact; he builds with what is durable . . ." ⁴⁹

The Waves represents the transcendence of matter, the abandonment of the material world and its host of trivial detail, in order to present the eternal, and the essential. In this sense it may be as incomplete, or as one-sided as Woolf accuses the poetry of Hardy and Meredith of being. She says : " . . . profound poetic sense is a dangerous gift for the novelist; for in Hardy and Meredith poetry seems to mean something impersonal, generalized, hostile to the idiosyncrasy of character, so that the two suffer if brought into touch." ⁵⁰

The Years, written directly after The Waves, attempts to present the exact opposite of the generalized figures and situations in The Waves. Far from contradicting the aesthetic of The Waves, The Years is a significant development of its principles. Woolf believed that she so totally included externality and circumstance in The Years that she said of it that it contains "the ordinary working Arnold Bennett life." ⁵¹

Earlier in her career, Woolf referred to that which she was later to perceive as essential, not merely for the novelist, but for the realistic expression of a visionary situation, as "scaffolding". ⁵² In her movement to grasp and present the vision untrammelled and without 'accident', detail was regarded as irrelevant. One can therefore say that The Years was a return to The Voyage Out, in its inclusion of the 'irrelevant'. In the first novel, it is "scaffolding", and in the second novel, it is an attempt to present vision as it is experienced, in a living situation. The irrelevant becomes relevant when it is included for thematic, and not technical, reasons.

Already in The Voyage Out, Woolf was intent on presenting

the representational and the non-representational, and the relationship which binds them : "to give the feeling of a vast tumult of life, as various and disorderly as possible ... and the whole was to have a sort of pattern, and be somehow controlled."⁵³ The Voyage Out was an experiment which The Years more adequately develops : the presentation of all that comprises the levels of reality, neither the visionary (or the essential), nor the specific (or the accidental) in isolation, but the former as it exists within the latter, infusing it with form.

The Years is a return to dramatic presentation. Vision is embedded in living beings. Woolf says of The Years : "I am almost in sight of the end, racing along; becoming more and more dramatic."⁵⁴

Perhaps it is true that all of the themes symbolized in The Waves are embedded more firmly in fully rounded beings, in The Years. Here Woolf conscientiously presents social beings in a social context, who nevertheless convey as much as the six points of view in The Waves. Behaviour and conversation, in fact numerous dramatic, 'realistic' situations are dealt with in The Years. Also, whereas The Waves is abstract in its polemic of "merging", The Years more conscientiously examines the environment in which it occurs. Is it possible to achieve the heights presented in The Waves, in the material world? Peggy muses in The Years : "But how can one be 'happy', she asked herself, in a world bursting with misery?"⁵⁵ Vision in The Waves is embedded in The Years; it is examined insofar as each complex individual integrates the forces from within with the forces in one's surroundings.

In The Waves all essences are presented; in The Years, regardless of whether the idea is visionary or not, it is presented as embodied in particular individuals. Time, though not the regimented objective time of Mrs Dalloway, is nevertheless present: "When the wind was in the right direction they could hear St. Paul's. The soft circles spread out in the air: one, two, three, four ..."⁵⁶ The weather and the seasons are often described,

as well as their effect on people. For example : "In London, however, the stricture and pressure of the season were already felt ..."⁵⁷ and : "The weather, perpetually changing, sent clouds of blue and purple flying over the land. In the country, farmers, looking at the fields, were apprehensive; in London umbrellas were opened and then shut by people looking at the sky."⁵⁸

If, as Guiguet claims : "Here and Now was one of the many provisional titles for The Years," then Woolf's aim becomes clear : having extracted detail, in order to understand the principles of reality, Woolf reinstates these conclusions into the existential situation.⁵⁹ The 'here and now', the temporal and spatial position, perfectly describes the movement away from abstraction, towards integration, in The Years.

The emphasis on representation in The Years, the integration of essence and accident, and time and eternity may, apart from being an attempt to illustrate the situation of the individual, be a reaction to the threat of world war. Woolf says in 'The Artist and Politics': " ... the novelist turns from the private lives of his characters to their social surroundings and their political opinions. Obviously the writer is in such close touch with human life that any agitation in his subject matter must change his angle of vision."⁶⁰ The artist is forced to a closer awareness of the contingencies, now threatening to become destructive to the material world. The crisis was bound to affect the visionary self.

Carl Woodring says of Woolf : "Theory and doctrine never clog her fiction. Statements about experience in her novels, allotted to the minds of her characters, are fingers steadying the landscape of experience..."⁶¹ Woolf's metaphysic is embedded in The Years, never divorced from the practical and the individual, never severed and sterile.

In order to emphasize the development from The Waves to The Years, I have overstated the completeness of the transition. The Years, contrary to The Waves, is a movement towards a greater inclusion of the material world, a reincorporation of vision with fact. However it may be more correct to term this

an inclusion of the random and accidental, of flux and detail, and not just the 'material world', since The Waves also includes the material world to a degree. Vision is achieved by contact with the material world; one's depersonalization is achieved through the material world. Thus, The Waves does include aspects of the material world relevant to the development of each character's vision. It includes significant accident, whereas The Years attempts to include all accident. This is not an easy achievement. Woolf says in 'Impassioned Prose':

And of all the writers the novelist has his hands fullest of facts. Smith gets up, shaves, has his breakfast, taps his egg, reads The Times. How can we ask the panting, the perspiring, the industrious scribe with all this on his hands to modulate beautifully off into rhapsodies about Time and Death and what the hunters are doing at the Antipodes ?⁶²

The Years is not totally an attempt at anchoring vision within day to day life ; not totally a return to realistic presentation, The chronology of The Years is not continuous; alternating periods of time lapse between episodes. The moments presented are filled with their accompanying trivia, which render The Years more faithful to realistic portrayal than The Waves, though it is a question of degree. Woolf was never to return to Night and Day, though she was to approach its realism. Both orders of reality are compromised; neither is faithfully presented. And in fact, the 'realism' of Night and Day and of The Years is quite separate; the former was an attempt, apart from other things, to crystallize Woolf's vision : to discover the permanent within the transitory. The Waves attempts to extract the permanent from the transitory, and to present it in isolation. The Years is a reintegration. The two works (Night and Day and The Years) may be said to be similar only in that they meet, going in opposite directions. Woolf says of The Years : "I want to give the whole of the present society -- nothing less : facts as well as the vision. And to combine them both, I mean, The Waves going on simultaneously with Night and

Day. Is this possible ...?"⁶³ The Years is in a sense a hybridization or rather, a movement beyond The Waves that has elements similar to Night and Day. That this is a difficult undertaking may be illuminated by Woolf's question: "... how give ordinary working Arnold Bennett life the form of art?"⁶⁴ And it cost Woolf great effort, this integration of contrasting realities: "I wonder if anyone has ever suffered so much from a book as I have from The Years ..." ⁶⁵ In summary, The Years "is the combination of the external and the internal. I am using both freely," Woolf declares in A Writer's Diary.⁶⁶

The Years expands Woolf's notion of the work of art. No longer can the essence be systematically separated, and presented by itself: "... one strata or layer can't be developed intensively, as I did expect in The Waves, without harm to the others."⁶⁷ The entirety is to be maintained. It was her fascination for the multitudinous sense data of the living experience that caused Woolf to return to it. The richness of the world is not merely contained in a scrutiny of self, but in the outer, external, social and the accidental as well as the internal:

It struck me tho' that I have now reached a further stage in my writer's advance. I see that there are four dimensions; all to be produced, in human life: and that leads to a far richer grouping and proportion. I mean: I; and the not I; and the outer and the inner ...⁶⁸

Previously, the outer was presented primarily to dismiss it, to compare it unfavourably to the inner. Now it is included since it exists, since it is part of the whole (and is therefore indispensable, though certainly not less undesirable) in the account of 'that which is' and 'how it is'.

If The Waves represents an ideal situation (a resolution of the essential into a unified whole) The Years stresses that essence is embedded in the accidental. The visionary is perpetually hampered by, and forced to be aware of, the details of material existence, which can never be totally transcended while

one remains alive.

The transition from The Waves to The Years is an indication of the fundamental conflict within Woolf's metaphysic; while alive, the individual must to some degree conform to the laws of matter, which are in active opposition to visionary development. If Woolf is to produce a complete account of the nature of existence, it must include the contingencies of material existence. The Waves is an exhaustive account of the process, contents, and types of visionary awareness, whereas The Years is a reintegration of time and eternity, movement and stillness, and vision and reality, and must be considered a greater achievement than The Waves, in terms of Woolf's vision.

If Woolf's narrative technique is, at times, expressive of her vision, then her idea of the nature and function of the artist will be as illuminating as her literary technique.

Section 2 : Art and the Artist

Although Woolf's idea of the artist's function is intended to be a descriptive account, one may regard Woolf's outline to be prescriptive. Her aesthetic does coincide with a number of other aesthetic theories, but is by no means universally agreed upon, nor capable of explaining even the majority of genres, schools, or movements. However, the value of Woolf's aesthetic results primarily from the light it casts on her metaphysic, and not in its applicability to all works of art.

For Woolf, the artist is a communicating visionary; one who successfully transmits his/her visionary awareness; the essential perspective of existence. Thus Woolf says : " ... nothing makes me whole unless I am writing,"¹ and : "Odd how the creative power at once brings the whole universe to order."² The vision, apart from revealing unity, purpose and structure, removes one temporarily beyond flux. Woolf refers to " ... the exalted sense of being above time and death which comes from being again in a writing mood. And this is not an illusion..."³ Richard Dalloway, notoriously short-sighted, and convinced of the rightness of his actions, regards the artist as a fugitive from 'reality'. The artwork however, is completed precisely in order to reveal a 'reality' beyond material reality. Dalloway reveals his grossly inadequate insight when he says :

We politicians doubtless seem to you (he grasped somehow that Helen was the representative of the arts) a gross commonplace set of people; but we see both sides; we may be clumsy, but we do our best to get a grasp of things. Now your artists find things in a mess, shrug their shoulders, turn aside to their visions -- which I grant may be very beautiful -- and leave things in a mess. Now⁴ that seems to me evading one's responsibilities.

The artist is one, who, broadly speaking, orders emotion. Woolf says : "Is there not something beyond emotion, something which though it is inspired by emotion, tranquillizes it, composes it? -- that which Mr Lubbock [in The Craft of Fiction] calls form, which

for simplicity's sake, we call art?"⁵ Because Woolf wishes to incorporate all artists (and the terminology suggests Coleridge and Wordsworth) she uses the term "emotion", which would encompass her own terms "intuition", and "perception".

Lily Briscoe attempts to convey the form beneath the particular or the essential as embedded in the accidental. A mother and child may be "reduced ... to a purple shadow without irreverence."⁶ The artist's primary function is the recording of ultimate reality, or matter perceived from the visionary's point of view. Woolf's aesthetic then is an extension of her metaphysic, and is subordinate to it; the artist differs from the unexpressive visionary in his return to the material world with something of value to share. In a broader sense, all of Woolf's visionaries are artists; each wishes to impart, through a variety of media. To the Lighthouse via Lily, is the first of Woolf's novels which explores the artist at work with his medium in great depth. The Waves and Between the Acts continue the exploration of the functions and media available to the artist. Because the artist deals with subliminally grasped visions, the artistic process is often not conscious. Miss La Trobe is presented in the act of artistic creativity, scarcely aware of the process involved :

She raised her glass to her lips. And drank. And listened. Words of one syllable sank down into the mud. She drowsed; she nodded. The mud became fertile. Words rose above the intolerably laden dumb oxen plodding through the mud. Words without meaning -- wonderful words.⁷

Woolf says of the artist involved in the act of creation :

In fact, his under-mind works at top speed while his upper-mind drowns. Then, after a pause the veil lifts; and there is the thing -- the thing he⁸ wants to write about -- simplified, composed.

In 'The Lady in the Looking Glass' Woolf uses the metaphor of the mirror as the mediating activity which reveals the significance in disorder and the form in chaos. The crude metaphor can, by its

flexibility, be taken to represent any form of art, any act, which penetrates beyond the surface :

... the looking-glass reflected the hall table, the sunflowers, the garden path so accurately and so fixedly that they seemed held there in their reality unescapably. It was a strange contrast -- all changing here, all stillness there. One could not help looking from one to the other. Meanwhile, since all the doors and windows were open in the heat, there was a perpetual sighing and ceasing sound, the voice of the transient and the perishing, it seemed, coming and going like human breath, while in the looking-glass things had ceased to breathe and lay still in the trance of immortality.⁹

If the artwork conveys visionary reality, the artist must be characteristically visionary. The apprehension of essences in a visionary relation necessitates depersonalization. The artist's identity would otherwise hinder the embracing of the object's identity. Lily Briscoe experiences artistic impersonality and feels no longer the creator; instead she feels depersonalized, as part of a whole which dictates the form of her art and her expression of that whole. She is " ... caught up in one of those habitual currents which after a certain time forms experience in the mind, so that one repeats words without being aware any longer who originally spoke them."¹⁰ Her hand moves "as if it had fallen in with some rhythm which was dictated to her (she kept looking at the hedge, at the canvas) by what she saw, so that while her hand quivered with life, this rhythm was strong enough to bear her along with it on its current."¹¹

Bernard is the most consistently depersonalized character in Woolf's novels. He becomes the other five figures in The Waves in his pursuit of visionary reality. He may be likened to the narrator of The Waves, presumably Woolf herself. They are artists, they lose personality; they 'become others' and thus, in the recording of their works of art, they are not omniscient: they provide one with the subject matter directly, for there is no

mediating self to interfere.

Woolf expressed no bias as to the most appropriate medium for artistic communication.¹² Her own literary medium is, on the contrary, most subject to criticism, though presumably she was more aware of the limitations of the literary medium because it was her own. The medium need not, moreover, be limited to one of those which impersonate, or re-create essences -- the medium may be the subject itself. Mrs Ramsay uses as her artistic medium the interaction between individuals. She resolves every interaction into its simplistic essence. As in painting, she strips away the accidental, the temporal and the insignificant, to reveal the relationship between the significant essences within her scope. Lily Briscoe, who parallels this activity on canvas, recognizes its value in Mrs Ramsay who:

resolved everything into simplicity; made these angers, irritations fall off like old rags; she brought this and that and then this, and so made out of that miserable silliness and spite (she and Charles squabbling and sparring, had been silly and spiteful) something -- this scene on the beach for example, this moment of friendship and liking -- which survived, after all these years complete, so that she dipped into it to re-fashion her memory of him and it stayed in the mind almost like a work of art.¹³

Terence Hewet precedes Mrs Ramsay as an artist structuring and assembling disparate individuals. His picnic is an expression of order. His guests "were very dull, not at all suited to each other ..."¹⁴ Further on Woolf says :

Hewet, who had gone a little in front, looked up at his guests as if to justify himself for having brought them. He observed how strangely the people standing in a row with their figures bent slightly forward and their clothes plastered by the wind to the shape of their bodies resembled naked statues. On their pedestal of earth they looked unfamiliar and noble, but in another moment they had broken their rank, and he had to see to the laying out of food. Hirst came to his help, and they handed packets of chicken and bread from one to another.¹⁵

Momentarily there is coherence, precipitated by the artistic vision.

Miss La Trobe, in her pageant, performs the actions of the Woolfian artist; she isolates and records the timeless within chaos. She does this by relating every person, and Pointz Hall as well, to a fundamental, timeless essence. All past and future is contained in the pageant; the 'here and now' and the particular become submerged in the significant, repetitive and eternal. By eliminating particularity, Miss La Trobe does not simply use individuals as elements of composition; she gives them the means whereby they create their own involvement in the representation of visionary existence. Lucy realizes that Miss La Trobe is presenting the company with a vision when she says: "Glory possessed her. Ah, but she was not merely a twitcher of individual strings; she was one who seethes wandering bodies and floating voices in a cauldron, and makes rise up from its amorphous mass a recreated world."¹⁶ The entire audience is temporarily lifted from its petty preoccupations, albeit often willingly, into a unified, whole structure. Woolf says: "Compelled from the ends of the horizon; recalled from the edge of appalling crevasses; they crashed; solved; united. And some relaxed their fingers; and others uncrossed their legs."¹⁷

The artist is faced with the problem of the inadequacy of his medium. How does he effectively translate an experience into a communicative medium? Bernard feels the problem most acutely. Verbal expression, whether because of an intrinsic weakness, or because Woolf had a more thorough knowledge of the medium, is inadequate. Bernard says:

Whatever sentence I extract whole and entire from this cauldron is only a string of six little fish that let themselves be caught while a million others leap and sizzle ...¹⁸

and: "How impossible to order them rightly; to detach one separately, or to give the effect of the whole -- again like music."¹⁹

Neville too is distrustful of the ability of words :

Yet these roaring waters . . . upon which we build
our crazy platforms are more stable than the wild,
the weak and inconsequent cries that we utter
when, trying to speak, we rise; when we reason
and jerk out these false sayings, "I am this; I
am that!" Speech is false. ²⁰

Language is the tool of the male-dominated world, the material world. As such, it is ill-suited for use by the visionary; it is too orderly, too rational and compartmentalizing, besides which it accepts the fundamental premises of separate existence, singular identity and the operation of the laws of matter. Bernard says : " . . . what is the use of painfully elaborating these consecutive sentences when what one needs is nothing consecutive but a bark, a groan?"²¹

Bernard intends, via his collection of phrases, to provide a distillation of existence. The visionary's task is two-fold : to perceive the essential (to look beyond flux) and to perceive the unity of all that lies beyond flux. The artist has an additional task: to translate this awareness into a form accessible to the non-visionary. Bernard wishes to provide "a meaning for all observations -- a line that runs from one to another, a summing up that completes."²² His medium is inadequate. No direct awareness of vision can be transmitted. Thus, Bernard searches for a medium more in accordance with the nature of visionary apprehension, something that will not distort his message : "I begin to long for some little language such as lovers use, broken words, inarticulate words, like the shuffling of feet on the pavement."²³

Lisa Ruddick in The Seen and the Unseen says of language : "But words and sentences, unlike daubs of paint, are indissoluble, inherently representational building blocks, firmly rooted in the sphere of meaning, consciousness, fact."²⁴ She exaggerates, though thereby exposes, the inadequacy of words as a means of communicating vision.

Lily Briscoe is constantly reminded of the inadequacy of any artistic medium. Her painting takes ten years to complete, and is unlikely to be perceived by any appreciative audience. Lily says : "The urgency of the moment always missed its mark. Words fluttered sideways and struck the object inches too low."²⁵

After The Waves, in which art is ultimately seen by Bernard to be inadequate in its attempt to harness and portray essence or transcendental reality, Woolf presents a different attitude to art in Between the Acts. Reality may be revealed by degree, and if the perfect form is impossible, less perfect forms are nonetheless valuable. Miss La Trobe, in a far from polished achievement, still manages to convey her vision, though she is convinced her pageant is a failure:

But what had she given? A cloud that melted into other clouds on the horizon. It was in the giving that the triumph was. And the triumph faded. Her gift meant nothing. If they had understood her meaning; if they had known their parts; if the pearls had been real and the funds illimitable -- it would have been a better gift. Now it had gone to join the others.

'A failure,' she groaned ...²⁶

In 'Notes on an Elizabethan Play' Woolf says : "The mind is so saturated with sensibility, language so inadequate to its experience ..."²⁷

Perhaps one may summarize the artist's position as one in which his medium may never transmit the experience purely and entirely, but that an imperfect medium is better than none. Besides, the artist is so determined to communicate, that however restrictive his medium may be, it causes him to struggle, but never to cease in his attempts.

Most of Woolf's major characters -- Terence Hewet, Clarissa Dalloway, Mrs Ramsay, Bernard and Miss La Trobe, are involved in artistic creation. Septimus is frustrated by being the consummate visionary in search of a medium. His achievements are limited to scribblings on scraps of paper, read by no-one.

Woolf implies that it is almost a reflex action for the visionary to communicate artistically. His sense of ultimate relation with all others prompts him to find a medium through which to share it with them. The problem is the discrepancy between material and visionary worlds; the medium and the message are incompatible. This duality has unfortunate implications for all visionaries, since the fight against matter becomes a fight against life. This is basically the significance of Woolf's vision.

Chapter 6 : The Significance.

"Extinction! The word is consummation."

Woolf's metaphysic proceeds from a series of oppositions.¹ Separation and relation may be the most significant, and all-encompassing of these oppositions; subsidiary oppositions are between life and death, matter and spirit, one and many, unity and multiplicity, male and female, and the inner and outer. They exist in a state of tension. That Woolf prescribes a journey which offers one in preference to the other, does not dissolve the tension. It is an irreconcilable tension (except in the case of the male and the female). Each state by definition excludes the other, its opposite. Of course, there are those who, preoccupied with material life and personal assertion, are immune to the dichotomy. Their limitation prevents an awareness of anything beyond the material world. In a passage reminiscent of Susan (who is firmly entrenched in the material world) Woolf says of Charlotte Bronte, perhaps unfairly :

She does not attempt to solve the problems of human life; she is even unaware that such problems exist; all her force, and it is more tremendous for being restricted, goes into the assertion, 'I love', 'I hate', 'I suffer'.²

The visionary develops, rather than reconciles, the opposition, by expanding his visionary component in competition with his material and separate identity. In Leonard Woolf's The Journey not the Arrival Matters : An Autobiography of the Years 1939 to 1969, one learns that Woolf had already planned a book to follow Between the Acts;³ Anon. From an examination of its obvious meaning, 'anonymous' or 'anonymity' plus its Anglo-Saxon derivative, "on an" meaning "in one" or "together"⁴ it is clear

relation between all individuals. One need not be too specific in one's conjectures concerning the proposed novel's meaning (and run the risk of theorizing on scant information) to see the connection between the two concepts. Depersonalization is logically and necessarily prior to unification with the 'other'; personal identity inhibits merging. A vision of relation can only be accomplished, can only be fleetingly apprehended, when the self forgets itself, becomes absorbed in the other, suspends its definite boundaries, and overcomes the limitations of a fixed and single point of view.

If none of Woolf's visionary characters are able to reduce the opposition, nor able to completely disregard the laws of matter in order to achieve a totally visionary state of being, the visionary's solution is imperfectly defined. If visionary reality is of a higher order than material reality, there must be a means by which the visionary's efforts may be permanently rewarded, a means by which a more inclusive reality may be permanently experienced. The visionary does have a single, though devastating option, if he wishes to culminate his/her moments of visionary reality, an option which emerges if one examines the components of the two orders of reality, the material and the visionary.

Ruddick is correct in identifying visionary reality as static and beyond flux, though her justification (that all activity has been completed, or exhausted) is not the obvious one. She says: "Reality is, then, a static, homogeneous fluid in which all particles have mingled to a point beyond which no further mingling is possible, and motion has ceased."⁵ Individuality is a function of materiality; individuals exist in space and time, and abide by the spatio-temporal laws. As soon as one forfeits individuality, and thereby frees oneself from such laws, one moves beyond flux.

Rhoda grasps the implications of the state of selflessness from which she cannot emerge into a discrete self: its transcendence of time and space, its all-inclusiveness and its transcendence of the material world, and of all matter:

Yet there are moments when the walls of the mind grow thin; when nothing is unabsorbed, and I could fancy that we might blow so vast a bubble that the sun might set and rise in it and we might take the blue of midday and the black of midnight and be cast off and escape from the here and now. ⁶

The attainment of vision may be described as entropic expansion; it involves the destruction of identity, separation and singularity (the existence granted and governed by the laws of matter). With no centre, no "Captain self, the key self, which amalgamates and controls," to perpetually maintain the boundary between objects (imposed by materiality) the self is limitless, though it cannot rightly be referred to as a self. ⁷ It is destroyed in order to expand.

Silence is associated with the visionary world. It refers to the halting of perpetual movement or perpetual 'becoming'. "Silence" implies all of the characteristics of visionary relation and eternity, and it is associated with the representative of the visionary world on earth, darkness. Bernard says: "As silence falls I am dissolved utterly and become featureless and scarcely to be distinguished from another." ⁸

In her diary, Woolf acknowledges that the material and visionary states of being are incompatible. Time and movement (a function of materiality) cannot permit the individual to embrace eternity and stillness. Woolf says: "I am convinced that I am right to seek for a station whence I can set my people against time and the sea -- but Lord, the difficulty of digging oneself in there, with conviction." ⁹ Jean Love reveals the impossibility of achieving vision while still corporeal, from an entirely different position. Using a theoretical model derived from developmental psychology, she says: "Since consciousness cannot mime or mirror the world external to itself, the physical world is never completely apprehended by consciousness." ¹⁰ The existence of self necessarily imposes a restriction; separation is intrinsic to selfhood and subjectivity is fundamental to identity. It follows that the visionary cannot transcend materiality without relinquishing

his material self : he cannot transcend individuality without relinquishing his separate identity. Mrs Ramsay illustrates the totally visionary state, beyond movement, light, time and space:

She had a sense of being past everything, through everything, out of everything ... It's all come to an end, she thought ... and so, giving herself the little shake that one gives a watch that has stopped, the old familiar pulse began beating, as the watch begins ticking -- one, two, three ... And so then ... life being now strong enough to bear her on again, she began all this business, as a sailor not without weariness sees the wind fill his sail and yet hardly wants to be off again and thinks how, had the ship sunk, he would have whirled round and round and found rest on the floor of the sea. ¹¹

Earlier on, Mrs Ramsay says : "Not as oneself did one find rest ever, in her experience..."¹²

The visionary's single option is death. The beginning of The Waves contains a description of the formation of selves, the process whereby the unity is divided, and the whole is resolved into parts. The individual is material, and has individual responses, marked by the entry of sensation (which is the perpetual reminder of a state of action). The individual is acted upon, and has the power to act upon others. Hence, the notion of cause and effect, essentially associated with materiality (the interaction of discrete entities) is registered in the mind of the individual. Jinny says : "I burn, I shiver ... out of this sun, into this shadow."¹³ Bernard describes the process of individuation in terms of the attention demanded by sensation : "Water pours down the runnel of my spine. Bright arrows of sensation shoot on either side. I am covered with warm flesh."¹⁴ And in old age, Bernard re-examines the principle when he says : "But we are all different. The wax -- the virginal wax that coats the spine melted in different patches for each of us."¹⁵ He revisits his first awareness of being a discrete self : "'Old Mrs Constable lifted her sponge and warmth poured over us,' said Bernard. 'We became clothed in this changing, this feeling garment of flesh.'"¹⁶ He

isolates the principle of individual, material existence. His body 'changes' (he is aware of flux and movement) and 'feels' (he is aware of perception and of cause and effect). Materiality harnesses one to time and space; it is a garment. In death, the reverse process occurs. Sensation slips from one, as one loses an identity from which to receive sensations, and to cause action. The visionary achieves total relation in death.

In The Waves identity is most diffuse at the beginning and at the end of the book (with the exception of Bernard's final assertion of self) and is most secure in the middle. And since the interludes describe the passing of a single symbolic day, the parallels may be drawn, not, I believe, between degree of self and physical age (this is far too rigid an assumption, since the six mature in different ways, at different periods in their lives) but between degree of self and metaphorical age. At noon, when the sun is highest, so the light or flame of each self is at its highest and the material world predominates. Dawn and dusk represent a waning of light, the breakdown of self, and the predominance of the visionary world of relation. From this it is clear that there is no single 'light' symbol. The sun (related to the material world, and matter) is the light of the self. The laws of matter are at their zenith at noon. The lighthouse is the light of the visionary and diffuse self, whose energy does not derive from, and proceed to, a single radiance that is 'self', but from the composite; the related whole. The lighthouse dominates the world of darkness, and can only function when the sun has disappeared, since the visionary and material worlds are in opposition. And of course the sun is the greater light since the battleground between the two forms of light is the material world.

D.H. Lawrence outlines the basis of Woolf's metaphysic, the significance of embracing vision, and the factors involved in achieving it. He says in Studies in Classic American Literature :

The central law in all organic life is that each organism is intrinsically isolated and single in itself.

The moment its isolation breaks down, there comes an actual mixing and confusion, death sets in . . . Men live by love, but die, or cause death, if they love too much. ¹⁷

Death and life are mutually exclusive. Life implies separation. Attempts to the contrary are fatal.

Naremore states the loss (the inevitable effect of depersonalization) succinctly and logically, and incidentally recognizes this movement away from self as "the crucial problem in all of Woolf's fiction." He says : "... the gulf between ... the ego and the world outside is not to be traversed without some cost. Once the voyage is made a certain loss of individuality, a dissolution of self is the inevitable result."¹⁸ Naremore reduces the argument almost to a tautology, not I believe, to the detriment of his powers of reasoning, but to demonstrate how utterly necessary and obvious the consequences of depersonalization are. Self must be lost; the separate life spirit is relinquished. Eleanor Pargiter, during a moment of depersonalization, grasps that she has temporarily been conveyed beyond the strictures of materiality, rendering her immune from the material laws, and distanced from life :

A feeling of great calm possessed her. It was as if another space of time had been issued to her, but robbed by the presence of death of something personal, she felt -- she hesitated for a word ; 'immune?' Was that what she meant? Immune, she said, looking at a picture without seeing it. Immune, she repeated. ¹⁹

She had a sense of immensity and peace -- as if something had been consumed... ²⁰

Movement from life to death for Betty Flanders' husband is from an identity expanded to include his wife, to a decentralized self, merged with all things : "At first, part of herself; now one of a company, he had merged in the grass, the sloping hillside, the thousand stones . . . Seabrook was now all that."²¹

Lee is aware of the contradiction involved in achieving vision: 'unity' means 'depersonalization' means 'death'. She says :
 "If the personality is relinquished altogether, it can no longer be a barrier to unification. But for all that, death is loss."²²
 Clarissa Dalloway, despite her ambiguous position, is aware of death as a visionary achievement. She says:

Death was defiance. Death was an attempt to communicate, people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded; one was alone. There was an embrace in death. ²³

The paradox of the visionary, that achievement is death, is most concisely expressed by Woolf in an essay on Montaigne, when she says : "Movement and change are the essence of our being; rigidity is death ..."²⁴ Here, Woolf's point of view has swivelled, as it rarely does, to the side of flux, to the side of the living, the limited, and the embodied. The only other instance of such a point of view which is not obviously pitied or scorned, is Bernard's awareness (at the end of The Waves) that achievement is death.

Mr Ramsay's words : "We perished, each alone ..." which Woolf emphasizes as symbolically significant,²⁵ are not only an expression of the typically masculine and intellectual state of being (that is, solitude) but, when coupled with the fact that Mrs Ramsay does not cease to exist at death but unites, principally with the other protagonists, and to a lesser extent, with the whole of humanity and all living things, one may take Mr Ramsay's expression in a more encompassing sense, to be something true for all beings and not just for solitary intellectuals. As such, it would imply that a precondition of "perishing" is aloneness, for the act is a movement from life (a state of being in which total vision cannot be achieved) to death (which is the attainment of vision and unity). This statement would then be one of the fundamentals of Woolf's metaphysic; to live is to experience

separate identity; to die is to regain unity. Thus, the movement from life to death is from dispersion, to immersion in the whole. To die is a solitary act; its aim is the destruction of solitude.

All of Woolf's distinctly visionary characters reach the point at which they realize that a greater visionary development is impossible without sacrificing life. Their reactions to this realization may be aligned to one of three basic, and distinct, courses of action. If commitment to visionary reality is total, the visionary ends his life. For others however, the step is too great and too devastating. These characters either reject visionary reality altogether because of the abhorrent means of achieving it, or they adopt the imperfect and ambiguous position of attempting to cling to both orders of reality, the material and the visionary. The three characters most clearly associated with these three alternatives are Septimus, Bernard and Clarissa, respectively.

If each of these characters' courses of action may be regarded as specialized, complex reactions to the relinquishing of life, then Rachel Vinrace may help in illuminating their diverse decisions since, firstly, she does not interfere with her destiny, having initially determined its course (and therefore, her reaction to death is not as complex as those who continually interfere with the course of their respective destinies) and secondly, Woolf, in Rachel's short life, presents the entire movement, within an individual, from a totally non-visionary, undeveloped state, to that of a consummate visionary. Rachel's life may serve as a yardstick with which to evaluate the complexity and direction of Septimus's, Bernard's and Clarissa's courses of action.

Rachel's 'voyage out' may be identified as having three stages, corresponding both to Woolf's idea of the states of character (in The Waves) and to the idea that awareness of visionary unity is preceded by an initial and necessary journey out of self. Initially, under the supervision of Helen Ambrose, Rachel manages to realize a separate identity, free from her aunts, her father, and from society. She becomes Rachel, discrete and definable, at

Santa Marina. Her voyage up the river coincides with, and partially prompts her depersonalization via her love for Hewet. And finally, her death is the inevitable choice of the journey through, and beyond, identity.

Rachel is initially suspended in an uncommitted state, unaware of the material world and its limitations. She begins to awaken: "It appeared that nobody ever said a thing they meant, or ever talked of a feeling they felt, but that was what music was for."²⁶ However, she needs to establish an identity before embracing her vision; entering the material world to transform the "smooth unmarked outline" of her face.²⁷ She becomes aware of her own separate personality: "The vision of her own personality, of herself as a real everlasting thing, different from anything else, unmergeable, like the sea or the wind, flashed into Rachel's mind, and she became profoundly excited at the thought of living."²⁸ At this stage "a keen observer might have thought that the girl was more definite and self-confident in her manner than before."²⁹ St. John Hirst assists her entry into the material world: "... he took her outside this little world of love and emotion. He had a grasp of facts."³⁰ However, she discards him, since she no longer needs his help; in his dedication to reason and fact, she pities him "as one pities those unfortunate people who are outside the warm mysterious globe full of changes and miracles..."³¹ Rachel's vision, as a conscious choice, begins to assert itself in the church, when she realizes that: "All around her were people pretending to feel what they did not feel, while somewhere above her floated the idea which they could none of them grasp, always escaping out of reach, a beautiful idea, an idea like a butterfly."³² Rachel is aware of continuity: "Changing only with the course of the sun and the clouds, the moving green mass had stood there for century after century, and the water had run between its banks ceaselessly."³³

Rachel's vision actually begins simultaneously with the sailing from England :

Not only did it [England] appear to them to be an island, and a very small island, but it was a shrinking island in which people were imprisoned ... The disease attacked other parts of the earth; Europe shrank, Asia shrank, Africa and America shrank ... 34

Rachel's perspective is being enlarged, and civilization appears smaller. She renders herself susceptible to the infiltration of a vision. She becomes aware of the barriers which separate individuals: "She became a ship passing in the night -- an emblem of the loneliness of human life ..."³⁵ Finally, Rachel has thoroughly visionary experiences; her apprenticeship is over: "She was overcome with awe that things should exist at all ... the things that existed were so immense and so desolate ..."³⁶ Woolf writes: "She had now reached one of those eminences, the result of some crisis, from which the world is finally displayed in its true proportion."³⁷ And: "... as upon the occasion at the hotel when she had sat at the window, the world once more arranged itself beneath her gaze very vividly and in its true proportion."³⁸ Rachel's vision develops into a desire for relation with all things: "... she wanted many more things than the love of one human being -- the sea, the sky. She turned again and looked at the distant blue, which was so smooth and serene where the sky met the sea; she could not possibly want only one human being."³⁹

Perhaps Rachel's death can be related to her voyage, which should be more aptly termed 'the voyage in', for it is a movement firstly, to within herself, to replace all of the previously accepted values with beliefs of her own. The social doctrine is scrutinized and largely found lacking. On her return from the jungle voyage (which however one interprets the journey, does imply a break from the social world) she does not want to return to the hotel. For her it is fatal; the same day her headache begins, which leads to her death. Perhaps just as Septimus cannot continue to exist in the outer world, so Rachel, though the complexity of her visionary world has not yet crystallized, is forced to her death.

Perhaps her vision must culminate in death. The Voyage Out is not simply a voyage from civilization, but from the constraints of life itself.

Finally, Rachel in her vision approaches Bernard's position, and she realizes that "instead of being vast and indivisible they [people] were really very small and separate" and that "they could never love each other sufficiently to overcome all these barriers, and they could never be satisfied with less."⁴⁰

Woolf says, as Rachel dies: "They had now what they always wanted to have, the union which had been impossible while they lived..."⁴¹ Rachel's death creates an acute feeling in the people at the hotel. Accompanying the death is a storm, symbolic of the disturbance. Through the description of the storm one can symbolically extrapolate as to how the individual death affects the whole (the group) or how death affects the life principle (the essence, or the generalization, of life). Firstly, the company is eventually restored to order, complacency, and security. Woolf says to Strachey that life is "cut short for a moment by the death, and go[es] on again -- and the whole was to have a sort of pattern, and be somehow controlled."⁴² The effect is thus temporary. Secondly, there is a breach, an intrusion, a crack in the globe of life, which causes a leakage between the opposites of life and death, a temporary and slight confusion or mingling between the two. In describing the storm, Woolf says: "The room grew suddenly several degrees darker, for the wind seemed to be driving waves of darkness across the earth ... The flashes now came frequently, lighting up faces as if they were going to be photographed, surprising them in tense unnatural expressions."⁴³ And this breach is of the flow and the rhythm that is the life principle. Woolf says of the waves that they "lay flat, and yet rigid, as if they were restrained."⁴⁴ Whether this is intentional or not, it describes adequately the breach, whereby all matter feels the encroachment of stillness, and eternity. There is a note of silence in the noisy material world.

Rachel's death is the logical outcome of a swift development

from an undefined existence, to the achievement of a separate, distinct identity, and finally, to the awareness of visionary reality. Although her death is not obviously symbolic, it is the result of a lack of interference on the part of the subject, with the precise course of her destiny. Rachel dies without being aware that her visionary development will, if left unchecked, cause death. Septimus, Bernard, and Clarissa more actively determine their respective courses of action.

Septimus Warren Smith's reaction to the intrinsic association between death and visionary achievement is less complex than either Bernard's or Clarissa's. In a sense he has no option but to kill himself, since he has no individual identity within which to retreat. Bernard and Clarissa, besides being visionaries, have not totally severed ties with the material world, and take refuge in it. Septimus, however, is forced into suicide in two ways. Firstly, the material world and the restrictions of the laws of matter are alien to him. He is perpetually aware of the relation, and not the separation, of all identities. Secondly, he is unable to abide by the conventions of the material world. His refusal to conform is soon recognized by those intent upon maintaining the laws of the material world, and is regarded as a threat to the conventions of material existence. The realization that his vision is incompatible with material existence is therefore forced upon him; he is ordered to act in a manner alien to his visionary self. Subordination to the laws of matter, and the conventions governing those in favour of material existence to the exclusion of visionary awareness, is an impossibility for Septimus, and Bradshaw forces him into his sole alternative -- death.

Bernard's reaction to the idea of death as the culmination of visionary awareness is the exact opposite of Septimus'. Initially, Bernard sees only the nobility, the achievement, and the rewarded effort, of the act of merging with the others. He is not aware that ultimate merging must be synonymous with death. He says :

We are creators. We too have made something

that will join the innumerable congregations of past time. We too, as we put on our hats and push open the door, stride not into chaos, but into a world that our own force can subjugate and make part of the illumined and everlasting road. 45

His achievement is such that his transcendence of separate identity is almost total. He says :

Immeasurably receptive, holding everything, trembling with fullness, yet clear, contained -- so my being seems, now that desire urges it no more out and away; now that curiosity no longer dyes it a thousand colours. It lies deep, tideless, immune, now that he is dead, the man I called "Bernard". 46

Freed from the confines of a logical self, he has access to all time and space : " ... I could go like a spy without leaving this place, without stirring from my chair. I can visit the remote verges of the desert lands where the savage sits by the camp - fire." 47

However, Bernard becomes aware of the implication of depersonalization. He says : "Was this then, this streaming away mixed with Susan, Jinny, Neville, Rhoda, Louis, a sort of death? A new assembly of elements? Some hint of what was to come?" 48

His reaction to the full realization that death and visionary reality constitute the same state of existence is one of total defiance. In old age, Bernard realizes that his victory is a defeat, since the sacrifice (material existence) is too great. Concluding The Waves, Bernard says :

What enemy do we now perceive advancing against us, you whom I ride now, as we stand pawing this stretch of pavement? It is death. Death is the enemy. It is death against whom I ride with my spear couched and my hair flying back like a young man's, like Percival's, when he galloped in India. I strike spurs into my horse. Against you I will fling myself, unvanquished and unyielding, O Death! 49

The rejection of death is simultaneously an assertion of the individual ego. Bernard's reaction to death is therefore synonymous with his revitalization.

Bernard's movement from a vision of relation to a return to self and singularity is one from passivity to activity; reactivating self; establishing a core which has separate needs and desires, and above all, expressions. Activity perpetually reasserts the singularity of the individual. Bernard hears: "Knock, knock, knock. Must, must, must. Must go, must sleep, must wake, must get up -- sober, merciful word which we pretend to revile, which we press tight to our hearts, without which we should be undone."⁵⁰

Many critics suggest that Bernard's defiance of death is not the rejection, but the fulfilment of his vision of unity and selflessness. At first sight it appears as if Graham in 'Time in the Novels of Virginia Woolf' may be correct in presuming that Bernard is unable to merge with the other five, and that this is why he is defiant.⁵¹ However, there is nothing to support Graham's claim, nor the implication that death is associated with individuality. Rather, Bernard has new "desires" and becomes increasingly aware of discrete identity. The forcefulness of his final statement testifies that, once more, a resolute ego is at work. While bearing in mind that Graham et al may be correct in presuming that death for Bernard means having to remain unmerged and separate, I will pursue what seems to be far more consistent with the rest of the novel, and Woolf's writing in general -- that death for Bernard means literal death (not the death of his visionary, merged self) and that he opposes it, in the last stages of life.

Implicit in Bernard's defiance is (at least in a latent sense) an opposition to visionary achievement. His ego has never been completely suppressed because, when confronted with extinction, it is willing to engage in a battle which it cannot ultimately win. The image of the equestrian hero is used in both Mrs Dalloway and The Waves as an image of the ego striving to assert itself, single-mindedly and beyond all constraint, reason or reconsider-

ation, to make itself felt, to ride down its opponent. Since the opponent is both vision and death, the equestrian defence is a ritual, but with important effects; the act of assertion itself replenishes the strength and solidity of the ego. The enemy cannot be beaten, nor does he exist in a form able to be confronted by the ego; a mock-confrontation, or simply a limbering up or call to arms is sufficient to reinstate the ego as a centre of power, capable of acts which may transform any aspect of its surroundings. Bernard performs the act, and in preparing to oppose death, relinquishes any possibility of further visionary development. Clarissa does battle with Peter Walsh who, she believes, threatens the solidity of her ego :

So before a battle begins, the horses paw the ground; toss their heads; the light shines on their flanks; their necks curve. So Peter Walsh and Clarissa, sitting side by side on the blue sofa, challenged each other. 52

It becomes clear that the reinstatement of the ego is an end in itself; it need not envisage any other effect than its own continued existence for it to oppose, blindly and absolutely, anything which threatens it.

Bernard expresses the ambiguity, the desire to transcend the self's instinctive survival mechanism, which can lay waste a lifetime of voyaging and contemplation, in the name of its continued separate existence :

I cannot remember my past, my nose, or the colour of my eyes, or what my general opinion of myself is. Only in moments of emergency, at a crossing, at a kerb, the wish to preserve my body springs out and seizes me and stops me, here, before this omnibus. We insist, it seems, on living. 53

Further on Bernard says : "And in me too the wave rises. It swells; it arches its back. I am aware once more of a new desire, something rising beneath me like a proud horse . . ." 54

Bernard's commitment to visionary existence had never been total. His periods of depersonalization are interspersed with periods recuperative for his ego.

When the sense of unity at Hampton Court is lost, Bernard once more becomes aware of his own identity; it demands attention, support and recognition. He says : "It is the memory of my nose that recalls me. I rise; 'Fight,' I cry, 'fight,' remembering the shape of my own nose, and strike with this spoon upon the table pugnaciously."⁵⁵

Louis, in his vision, is aware of the necessity of personal identity if what we call 'life' is to continue. He says :

Rippling and questioning begin. What do I think of you -- what do you think of me? Who are you? Who am I? -- that quivers again its uneasy air over us, and the pulse quickens and the eye brightens and all the insanity of personal existence without which life would fall flat and die, begins again. ⁵⁶

If man wishes to partake of corporality, it must be as distinct, separate identities. The conditions are absolute, admitting of no exceptions.

Because of the irreconcilability of flux and permanence, Bernard's desire for lack of self can only result in death. Bernard's anguish at the end of The Waves is as a result of the awareness of the duality, and of its irreconcilability : "We saw for a moment laid out among us the body of the complete human being whom we have failed to be, but at the same time, cannot forget. All that we might have been we saw; all that we had missed ..."⁵⁷ They had no option but to miss these things though Bernard realizes this late in life, obviously and necessarily just prior to what he regards as the final step in his visionary voyage, but which was, in fact, identical to death.

Rhoda, equally as visionary as Bernard, realizes the impossibility of transcending materiality without dying. She prefers to kill herself (it is implied in The Waves) whereas Bernard would rather attempt to deny the omnipotence of the laws of matter.

In one sense, Rhoda and Bernard parallel Clym and Eustacia Yeobright in The Return of the Native. In Hardy's book, Eustacia makes an attempt at grandeur, at transcending fate, and her defeat is tragic. Clym submits to the yoke of fate. Their alternatives are therefore submission or defeat; the relinquishing of power is either submissive or tragic. Rhoda submits, and is annihilated. Bernard attempts to escape, and is successful in that he reaches the awareness of the fact that the only escape from flux (the only attainment of relation) lies in death, which is the fate of all individual identities. Escape is therefore impossible, since death is the fulfilment of the cycle controlled by the inexorable tyranny of flux.

Bernard is not alone in his defiance of visionary reality because of its association with death, though his denial of death is dealt with more completely than in any other character. Implicit in every visionary who does not choose Septimus' course of action, is the abhorrence of death, and the subsequent ambiguity of response to visionary reality.

Mary Datchet realizes the implications, if not the principles involved in the relation between life and death, or self and dispersion. Her natural urge is to impart self, to make it public, and therefore weaken its isolation and identity. But she realizes that rather than sacrifice life by visionary expansion she should prolong existence via separation and identity :

After all, she considered, why should she speak? Because it is right, her instinct told her; right to expose oneself without reservations to other human beings. She flinched from the thought. It asked too much of one already stripped bare. Something she must keep of her own. But if she did keep something of her own? Immediately she figured an immured life, continuing for an immense period, the same feelings living for ever, neither dwindling nor changing within the ring of a thick stone wall. 58

Lily Briscoe, despite her attempts at perceiving and translating her vision of wholeness and relation, does not accept the

consequences of vision, though her ambivalence is only hinted at, and never explored as Bernard's is. Lily glimpses the antithesis between visionary reality and life (and is not attracted to it) in the form movement/stillness. Despite her desire to capture the timeless essence, she recoils from what is evidently death, inherent in the stillness: "Beauty had this penalty -- it came too readily, came too completely. It stifled life -- froze it."⁵⁹

Bernard's final renunciation of visionary reality would seem to suggest an implicit comment, by Woolf, on what is known as the mind/body problem. Richter suggests this when she says: "Philosophy in general and psychology in particular had moved away from the mind-matter split of the nineteenth century towards a more complex view of man which would present him, as Virginia Woolf herself did, as a mind-body-feeling-gestalt."⁶⁰ Until The Waves I do not believe that the unity or disunity of the components of the individual was positively or negatively stressed, though inter-individual unity/disunity is central to all of Woolf's novels. Only when Bernard traces his vision, and pursues it to a conclusion, is a dichotomy revealed, a variation of the mind/body dichotomy by no means less complex than Richter's gestalt. The two (spirit and matter) are controlled by separate, and equally impelling 'principles of being', wherein the fundamental clash between them is that whereas the former necessitates death (release from materiality) the latter precludes it. The question of the mind/body problem in Woolf's works may not be absolutely and clearly expounded, for it is primarily a mainstream philosophical issue, from which Woolf may be exempt on the grounds that she was neither much interested in, or qualified, to dispute the issue with leading philosophers, and further, the problem's occurrence in The Waves is a matter of implication only. Bernard's conclusion embraces the issue of a mind/body dichotomy insofar as his decisions have ramifications which coincide with existing philosophical issues. By exploring Woolf's vision one need not raise the issue at all, though for

those who must, it should at least be clear that Woolf neither solved, transcended, nor altered the issue in any way.

Whereas Bernard is preoccupied with extreme states of being, committing himself first to visionary reality and then by contrast, to material reality, Clarissa never has to face death as the final act of commitment, because her commitment to visionary reality never exceeds her association with the material world to the point where one must be sacrificed for the consummation of the other.

That Clarissa is an adept visionary is obvious. She participates in Septimus's vision :

... she felt herself everywhere; not 'here, here, here' ; and she tapped the back of the seat; but everywhere. She waved her hand, going up Shaftesbury Avenue. She was all that ...

[T]he unseen part of us, which spreads wide, the unseen might survive, be recovered somehow attached to this person or that, or even haunting certain places, after death. ⁶¹

Clarissa, like Bernard, believes in a continued existence in others, after death. Her vision of unity is connected to her religion, which opposes "the indomitable egoism which forever rides down the hosts opposed to it ..."⁶²

Woolf's often quoted passage from A Writer's Diary : "I dig out beautiful caves behind my characters ... The idea is that the caves shall connect and each come to daylight at the present moment," has I believe, never been adequately explained.⁶³ It suggests the idea of a visionary unity beyond individuality, and it suggests elements common to all people, but it is not entirely congruent with either idea.⁶⁴ For in the state of visionary unity there are no caves, no separate identities to connect, and Woolf does not use "caves" to reveal common elements; each character reveals him/herself sufficiently for obvious comparisons to be made. The passage implies the revelation of a connection between apparently incongruous individuals, and the perfect example is that of Clarissa and Septimus.

Woolf reveals the connection between Clarissa and Septimus in a notebook dated October 16, 1922: "Mrs D. seeing the truth. S.S. seeing the insane truth."⁶⁵ Both are visionary; both perceive beyond time, space and matter. Both perceive the ultimate unity of all objects in existence. But for Septimus, the vision is of sole importance. His madness, anguish, and finally, his death, are the results of embracing a vision beyond corporeal existence, while having to bear the implementation of the material laws. He must either submit or escape, because for him there is no alternative to visionary reality. His conviction is total and he is therefore forced to escape and transcend, by death.

Clarissa is not forced to make a choice because of her ability to develop both inner and outer selves. Woolf says: "Mrs Dalloway was originally to kill herself, or perhaps to die at the end of the party."⁶⁶ Instead, Woolf complicates the breadth of response to the duality. She makes duality possible, by introducing degree into an otherwise clearly 'either-or' situation. Clarissa's visionary component is not more developed than her material, social self. Peter Walsh, in his ambivalence towards Clarissa, is able to love her visionary self, while being aware of her "social instinct"⁶⁷ which makes her "hard, arrogant, prudish."⁶⁸ Her social achievements rival her visionary profundity, so that her awareness of relation is equalled by her "damnable, difficult, upper-class refinement."⁶⁹

It is Clarissa's sense of individuality, of having an impenetrable and forever lonely self, that prevents her from submission to vision. As developed as her visionary self is, she has a strong belief in separate identity: "... love and religion would destroy that, whatever it was, the privacy of the soul."⁷⁰ She is able to find value in an impenetrable identity. She says:

And there is a dignity in people; a solitude;
even between husband and wife a gulf; and
that one must respect, thought Clarissa,
watching him open the door, for one would not
part with it oneself, or take it, against his will,

from one's husband, without losing one's independence, one's self-respect -- something, after all, priceless. ⁷¹

It is both limiting and valuable, to have a self. Clarissa can 'walk the tightrope', finding significance in both the inner and the outer, the single and the united. Bernard must discover ultimately that he too prizes his self, whereas Septimus, unused to the idea of self, cannot cherish it.

Clarissa Dalloway's duality lies in her ability to recall, to assemble within one self, the disparate and various components which collectively make up a single identity. There is no moral comment from Woolf; Septimus was unable to achieve Clarissa's position. Her ability may be summarized as :

That was herself -- pointed; dart-like; definite. That was herself when some effort, some call on her to be herself, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her drawing-room and made a meeting-point, a radiancy ... ⁷²

Clarissa and Mrs Ramsay have the ability to create a coherence among those around them. Perhaps it is because neither of them have discarded a social self, and perhaps whereas it is far easier for a woman to submerge her self, when a man achieves it (for example, Bernard and Septimus) there is no question of return, only immersion in one's vision. Peter Walsh says Clarissa has the "extraordinary gift, that woman's gift, of making a world of her own wherever she happened to be." ⁷³

Clarissa's duality, her lack of singleness of commitment to either material or visionary worlds, can be seen in a number of passages. The following passage contains succinctly her ambivalence; her admirability is hinted at, and her lack of depth at other times is clearly portrayed. The material world is lacking, but she cannot give it up. The visionary world is compellingly real and profound but she will not sacrifice

individual life, and all of the glittering, exciting moments which she, as Clarissa Dalloway, experiences :

Indeed, Clarissa felt, the Prime Minister had been good to come. And, walking down the room with him, with Sally there and Peter there and Richard very pleased, with all those people rather inclined, perhaps, to envy, she had felt that intoxication of the moment, that dilation of the nerves of the heart itself till it seemed to quiver, steeped, upright; -- yes, but after all it was what other people felt, that; for, though she loved it and felt it tingle and sting, still these semblances, these triumphs (dear old Peter, for example, thinking her so brilliant), had a hollowness; at arm's length they were, not in the heart ... 74

Clarissa's ability to resist the pull from both materiality and vision is due to the tension within her towards each state. She has more control over the impelling vision than Septimus does, since her self is equally as invested in the material world. Her reaction to superficiality, or negation of vision, is not one of abhorrence. She is aware of her desire for the rewards of the external self. On hearing of Septimus' death, she thinks :

Somehow it was her disaster -- her disgrace. It was her punishment to see sink and disappear here a man, there a woman, in this profound darkness, and she forced to stand here in her evening dress. She had schemed; she had pilfered. She was never wholly admirable. She had wanted success, Lady Bexborough and the rest of it. 75

Clarissa's duality is not merely manifested by her indulgence in social life. The outer self of matter, of separation, lack of communication, and contraction, in fact everything which inhibits vision, can be glimpsed in Clarissa. She often prefers solitude. Significantly, she knows this is a loss, a diminution of self :

Lovely in girlhood, suddenly there came a moment -- for example on the river beneath the woods at Clivedon -- when, through some

contraction of this cold spirit, she had failed him. And then at Constantinople, and again and again. She could see what she lacked. It was not beauty; it was not mind. It was something central which permeated; something warm which broke up surfaces and rippled the cold contact of man and woman, or of women together. ⁷⁶

By accepting duality, Clarissa periodically is forced to relinquish an expansive self: "something central which permeated." ⁷⁷

Clarissa is not able to cohabit the mutually antagonistic inner and outer selves without support. Her basic visionary impulse (to transmit her perception of unity) is undermined due to the stress of a dual existence. She needs support; she requires her existence validated, instead of (as Mrs Ramsay does) perpetually validating others' existences:

... there was the terror; the overwhelming incapacity, one's parents giving it into one's hands, this life, to be lived to the end, to be walked with serenely; there was in the depths of her heart an awful fear. Even now, quite often if Richard had not been reading the Times, so that she could crouch like a bird and gradually revive, send soaring up that immeasurable delight, rubbing stick to stick, one thing with another, she must have perished. She had escaped. ⁷⁸

The thought of losing Richard, of Lady Bruton having power over him, is sufficient to upset the balance of her delicate existence:

... the shock of Lady Bruton asking Richard to lunch without her made the moment in which she stood shiver, as a plant on the riverbed feels the shock of a passing oar and shivers: so she rocked: so she shivered. ⁷⁹

Hawthorne grasps the essence of Clarissa. As a tightrope walker she has distinctly different selves or presentations, just as in every situation, the balance between inner and outer is weighted down to one side, then the other. At her party, the scale is in the favour of her outer self; when she hears of Septimus' death,

her visionary values and self emerge. Yet shortly after, she emerges back into individuality. Hawthorn says : "Clarissa Dalloway is seen as an individual whose identity varies according to the situation in which she finds herself ..."⁸⁰ She is at once distinct and subject to the laws of matter, and sufficiently aware of visionary reality, or sufficiently integrated into the whole, to declare : "She would not say of anyone in the world now that they were this or were that. She felt very young ; at the same time unspeakably aged."⁸¹ And her existence as a dual being both in and beyond time, able to exist without committing herself to either one or the other, makes her able to resist the demands of both, by her ability to move between the material and visionary worlds.

Perhaps the reason for Clarissa's ability to retain a strong connection with the material world (and which would also clarify on the other hand, why she is able to embrace her vision utterly and courageously) is to be found in an early manuscript of Mrs Dalloway. Peter Walsh thinks : "She [Clarissa] had always, even when he first knew her, a sort of timidity which in middle age, becomes conventionality, and then its all up, he thought."⁸² Her timidity restricts her visionary adventuring, and simultaneously results in her acceptance of the material world and its conventions, thus securing her position (which is a substantial one) within it.

Like Bernard, Clarissa realizes that her vision must culminate in death for its fulfilment. And like Bernard she refuses, at a critical point, to submit :

She felt no pity for the young man who had killed himself ; not for his wife ; not for herself ; nothing but pride ; nothing but joy ; for to hear Big Ben strike three, four, five, six, seven, was profound and tremendous ... she must go back ; she must breast her enemy ; she must take her rose. Never would she submit -- never, never!⁸³

Clarissa's ultimate commitment is to live, and to accept the limitations of corporality. Since the visionary and material worlds are composed of mutually exclusive concepts and principles,

antagonistic to each other, a synthesis of both, in the individual, is difficult. Because of this, each character's commitment can be definitely stated; allegiance to one implies little more than cursory attachment to the other. Clarissa chooses life, though less vehemently than does Bernard. This is clear even in The Voyage Out, when she says: "I always think its living, not dying, that counts."⁸⁴

Isa Oliver exists in a situation similar to Clarissa's. She is intermittently visionary, and is attracted to a state of being beyond movement and time. She muses: "Heaven was changeless."⁸⁵ However, she perpetually vascillates, as does Clarissa, between her visionary self, and her identity as a separate individual, engaged in a power struggle with her husband, and unable to deny the pleasure and security derived from materiality, and marriage, "pegged down on a chair arm, like a captive balloon, by a myriad of hair-thin ties into domesticity."⁸⁶ She needs to be convinced of (the illusion of) domestic bliss, to prevent her from relinquishing ties with the material world. She says of Giles:

'He is my husband,' Isabella thought, as they nodded across the bunch of many-coloured flowers. 'The father of my children.' It worked, that old cliché; she felt pride; and affection; then pride again in herself, whom he had chosen.⁸⁷

Woolf's metaphysic, based on the incompatibility between the material and the immaterial, could not conceivably provide the visionary with any choice except death. Her dichotomy, if restricted to an opposition between inner and outer, or private and social, might have made provision for the possibility of a reconciliation, by means of a social revolution. But Woolf involved the principle of materiality, thus forcing herself not to contradict the laws of matter, when positing a solution for the visionary. Materiality is only overcome by death, and Woolf was consequently obliged to align death with visionary freedom. Only once does Woolf suggest that an upheaval of present social

conditions might solve the dichotomy. This is the life Eleanor Pargiter wishes for, when she thinks :

There must be another life, she thought, sinking back into her chair, exasperated. Not in dreams; but here and now, in this room, with living people ... This is too short, too broken. We know nothing, even about ourselves. We're only just beginning, she thought, to understand, here and there. ⁸⁸

More probably, however, Eleanor longs for a less corrupt, institutionalized society. An end to oppression, poverty, class distinction, war, and hypocrisy would alleviate, but by no means solve, the visionary's situation.

By aligning visionary reality with death, Woolf is faced with the difficult task of describing the nature of such a reality and the status of a deceased individual in such a scheme. Woolf's discussion of the disembodied, privileged narrator in the Pointz Hall Typescript (later to become Between the Acts) reveals the difficulty of such an undertaking.⁸⁹ I quote Woolf's discussion of the disembodied narrator :

But who observed the diningroom? Who noted the silence, the emptiness? ... This presence certainly requires a name, for without a name what can exist? ... Certainly it is difficult, to find a name for that which is in a room, yet the room is empty; for that which perceives pictures knife and fork, also men and women; and describes them; and not only perceives but partakes of [the]m, and has access to the mind of darkness. And further goes from mind to mind and surface to surface, and from body to body, not surface or depths, but a common element in which the perishable is preserved, and the separate becomes one. Does it not by this means create immortality? And yet we who have named other presences equally impalpable -- and called them God for instance or again The Holy Ghost, have no name but novelist or poet, or sculptor or musician, for this greatest of all preservers and creators ... ⁹⁰

Firstly, the disembodied may be related to the numerous

transmitters of vision in Woolf's novels. They are both "preservers" (of the true nature of reality) and creators (for they create a form for their expression). Their task is to record, externalize or make public their perception of essences. And the central issue concerns the status of such a transmitter. It has no single identity, for in its visionary perception, it becomes part of the reality it perceives. It is omniscient, for it has direct access to essences. Its gift certainly lies in its transmission abilities, though the problem of isolating its own essence is complicated. It is the same as attempting to define the visionary aspect of any of Woolf's major characters. The visionary person may be circumscribed only because he/she is in part bound by the laws of matter. However, as soon as we isolate the visionary component, which is the sole active component, in the act of the transmission of vision, we lack tools with which to describe. This is important; Woolf can describe visionary characters only insofar as they are material, and pertain, in part at least, to materiality. Further, the contents of the vision may be described (albeit imperfectly) as can the effects of vision on the total spiritual/physical entity. But the visionary component, the immaterial being, escapes all attempts to capture it.

Woolf's discussion of visionary narrators concerns all transmitters (artists) and further, it concerns all those who are visionary, for the visionary transmitter must obviously first be visionary. Nowhere is this essence described, for by definition, it is not single and has no separate self. It defies limitation, separate identity and materiality, in order to be visionary.

The implications of this discussion are enormous, for Woolf is questioning the nature of the existence of the visionary world. What is its ontological status? As difficult to define as God or The Holy Ghost. It can only be defined in terms of what it is not, which is the same as saying it can only be defined in terms of the material world, for which we have suitable means of description.

Death is an end in two important senses in Woolf's fiction.

Firstly, it is the only means of embracing a vision which transports one beyond flux and movement. In another sense it is a goal; it necessarily follows life. One may react in various ways to this revelation. One may say that the life principle (which causes one to be, and causes one to cease to be) wins out ultimately, and that vision is to some degree impotent. Secondly, one could say the reverse: since two conflicting trends lead to one goal, vision triumphs ultimately over the life principle, for one must die and therefore achieve visionary existence. Thirdly, one could view the two reactions teleologically, and declare them equal, since their goals are identical. Woolf, I think, suggested none of these. In fact, it appears as if no resolution, no final account, could be made. This is just so, she seems to say. There is effort, or there is none, and although both converge ultimately (the subject must die), effort is clearly advocated as preferable.

Woolf offers no explanation as to why both activities converge. However, based on Woolf's own beliefs one may guess at an answer, whereby the question is not solved but is dissolved. Being is a unity, and life is the process whereby existence is resolved into a number of distinct material units. These eventually dissolve, and return to the unity of being. This idea, intrinsic to Woolf (though often only implied) may render the above question senseless. But it provokes a further question, namely: "Why do separate embodiments occur?" or: "Why does life occur?" or, if we accept that life occurs, then why does the completion of the cycle occur, in other words, why does death occur? The answer may lie in the concept of the cycle. This may be described as the primary life principle; life is a series of cycles, and all that is embodied undergoes cyclical movement. And if one accepts the idea of cyclicity, then one may find it easier to accept that the cyclical principle is the operative principle in a movement in which life itself is one state of being. But one has no explanation as to why cycle is the primary principle of being. The problem remains unsolved.

There is an inexplicable element in Woolf's metaphysic, and if one sidesteps the problem at one point in Woolf's metaphysic, one must face it, in a different form, at another point. One asks any of a series of inexplicable questions. For example, one could reverse the order of the questions asked, by beginning with : "Why is cyclicity the principle of being? Why is one born? Why does one die? Why do effort and acceptance both converge, and achieve the same end ultimately?" Jean Guiguet prompts this entire line of questioning, by being unresolved as to the nature of Rachel Vinrace's death. Guiguet says : "We may wonder then what is the meaning of this victory which is a defeat. Is it not that Rachel has accomplished her voyage out alone, has reached the haven of unity and peace, while the others remain tossed on the ocean of division, of multiplicity, of uncertainty and suffering?"⁹¹ One wonders whether the death is victory or defeat. Septimus achieves a visionary state of being, but throughout the novel Woolf stresses that the likes of Bradshaw have forced him to commit suicide, and have in fact defeated him. Perhaps a third death in Woolf's novels may help us to understand Woolf's attitude to the problem embodied in all of the above questions. Rhoda kills herself. She is re-united, surely, though here there is no question of Woolf's attitude ; Rhoda is defeated, because of a lack of self. Bernard's effort is clearly given more praise, though he and Rhoda must ultimately achieve the same end, along with, for example, Percival (their hero) and Bradshaw (the villain).

What we are left with then, is an undaunted preference, in Woolf, for effort and exploration, rather than acceptance, plus an insurmountable question. Woolf's novels deal thoroughly with effort, types of effort, and what this leads to (in terms of life and death). In fact, this may be the central issue in Woolf's novels, though Woolf cannot proceed beyond Bernard's discoveries : his anger at discovering the point at which effort, and the lack of it, converge in death. For him, the convergence is inexplicable, for his final movement towards unity will be his

ultimate defeat. So too for Woolf. Yet life for Woolf was not a passive affair. She says in A Writer's Diary : "This is also to show that the theme effort, effort, dominates The Waves ; not the waves ; and personality : and defiance ..."⁹² This is the effort of the individual, of all six figures in The Waves : to achieve that which they strive for. Ultimately Bernard tries to transcend the waves, to find that only in death is this possible. The effort and the wave, the will and the overpowering rhythm of life, possessed the penetrating and resilient mind of Virginia Woolf, of whom Edward Morgan Forster said : " ... she was tough, sensitive but tough."⁹³

Notes

Chapter 1

¹ Hermione Lee, The Novels of Virginia Woolf (London : Methuen and Co., 1977), p. 1.

² The relation between the aesthetics of Fry and Woolf is discussed further on in the introduction.

³ Virginia Woolf says in Night and Day : "It's life that matters, nothing but life -- the process of discovering, the everlasting and perpetual process . . . not the discovery itself at all." p. 125. (All references are to the Penguin Modern Classics edition of the novels).

⁴ Virginia Woolf, Collected Essays (All references are to the Chatto and Windus edition of 1975 of the essays), 1, p. 320.

⁵ Edmund Husserl (1859-1938), a self-declared phenomenologist, published many influential works during his lifetime.

⁶ Virginia Woolf, To the Lighthouse, p. 73.

⁷ Virginia Woolf, Collected Essays, 11, p. 108.

⁸ Woolf uses the terms "Edwardian" and "Georgian" liberally, especially in "Mr Bennett and Mrs Brown" (Collected Essays, 1, pp. 319-337). The accusations she levelled against the "Edwardians", and in particular, against Arnold Bennett, that they in general fail to portray essence : that they are distracted, shallow, representational, and that in particular, Bennett had no clue as to how to conceive and develop a character in fiction, are the bases for her definition of "Edwardian". When discussing Woolf, I use "Edwardian" as Woolf's self-proclaimed symbol, to refer to a variety of narrative methods which Woolf regarded as 'inferior', 'untruthful', or 'anachronistic' (after 1910) or all three. The question of the justification of her statements, besides

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not being an issue here, is at least a complex matter. Irving Kreutz in "Mr Bennett and Mrs Woolf," MFS, 8 (Summer 1962), 103-115, argues that the points of view of Woolf and Bennett may, in their irreconcilability, explain much of the misunderstanding between them. Many critics find the clash interesting in the extreme. It is a clash beyond the scope of this essay. I use "Edwardian" as a Woolfian term, and only where it illuminates, by contrast, Woolf's own ideas concerning fiction.

⁹ Jean Guiguet, Virginia Woolf and Her Works (London: Hogarth Press, 1945), p. 41, footnote.

¹⁰ Guiguet, p. 36

¹¹ John Unterecker, "Fiction at the Edge of Poetry," in Forms of Modern British Fiction, ed. A.W. Friedman (Austin, Texas: Univ. of Texas Press, 1975), p. 169.

¹² Marjorie Brace, "Worshipping Solid Objects: The Pagan World of Virginia Woolf," Accent, 4(1944), 247.

¹³ Virginia Woolf, A Room of One's Own (London: Hogarth, 1954), p. 98.

¹⁴ Edmund Wilson, Axel's Castle (New York: 1947), p. 21.

¹⁵ That Woolf suggested this, will be discussed in Chapter 6.

¹⁶ James Hafley, The Glass Roof (New York: Russell and Russell, 1963).

¹⁷ For example, F. Delattre, Le Roman Psychologique de Virginia Woolf (Paris: Libraire Philosophique, 1932).

¹⁸ J. Graham, "A Negative Note on Bergson and Virginia Woolf," Essays in Criticism, 6 (1956), 73.

¹⁹ Henri Bergson, Creative Evolution, trans. A. Mitchell (London: Macmillan & Co., 1954), p. 334. My underlining.

²⁰ J. Graham, p. 74.

²¹ Guiguet, p. 70.

²² D. McCarthy, Experience (London: Putnam, 1935), p. 45.

²³ Virginia Woolf, Collected Essays, 11, p. 241.

²⁴ Roger Fry, The Artist and Psychoanalysis (London: Chatto and Windus, 1964), p. 19.

²⁵ Roger Fry, Transformations (London: Chatto and Windus, 1968), p. 3.

- ²⁶ Fry, The Artist and Psychoanalysis, p. 19.
- ²⁷ W. Haftmann, Painting in the Twentieth Century, trans. R. Manheim (New York: Humphries, 1968), 1, p. 34.
- ²⁸ Guiguet, p. 53
- ²⁹ Guiguet, pp. 56-57.
- ³⁰ Guiguet, p. 30.
- ³¹ F. Coppelston, A History of Philosophy (New York: Image Books, 1962), VI11, 2, p. 161.
- ³² G.E. Moore, Principia Ethica (Cambridge: Cambridge University Press, 1951).
- ³³ Woolf, Collected Essays, 1, p. 243.
- ³⁴ Woolf, "Oliver Goldsmith," in Collected Essays, 1, p. 110.
- ³⁵ John Maynard Keynes in Essays and Sketches in Biography (New York, 1956), p. 252, says of Bloomsbury: "We repudiated entirely customary, moral conventions, and traditional wisdom. We were, that is to say, in the strict sense of the term, immoralists. We recognized no moral obligation on us, no inner sanction, to conform or obey."
- ³⁶ Virginia Woolf, Mrs Dalloway, p. 87.
- ³⁷ Mrs Dalloway, p. 44.
- ³⁸ Mrs Dalloway, p. 134.
- ³⁹ J.O. Love, Worlds of Consciousness (Berkeley: Univ. of California Press, 1970), p. 63.
- ⁴⁰ Quentin Bell, Virginia Woolf: A Biography (Herts: Triad/Paladin, 1972), p. 152.
- ⁴¹ J. Naremore, The World Without a Self: Virginia Woolf and the Novel (New Haven and London: Yale Univ. Press, 1973), p.150.
- ⁴² The contradiction is that "permanence" (stability, eternity) cannot be achieved by the "individual" since 'self' must be relinquished in the process. Naremore overlooks what I consider to be the primary building block of Woolf's system of ideas, which shall emerge in the concluding chapter.
- ⁴³ M. Johnson, Virginia Woolf (New York: Frederick Ungar Publishing Co., 1973), p. 12.
- ⁴⁴ R. Freedman, The Lyrical Novel: Studies in Herman Hess,

Andre Gide, and Virginia Woolf (Princeton: Princeton Univ. Press, 1963), p. 269.

⁴⁵ Freedman, p. 269.

⁴⁶ Before continuing with this study, I wish to mention the unique development of critical studies on Woolf, up to the present day.

Despite the fact that one should expect a degree of disagreement over the contents and merits of Woolf's fiction, since thirty-five years is not a particularly long time in literary history, the diversity of attitudes towards Woolf is disproportionately broad. Evaluative criticism abounds on Woolf, presumably engendered by the Scrutiny reviews which began in the Thirties, within which principally, F.R. and Q.D. Leavis took obvious delight in criticising Woolf aesthetically, morally, socially, personally and as a member of 'Bloomsbury'. The hostility in these articles is embarrassingly unscholarly at times, which precipitated a rush, in succeeding decades, to Woolf's defence, and in support of the Leavises. Noel Annan, "Virginia Woolf Fever," *New York Review of Books*, XXV, 6 (April 20, 1978), describes the effect of the Leavises efforts on the whole of Bloomsbury as follows: "For some time, owing to the skilful tactics of the Leavises, Bloomsbury ceased to be a group of people who wrote distinct works. It became an artifact, a short hand description of a set of values which right thinking people ought to reject and despise."

Descriptive criticism is no less colourful. Intentionalism and comparative criticism abound, and the frequency with which critics, in their efforts to remain close to the text, prevent themselves from drawing any significant conclusions, is paralleled by the number of critics who use the texts scantily, providing the student with erudite and well reasoned studies, the relation of which to Woolf's vision is, nevertheless, questionable.

Evaluative and descriptive criticism of Woolf is not of the best available, though a few works (the earliest of which by Daiches and Guiguet) prove exceptional. Various critics offer

surveys of criticism on Woolf, often as far from the point as Woolf's critics, but since the volume of criticism is enormous (Modern Fiction Studies alone, has published over fifty articles on Woolf in the last twenty five years), I will not deal with it here. My admiration for certain works will be reflected in my frequent mention of them, in the course of the dissertation.

Chapter 2

¹ H. Richter, Virginia Woolf : The Inward Voyage (Princeton: Princeton Univ. Press, 1970), pp 42-65.

² Naremore, p. 173.

³ For convenience, I have adopted the three primary narrative situations outlined by Franz Stanzel, Narrative Situations in the Novel trans. J.P. Pusack (Bloomington: Indiana Univ. Press, 1971), the authorial, figural, and lyrical. Since my concern is not with the classification of the narrative situation directly, but only to illuminate the nature of the six voices in The Waves, I will not add to the bulk of suggestions, theoretical and critical, concerning the 'rendering of consciousness' in The Waves.

⁴ Woolf, Collected Essays, 11, p. 75.

⁵ Naremore, p. 173.

⁶ Love, p. 1.

⁷ Virginia Woolf, The Waves, p. 36.

⁸ R.D. Laing, The Divided Self (Harmondsworth: Penguin Books, 1972).

⁹ The Waves, p. 35.

¹⁰ The Waves, pp. 36-37.

¹¹ The Waves, p. 54.

¹² The Waves, p. 92.

¹³ The Waves, p. 18. Bernard recognizes this when he says :

"She [Rhoda] has no body as the others have." The Waves, p. 18.

¹⁴ The Waves, p. 111, p. 85.

¹⁵ The Waves, p. 91.

¹⁶ The Waves, p. 92.

¹⁷ The Waves, p. 22.

¹⁸ The Waves, p. 22.

¹⁹ The Waves, pp 174-75.

- 20 The Waves, p. 192.
- 21 The Waves, p. 192.
- 22 This is discussed in Chapter 4.
- 23 The Waves, p. 175.
- 24 The Waves, p. 114.
- 25 The Waves, p. 48.
- 26 The Waves, p. 100.
- 27 The Waves, p. 116.
- 28 The Waves, p. 80.
- 29 The Waves, p. 80.
- 30 The Waves, p. 80.
- 31 The Waves, p. 140, 80.
- 32 The Waves, p. 28.
- 33 The Waves, p. 160
- 34 The Waves, p. 109 .
- 35 The Waves, p. 82.
- 36 The Waves, p. 102.
- 37 The Waves, p. 16.
- 38 The Waves, p. 21.
- 39 The Waves, p. 109.
- 40 The Waves, p. 142. My underlining.
- 41 The Waves, p. 173.
- 42 The Waves, p. 172.
- 43 The Waves, p. 173.
- 44 The Waves, pp. 58-59.
- 45 The Waves, p.113.
- 46 The Waves, p. 84.
- 47 The Waves, p. 112.
- 48 The Waves, p. 84.
- 49 The Waves, p. 113.
- 50 The Waves, p. 164.
- 51 The Waves, p. 84.
- 52 The Waves, pp. 181-82.
- 53 The Waves, p. 21.
- 54 The Waves, p. 122.

55 The Waves, p. 122.

56 The Waves, p. 212.

57 The Waves, p. 184. My underlining.

58 The Waves, p. 163.

59 Virginia Woolf, Between the Acts, p. 67.

60 Between the Acts, p. 68.

61 Virginia Woolf, The Voyage Out, p. 81.

62 The Voyage Out, p. 298.

63 The Waves, p. 74.

64 The Waves, p. 17.

65 The Waves, p. 168. My underlining.

66 The Waves, p. 72, 73.

67 The Waves, p. 75.

68 The Waves, pp. 88-89.

69 Jinny's degree of worldliness is not consistent with the visionary's state of being. But her vision is embedded in physicality, controlled by her body, despite the parallel between Jinny's and Bernard's degree of awareness.

70 The Waves, p. 88.

71 The Waves, p. 103.

72 The Waves, p. 110.

73 The Waves, p. 203.

74 Jinny gives a precise account of her physical decay, because she is so aware of her physical being, and to any change that occurs. She says : "Now I turn grey ; now I turn gaunt ; but I look at my face at midday sitting in front of the looking-glass in broad daylight, and note precisely my nose, my chin, my lips that open too wide and show too much gum." The Waves, p. 190.

75 Love, p. 210.

76 The Waves, p. 8.

77 The Waves, pp 150-51.

78 The Waves, p. 98.

79 The Waves, p. 123.

80 The Waves, p. 204.

- 81 The Waves, p. 59.
 82 The Waves, p. 64.
 83 The Waves, p. 214.
 84 The Waves, p. 76.
 85 The Waves, p. 76.
 86 The Waves, p. 76.
 87 The Waves, p. 76.
 88 The Waves, p. 97.
 89 The Waves, p. 96.
 90 The Waves, p. 96.
 91 The Waves, p. 206.
 92 The Waves, p. 219.
 93 The Waves, p. 238.
 94 The Waves, p. 244.
 95 The Waves, p. 244.
 96 The Waves, p. 247.
 97 The Waves, p. 248.
 98 The Waves, p. 249.
 99 The Waves, p. 249.
 100 The Waves, p. 250.

101 I propose that Woolf's metaphysic was incompletely expressed in the novels, though entirely internally consistent. Woolf rather suggests throughout, the course of Bernard's change of attitude, which is discussed in Chapter 6.

- 102 The Waves, p. 255.
 103 The Waves, p. 256.
 104 The Waves, p. 255.
 105 The Waves, p. 206.
 106 The Waves, p. 232.

107 Virginia Woolf, A Writer's Diary, ed. L. Woolf (London: Hogarth Press, 1953), p. 147.

- 108 The Waves, p. 232.
 109 The Waves, p. 196.
 110 The Waves, p. 116.
 111 The Waves, p. 117.

112 The Waves, p. 98.

113 Between the Acts, p. 76.

114 Between the Acts, pp. 43-44.

115 Between the Acts, p. 129.

116 Between the Acts, p. 140.

117 The Waves, p. 23.

118 The Waves, p. 117.

119 The Waves, p. 108.

120 The Waves, p. 111.

121 The Waves, p. 111.

122 Susan's assertion of self, her distinct identity, is

echoed in: "I walk over the marsh saying I am I," (A Writer's Diary,

p. 361) and in: "At last I say, watching as dispassionately as I

can, Now take a pull of yourself. No more of this. I reason.

I take a census of happy people and unhappy. I brace myself

to shove, to throw, to batter down. I begin to march blindly

forward. I feel obstacles go down. I say it doesn't matter.

Nothing matters." (Bell, 11, p. 110).

123 A Writer's Diary, p. 156.

124 A Writer's Diary, p. 143.

Chapter 3

Section 1

- ¹ Jean Alexander, The Venture of Form in the Novels of Virginia Woolf (Port Washington, N.Y. : Kennicat Press, 1974), p. 5.
- ² The Waves, p. 219.
- ³ Aileen Pippett, The Moth and the Star : A Biography of Virginia Woolf (Boston : Little, Brown, 1955), p. 209.
- ⁴ Woolf, Collected Essays, 11, p. 3, 4.
- ⁵ The Voyage Out, p. 319.
- ⁶ Freedman, p. 188.
- ⁷ A Writer's Diary, p. 121.
- ⁸ A Writer's Diary, p. 121.
- ⁹ "Phases of Fiction," in Collected Essays, 11, p. 82.
- ¹⁰ Richter, p. 41.
- ¹¹ Bell, 11, p. 112.
- ¹² Collected Essays, 11, p. 107.
- ¹³ To the Lighthouse, p. 82.
- ¹⁴ N.T. Bazin, "Virginia Woolf's Quest for Equilibrium," Modern Language Quarterly, 32 (September, 1971), 305.
- ¹⁵ Linda Thurston, "On Male and Female Principle," The Second Wave, 1 (Summer, 1971), 39.
- ¹⁶ Virginia Woolf, A Haunted House, p. 88.
- ¹⁷ Love, p. 3.
- ¹⁸ The Waves, p. 214.
- ¹⁹ Virginia Woolf, Jacob's Room, p. 5.
- ²⁰ The Waves, p. 153.
- ²¹ Richter, p. 68.
- ²² The Voyage Out, p. 125.
- ²³ The Voyage Out, p. 125.
- ²⁴ The Voyage Out, p. 130.

25 Virginia Woolf, Moments of Being (Sussex: Sussex University Press, 1976), p. 122.

26 A Haunted House, p. 23.

27 Woolf, Collected Essays, IV, p. 156.

28 Virginia Woolf, Orlando, p. 211.

29 A Haunted House, p. 90.

30 Collected Essays, IV, 189-190.

31 In "The Lady in the Looking-Glass" Woolf describes a perceiving subject in the act of moving towards a male-orientated perception :

But the picture was entirely altered. For the moment it was unrecognizable and irrational and entirely out of focus. One could not relate these tablets to any human purpose. And then by degrees some logical process set to work on them and began ordering and arranging them and bringing them into the fold of common experience. One realized at last that they were merely letters. The man had brought the post. (A Haunted House, p. 96.)

32 The Years, p. 201.

33 Bernard Blackstone, Virginia Woolf: A Commentary (London: Hogarth Press, 1949), p. 65.

34 "Walter Sickert," in Collected Essays, II, p. 234.

35 A Haunted House, p. 27.

36 It is often assumed that the visionary, in Woolf's novels, has continuous access to projective perception. On the contrary, Woolf suggests that one is never entirely free from mediation. She says in Jacob's Room: "Nobody sees anyone as he is ... they see all sorts of things, they see themselves." (Jacob's Room, p.28) In a letter to Vita Sackville-West, Woolf asks: "Do we know anybody? Only our own version of them, which as likely as not, are emanations from ourselves." (Pippett, p. 225)

37 Orlando tells us that her self becomes fluid in the contemplation of nature, She says: "All this, the trees, deer, and turf, she observed with the greatest satisfaction as if her mind had become a fluid that flowed round things and enclosed them completely." (Orlando, p 222.)

- 38 A Haunted House, p. 44.
39 The Waves, p. 17.
40 Mrs Dalloway, p. 20.
41 Mrs Dalloway, p. 13.

Section 2

- 1 The Voyage Out, p. 123.
- 2 The Waves, p. 46.
- 3 The Voyage Out, p. 33.
- 4 A Room of One's Own, p. 87.
- 5 The Waves, p. 170.
- 6 Orlando, p. 123 and "Montaigne," in Collected Essays, 111,
p. 18.
- 7 Collected Essays, 11, p. 25.
- 8 The Years, p. 219.
- 9 The Voyage Out, p. 266.
- 10 A Haunted House, p. 41.
- 11 To the Lighthouse, p. 19.
- 12 Between the Acts, p. 82.
- 13 Orlando, p. 227.

Chapter 4

Section 1

¹ Woolf uses the phrase frequently throughout the novels. It is derived, Woolf tells us, from Thomas Hardy: "His own word, 'moments of vision', exactly described those passages of astonishing beauty and force which are to be found in every book that he wrote." ("The Novels of Thomas Hardy," in Collected Essays, 1, p. 258.) Anyone familiar with recent criticism on Woolf will find that while critics have successfully isolated the fundamental unit of visionary experience for Woolf, the phrase has been credited with a variety of meanings, more often than not inconsistent with each other.

² Christopher Kirwan, Aristotle's Metaphysics (Oxford: Clarendon Press, 1971), p. 1.

³ Virginia Woolf, The Years, p. 297.

⁴ To the Lighthouse, p. 128.

⁵ Mrs Dalloway, p. 36.

⁶ Night and Day, p. 466.

⁷ Moments of Being, p. 70.

⁸ The Years, p. 113.

⁹ The Years, p. 114.

¹⁰ A Haunted House, p. 61.

¹¹ The Voyage Out, p. 90.

¹² To the Lighthouse, p. 121.

¹³ To the Lighthouse, p. 40.

¹⁴ Night and Day, p. 120.

¹⁵ The Years, p. 92.

¹⁶ Collected Essays, 11, p. 25.

¹⁷ Mrs Dalloway, p. 36.

¹⁸ The Waves, p. 139.

- 19 The Voyage Out, p. 165.
- 20 Roger Fry, Architectural Heresies (London : Chatto and Windus, 1968), p. 29.
- 21 Night and Day, p. 469.
- 22 Night and Day, p. 470
- 23 M. Beja, "Matches Stuck in the Dark : Virginia Woolf's Moments of Vision," Critical Quarterly, 6, (1964), 144.
- 24 Between the Acts, p. 122.
- 25 Between the Acts, p. 84.
- 26 James Joyce, Stephen Hero (Harmondsworth : Penguin, 1965), p. 211.
- 27 A detailed account of the motives, function, and achievement of the artist is presented in Chapter 5.
- 28 Collected Essays, p. 33.
- 29 To the Lighthouse, p. 122.
- 30 To the Lighthouse, pp. 56-57.
- 31 To the Lighthouse, p. 180.
- 32 To the Lighthouse, p. 180.
- 33 To the Lighthouse, p. 229.
- 34 The Years, p. 301.
- 35 "Reading," in Collected Essays, 11, p. 22.
- 36 Orlando supports this platonic attitude to the revelation of truth, when she says : " ... it must not be supposed that genius is constantly alight, for then we should see everything plain and perhaps should be scorched to death in the process. Rather it resembles the lighthouse, which sends one ray and then no more for a time." (Orlando, p. 146.)
- 37 "Reading," in Collected Essays, 11, p. 25.
- 38 The differences and similarities between 'male' and 'female' are discussed extensively in Section 6 of this chapter.
- 39 Jacob's Room, p. 29.
- 40 Jacob's Room, p. 29.
- 41 Jacob's Room, p. 152.
- 42 Night and Day, p. 32.
- 43 Moments of Being, p. 72.

Section 2

- 1 Clive Bell, Art (London: Capricorn Books, 1958), pp. 53-54.
- 2 Mrs Dalloway, p. 103.
- 3 A Writer's Diary, pp. 289-90.
- 4 Between the Acts, p. 24.
- 5 Between the Acts, p. 84.
- 6 Between the Acts, p. 128.
- 7 Complacency in the material world entails subordination to the rhythm set up by continuous movement in the material world. Material existence is founded upon rhythm. Woolf says in a letter to Vita Sackville-West: "Now this is very profound, what rhythm is, and goes far deeper than words." (A Writer's Diary, p. 105.)
- 8 The Waves, p. 80.
- 9 Virginia Woolf, Three Guineas (London: Hogarth Press, 1938), p. 25.
- 10 "Letter to a Young Poet," in Collected Essays, 11, p. 191.
- 11 Night and Day, p. 204.
- 12 "Letter to a Young Poet," in Collected Essays, 11, p. 191.
- 13 The Years, p. 234.
- 14 The Years, p. 238.
- 15 Between the Acts, p. 109.
- 16 The Waves, p. 248.
- 17 The Waves, p. 250.
- 18 Collected Essays, 1, p. 346.
- 19 The Years, p. 340-1.
- 20 Night and Day, p. 292.
- 21 David Daiches, The Novel and the Modern World (Chicago: Chicago University Press, 1960), p. 203.
- 22 Alexander, p. 163.
- 23 Mrs Dalloway, p. 26.
- 24 The Waves, p. 246. My underlining.
- 25 To the Lighthouse, p. 72.
- 26 The Years, p. 14.

- 27 The Years, pp. 74-75.
- 28 The Years, p. 231.
- 29 The Years, p. 297.

Section 3

¹ David Daiches, Virginia Woolf (Norfolk, Conn.: New Directions, 1942), p. 75. German psycho-theory was, if not responsible for this idea (of the enormity and inconsistency within self) certainly involved in its development in the early 20th century.

² The Collected Letters of D. H. Lawrence ed. H.T. Moore (New York, 1962), 1, p. 282.

³ A Writer's Diary, p. 60.

⁴ Night and Day, pp. 314-15.

⁵ The Voyage Out, pp. 32-33.

⁶ Woolf suggests this when she says in "Street Haunting":
 "The evening hour, too, gives us the irresponsibility which darkness and lamp light bestow. We are no longer quite ourselves. As we step out of the house on a fine evening between four and six, we shed the self our friends know us by." (Collected Essays, IV, p. 155.)

⁷ Mrs Dalloway, p. 82.

⁸ Mrs Dalloway, p. 9, 191.

⁹ Virginia Woolf, The Death of the Moth, p. 53.

¹⁰ To the Lighthouse, p. 73. My underlining.

¹¹ Jacob's Room, p. 65.

¹² Orlando, p. 201.

¹³ The Years, p. 239.

¹⁴ A Writer's Diary, p. 239.

¹⁵ "An Unwritten Novel," in A Haunted House, p. 25.

¹⁶ A Haunted House, pp. 153- 54.

¹⁷ Between the Acts, p. 84.

¹⁸ Orlando, p. 228, 228.

¹⁹ "Modern Fiction," in Collected Essays, 11, p. 105.

²⁰ A Haunted House, p.22.

²¹ The Voyage Out, p. 150.

²² Clarissa's efforts are complex, and will be discussed in terms of the significance of Woolf's vision, in Chapter 6.

23 Night and Day, p. 10.

24 Katherine's father and mother, like Mr and Mrs Ramsay, are representations of the outer, male-dominated world, and the inner world associated with visionary awareness, respectively. The association between the sexes and the metaphysic based on duality will be discussed in Chapter 4, Section 6.

25 Night and Day, p. 14.

26 Night and Day, p. 117.

27 Night and Day, p. 215.

28 Night and Day, p. 171.

29 Night and Day, p. 208.

30 Night and Day, p. 232.

31 Night and Day, p. 275.

32 Night and Day, p. 281.

33 The Years, p. 142.

34 The Waves, p. 219.

35 A Writer's Diary, p. 175.

36 The Waves, p. 64.

37 The Waves, p. 214.

38 A Haunted House, p. 147.

39 The Waves, p. 76.

40 The Waves, p. 76.

41 The Waves, p. 207, 65.

42 The Waves, p. 223.

43 The Waves, p. 68, 205.

44 The Waves, p. 217.

45 Orlando, p. 219.

46 Mrs Dalloway, p. 42.

47 Collected Essays, 1V, p. 161.

48 Collected Essays, 11, p. 292.

49 Between the Acts, p. 107.

50 Orlando, p. 217.

51 Collected Essays, 1V, p. 196.

52 Joseph Conrad, Lord Jim (London: Dent, 1948), Chapter 16.

53 Jacob's Room, p. 68.

- 54 Jacob's Room, p. 28, 146.
- 55 Jacob's Room, p. 68.
- 56 Jacob's Room, p. 104, Fleishman, p. 52.
- 57 Erich Auerbach, Mimesis trans. W.R. Trask, (Princeton: Princeton Univ. Press, 1953), p. 472.
- 58 M.A. Leaska, Virginia Woolf's To the Lighthouse : A Study in Critical Method (London: Hogarth, 1970), pp. 58-59.
- 59 Dorothy Brewster, Virginia Woolf (New York : Gotham Library, 1962), p. 106.
- 60 Mrs Dalloway, p. 169.
- 61 Between the Acts, p. 30, 32.
- 62 James Hafley, The Glass Roof : Virginia Woolf as a Novelist (New York : Russell and Russell, 1963), p. 59.
- 63 The Years, p. 255.
- 64 Daiches, The Novel and the Modern World, p. 14.

Section 4

- 1 The Voyage Out, p. 65.
- 2 The Years, p. 269.
- 3 The Years, p. 284.
- 4 The Years, p. 312.
- 5 The Waves, p. 12.
- 6 Collected Essays, 1, p. 244.
- 7 The Waves, p. 96.
- 8 The Waves, p. 97.
- 9 Collected Essays, 1, p. 244.
- 10 The Years, p. 113.
- 11 The Years, p. 269.
- 12 Mrs Dalloway, p. 135.
- 13 The Years, pp. 171-72.
- 14 A Writer's Diary, p. 96.
- 15 The Waves, p. 92.
- 16 The Years, p. 333.
- 17 The Years, p. 333.
- 18 The Voyage Out, p. 220.
- 19 A Haunted House, p. 14.
- 20 To the Lighthouse, p. 217.
- 21 The Voyage Out, p. 85.
- 22 Between the Acts, p. 83.
- 23 Between the Acts, p. 72.
- 24 Between the Acts, p. 86.
- 25 Between the Acts, p. 50.
- 26 The Voyage Out, p. 302.
- 27 The Voyage Out, p. 320.
- 28 The Years, p. 324.
- 29 Between the Acts, p. 134.
- 30 Henry James, The Portrait of A Lady (New York: New American Library, 1964), pp. 172-73.
- 31 The Years, p. 74.
- 32 Night and Day, p. 39.

- 33 Night and Day, p. 19.
- 34 A Haunted House, p. 11 and elsewhere.
- 35 Jacob's Room, p. 36, 168.
- 36 To the Lighthouse, p. 229.
- 37 A Haunted House, p. 51.
- 38 Mrs Dalloway, pp. 11-12.

Section 5

- 1 Orlando, p. 69
- 2 Orlando, p. 70, 216.
- 3 Virginia Woolf, Flush, p. 119.
- 4 Orlando, p. 215.
- 5 The Waves, p 235.
- 6 Orlando, p. 216.
- 7 Orlando is a young child during the reign of Elizabeth I, and is middle-aged in 1928.
- 8 Thomas Mann, The Magic Mountain, quoted in M. Church, "Concepts of Time in the Novels of Virginia Woolf and Aldous Huxley," MFS, 2 (1954), 24.
- 9 Orlando, p. 70.
- 10 The Waves, p. 245.
- 11 Love, p. 44.
- 12 The Waves, p. 63.
- 13 The Waves, p. 203.
- 14 The Waves, p. 94.
- 15 Roman Ingarden, The Literary Work of Art trans. G.G. Grabowicz, (Northwestern Univ. Press, 1973), p. 223.
- 16 Selected Essays of T.S. Eliot ed. F. Kermode, (London: Faber, 1975), p. 14.
- 17 The Waves, pp. 96-97.
- 18 Orlando, p. 226.
- 19 To the Lighthouse, p. 156.
- 20 Collected Essays, 11, p. 293.
- 21 Collected Essays, 11, pp. 100-101.
- 22 Henri Bergson, Creative Evolution trans. A. Mitchell, (London: Macmillan, 1954), p. 7.
- 23 Jacob's Room, p. 61.
- 24 Collected Essays, 11, p. 293.
- 25 Collected Essays, 11, p. 293.
- 26 Moments of Being, p. 98.
- 27 Orlando, p. 228.

- 28 A Room of One's Own, p. 98.
- 29 The Waves, p. 239.
- 30 Collected Essays, 11, p. 13.
- 31 A Haunted House, p. 73.
- 32 Orlando, p. 55. A.A. Mendilow in Time and the Novel originated the idea of phylogenetic awareness in the novels of Virginia Woolf.
- 33 Night and Day, p. 39.
- 34 Night and Day, p. 105.
- 35 Night and Day, p. 104.
- 36 Night and Day, p. 107.
- 37 Mrs Dalloway, p. 90.
- 38 Mrs Dalloway, p. 28.
- 39 Jacob's Room, p. 42.
- 40 Jacob's Room, p. 46.
- 41 Mrs Dalloway, p. 90.
- 42 Between the Acts, p. 54.
- 43 Between the Acts, p. 10.
- 44 Between the Acts, p. 151.
- 45 Between the Acts, p. 75.
- 46 Between the Acts, p. 25.
- 47 The Waves, p. 109.
- 48 Flush, p. 137.
- 49 Moments of Being, p. 69.
- 50 Between the Acts, p. 131.
- 51 Jacob's Room, p. 138.
- 52 Virginia Woolf, The Common Reader (London: Hogarth Press, 1925), p. 44.
- 53 The Common Reader, p. 40.
- 54 The Common Reader, p. 65.
- 55 The Common Reader, p. 25.
- 56 The Voyage Out, p. 268.
- 57 The Waves, p. 249.
- 58 The Waves, p. 249.
- 59 Night and Day, p. 182.

- 60 Night and Day, p. 343.
- 61 Night and Day, p. 344.
- 62 Between the Acts, p. 80.
- 63 Mrs Dalloway, p. 19.
- 64 A Haunted House, p. 142.
- 65 The Years, p. 153.
- 66 The Years, p. 301.
- 67 Collected Essays, 11, p. 234.
- 68 Collected Essays, 11, p. 268.
- 69 Jacob's Room, pp. 45-46.
- 70 Between the Acts, p. 30.
- 71 The Years, p. 224.
- 72 Between the Acts, p. 109.
- 73 Between the Acts, p. 149, 134.
- 74 Collected Essays, 1V, p. 180.
- 75 Between the Acts, p. 105.
- 76 D. Summerhayes, "Society, Morality, Analogy : Virginia Woolf's World in Between the Acts," MFS, 9(Winter, 1963-64), p. 331.
- 77 Collected Essays, 11, p. 293.
- 78 Between the Acts, p. 62.
- 79 Between the Acts, p. 122.
- 80 Between the Acts, pp. 133-34, 134.
- 81 Between the Acts, p. 152.
- 82 The Collected Poems of W.B. Yeats (London: Macmillan, 1952), p. 306.
- 83 Between the Acts, p. 152.

Section 6

- 1 H. Marder, Feminism and Art: A Study of Virginia Woolf
(Chicago: Chicago Univ. Press, 1968),
- 2 Collected Essays, 11, p. 97.
- 3 Between the Acts, p. 85.
- 4 Between the Acts, p. 143.
- 5 A Haunted House, p. 77.
- 6 To the Lighthouse, p. 107.
- 7 The Voyage Out, p. 154.
- 8 To the Lighthouse, p. 37.
- 9 To the Lighthouse, p. 211.
- 10 The Voyage Out, p. 300.
- 11 The Voyage Out, p. 252.
- 12 Jacob's Room, p. 10.
- 13 Jacob's Room, p. 11.
- 14 Love, p. 118.
- 15 Night and Day, p. 130.
- 16 Night and Day, p. 308.
- 17 Night and Day, pp. 25-26.
- 18 A Writer's Diary, p. 85.
- 19 To the Lighthouse, p. 45.
- 20 To the Lighthouse, p. 6.
- 21 To the Lighthouse, p. 28.
- 22 The Years, p. 42.
- 23 Night and Day, p. 14.
- 24 Night and Day, p. 99.
- 25 Night and Day, p. 239.
- 26 To the Lighthouse, p. 189.
- 27 To the Lighthouse, pp. 139-40.
- 28 To the Lighthouse, p. 14.
- 29 Collected Essays, 1, p. 248.
- 30 To the Lighthouse, p. 40.
- 31 The Years, p. 290.
- 32 The Years, p. 290.

- 33 Collected Essays, 11, p. 90.
- 34 To the Lighthouse, p. 44.
- 35 To the Lighthouse, pp. 44-45.
- 36 The Voyage Out, p. 21.
- 37 The Voyage Out, p. 91.
- 38 The Voyage Out, p. 316.
- 39 The Voyage Out, p. 316.
- 40 The Voyage Out, p. 317.
- 41 The Voyage Out, p. 317.
- 42 The Voyage Out, p. 317.
- 43 A Haunted House, p. 49.
- 44 To the Lighthouse, p. 51.
- 45 To the Lighthouse, p. 42.
- 46 Love, p. 13. Love's distinctions, intended to illuminate Woolf's, are based upon differentiation and diffusion, hierarchization and dehierarchization, and denotative and connotative modes of cognition, respectively.
- 47 D.H. Lawrence, Apropos of Lady Chatterly's Lover (London: 1931), p. 88.
- 48 "A Sketch of the Past," in Moments of Being, p. 126.
- 49 Night and Day, p. 49.
- 50 Noel Annan, Leslie Stephen : His Thought and Character in Relation to His Time (Cambridge, Mass. : Harvard Univ. Press, 1952), p. 284.
- 51 Henri Bergson, An Introduction to Metaphysics (London, 1913), p. 1.
- 52 Night and Day, p. 344.
- 53 To the Lighthouse, p. 49.
- 54 To the Lighthouse, p. 49.
- 55 To the Lighthouse, pp. 116 - 17.
- 56 To the Lighthouse, p. 57.
- 57 To the Lighthouse, p. 58.
- 58 To the Lighthouse, p. 37.
- 59 To the Lighthouse, p. 38.
- 60 Alexander, in The Venture of Form in the Novels of Virginia Woolf, stresses the incompleteness of the truly feminine

character.

- 61 To the Lighthouse, p. 125.
 62 To the Lighthouse, p. 96.
 63 Mrs Dalloway. pp. 63-64.
 64 Mrs Dalloway, p. 64.
 65 Mrs Dalloway, p. 65.
 66 Mrs Dalloway, p. 74.
 67 Mrs Dalloway, p. 78.
 68 Mrs Dalloway, p. 205.
 69 To the Lighthouse, p. 183.
 70 Moments of Being, p. 39.
 71 Why this is so will be explained in Chapter 5.
 72 Woolf says in "A Sketch of the Past" :

But I wrote the book very quickly ; and when it was written, I ceased to be obsessed by my mother. I no longer hear her voice ; I do not see her.

I suppose that I did for myself what psychoanalysts do for their patients. I expressed some very long felt and deeply felt emotion. And in expressing it I explained it and then laid it to rest. (Moments of Being, p. 81.)

- 73 To the Lighthouse, p. 169.
 74 To the Lighthouse. p. 169.
 75 Mrs Dalloway, p. 110.
 76 Mrs Dalloway, p. 111.
 77 Mrs Dalloway, p. 113.
 78 A Haunted House, p. 48.
 79 Three Guineas, p. 13.
 80 Three Guineas, p. 197.
 81 Between the Acts, p. 130.
 82 Bell, 1, p. 63.
 83 A Room of One's Own, p. 145.
 84 A Room of One's Own, p. 147.
 85 Night and Day, p. 246.
 86 The Voyage Out, p. 300.
 87 The Voyage Out, p. 309.

- 88 The Voyage Out, p. 310.
- 89 Orlando, p. 113.
- 90 A Room of One's Own, p. 170.
- 91 Orlando, p. 133.
- 92 The Waves, p. 65.
- 93 Collected Essays, IV, p. 89.
- 94 The Voyage Out, p. 57.
- 95 The Voyage Out, p. 250.
- 96 Night and Day, p. 450.
- 97 Night and Day, p. 41.
- 98 Orlando, p. 98.
- 99 Orlando, p. 155.
- 100 Orlando, p. 97.
- 101 A Room of One's Own, p. 148.
- 102 A Room of One's Own, p. 181.
- 103 A Room of One's Own, p. 176.
- 104 Night and Day, p. 60.
- 105 Night and Day, p. 129.
- 106 Night and Day, p. 129.
- 107 Night and Day, pp. 357-58.
- 108 Night and Day, p. 221.

Section 7

- 1 Mrs Dalloway, p. 26.
- 2 Night and Day, pp. 130-31.
- 3 Night and Day, p. 253.
- 4 Jacob's Room, p. 68.
- 5 Jacob's Room, p. 109.
- 6 A Haunted House, p. 47.
- 7 Frank Baldanza, "Clarissa Dalloway's Party Consciousness,"
MFS, 11, 1 (February, 1956), p. 30.
- 8 A Writer's Diary, p. 55.
- 9 Flush, p. 31.
- 10 The Voyage Out, p. 105.
- 11 Between the Acts, p. 123.
- 12 Between the Acts, p. 33.
- 13 Night and Day, p. 290.
- 14 Moments of Being, p. 129.
- 15 Three Guineas, p. 191.
- 16 Three Guineas, p. 131.
- 17 Mrs Dalloway, p. 204.
- 18 Mrs Dalloway, p. 104.
- 19 Alice Van Buren Kelley, The Novels of Virginia Woolf: Fact
and Vision (Chicago: Chicago Univ. Press, 1973), p.89.
- 20 The Voyage Out, p. 43.
- 21 Mrs Dalloway, p. 114.
- 22 Mrs Dalloway, p. 209.
- 23 Mrs Dalloway, p. 9.
- 24 A Writer's Diary, pp. 301-02.
- 25 A Writer's Diary, p. 303.
- 26 Collected Essays, 1V, p. 174.
- 27 "The Mark on the Wall," in A Haunted House, p. 47, 50.
- 28 Mrs Dalloway, p. 190.
- 29 Mrs Dalloway, p. 61.
- 30 Between the Acts, p. 119.
- 31 One of the actors in the pageant in Between the Acts

comments upon the suppression involved in the maintenance of "Empire". He says: "Let 'em sweat at the mines ; cough at the looms ; rightly endure their lot. That's the price of Empire ; that's the white man's burden." (Between the Acts, p. 114.)

32 Mrs Dalloway, p. 138.

33 Mrs Dalloway, p. 146.

34 A Writer's Diary, p. 9.

35 Mrs Dalloway, p. 138.

36 K. Ames, "Elements of Mock-Heroic in Virginia Woolf's

Mrs Dalloway," MFS XV111,3(Autumn 1972), pp. 363-374.

37 A Writer's Diary, p. 66.

38 Mrs Dalloway, p. 87.

Section 8

- 1 To the Lighthouse, p. 72.
- 2 This is discussed extensively in Chapter 6.
- 3 Between the Acts, p. 35.
- 4 Mrs Dalloway, p. 45.
- 5 To the Lighthouse, p. 19.
- 6 To the Lighthouse, p. 218.
- 7 The Voyage Out, p. 348.
- 8 To the Lighthouse, p. 179.
- 9 Night and Day, p. 97.
- 10 Night and Day, p. 327.
- 11 The Years, p. 36.
- 12 Night and Day, pp. 240-41.
- 13 Night and Day, p. 243.
- 14 Night and Day, p. 246.
- 15 Between the Acts, pp. 108-09.
- 16 Between the Acts, p. 146.
- 17 Between the Acts, p. 141.
- 18 Between the Acts, p. 147.
- 19 The Poetry and Prose of Walt Whitman ed. Louis Untermeyer
(New York, 1949), pp. 390-91.
- 20 Mrs Dalloway, p. 193.
- 21 Mrs Dalloway, p. 13.
- 22 The Waves, p. 17.
- 23 The Voyage Out, p. 230.
- 24 Mrs Dalloway, p. 98.
- 25 E. M. Forster, A Passage to India (Harmondsworth:
Penguin Books, 1965).

Section 9

- 1 The Voyage Out, p. 146.
- 2 "A Sketch of the Past," in Moments of Being, p. 105.
- 3 To the Lighthouse, p. 218.
- 4 Mrs Dalloway, p. 140
- 5 The Voyage Out, p. 320.
- 6 Orlando, pp. 82-83.
- 7 Night and Day, p. 439.
- 8 Night and Day, p. 439.
- 9 Night and Day, p. 354.
- 10 Night and Day, p. 470.
- 11 Mr Ramsay is not alone in his misapplication of love.

Terence Hewet regards supportive and habitual love as the norm :

He had observed how the shy happiness and surprise of the engaged couple had gradually been replaced by a comfortable, tolerant state of mind, as if they had already done with the adventure of intimacy and were taking up their parts. (The Voyage Out, p. 245.)

12 Jeremy Hawthorn, Virginia Woolf's Mrs Dalloway: A Study in Alienation (London: Sussex Univ. Press, 1975), p. 45.

- 13 The Voyage Out, p. 295.
- 14 The Voyage Out, p. 307.
- 15 The Voyage Out, p. 287.
- 16 The Voyage Out, p. 244.
- 17 Mrs Dalloway, p. 140.
- 18 Mrs Dalloway, p. 133.
- 19 Mrs Dalloway, p. 140.
- 20 Mrs Dalloway, p. 141.
- 21 The Voyage Out, p. 48.
- 22 Between the Acts, pp. 132-33.

Chapter 5

Section 1

- ¹ "The Novels of George Meredith," in Collected Essays, I, p. 230.
- ² Hawthorn, p. 19.
- ³ Collected Essays, p. 218.
- ⁴ Review of D. Richardson, Revolving Lights, in Contemporary Writers, p. 24.
- ⁵ Review of D. Richardson, Revolving Lights, in Contemporary Writers, p. 24.
- ⁶ A "sentence made by men" is "too heavy, too pompous for a woman's use." ("Women and Fiction," in Collected Essays, II, p. 145.)
- ⁷ I.A. Richards, Principles of Literary Criticism (London: Routledge and Kegan Paul, 1948), p. 119.
- ⁸ Leaska, p. 140.
- ⁹ Flush, p. 38.
- ¹⁰ Flush, p. 125.
- ¹¹ A Writer's Diary, p. 169.
- ¹² A Writer's Diary, p. 169.
- ¹³ The Moment, p. 141.
- ¹⁴ "On Being Ill," in Collected Essays, IV, p. 196.
- ¹⁵ The Waves, p. 41.
- ¹⁶ A Writer's Diary, p. 191.
- ¹⁷ Mrs Dalloway, p. 5.
- ¹⁸ Richter, p. 180.
- ¹⁹ Richter, p. 185.
- ²⁰ To the Lighthouse, p. 156.
- ²¹ To the Lighthouse, p. 112.
- ²² Mrs Dalloway, p. 93.

- 23 To the Lighthouse, p. 151.
- 24 To the Lighthouse, p.73.
- 25 To the Lighthouse, p. 73.
- 26 Night and Day, p. 147.
- 27 Night and Day, p. 457.
- 28 Night and Day, p. 365.
- 29 Mrs Dalloway, p. 18.
- 30 Mrs Dalloway, p. 24.
- 31 To the Lighthouse, p. 42.
- 32 Jacob's Room, p. 39.
- 33 The Voyage Out, p. 47.
- 34 To the Lighthouse, p. 211.
- 35 Love, p. 190.
- 36 To the Lighthouse, p. 813.
- 37 Mrs Dalloway, p. 12.
- 38 Mrs Dalloway, p. 34.
- 39 Mrs Dalloway, p. 45.
- 40 Mrs Dalloway, p. 206.
- 41 Mrs Dalloway, p. 88.
- 42 Mrs Dalloway, p. 102.
- 43 Mrs Dalloway, p. 72.
- 44 A Writer's Diary, p. 176.
- 45 Virginia Woolf ed. T.S. Lewis (McGraw-Hill, 1975) , p. 94.
- 46 A Writer's Diary, p. 136.
- 47 "Defoe," in Collected Essays, 1, p. 65.
- 48 "Jane Eyre and Wuthering Heights," in Collected Essays, 1,
p. 186.
- 49 Collected Essays, 1V, p. 227.
- 50 "Phases of Fiction," in Collected Essays, 11, p. 95.
- 51 A Writer's Diary, p. 208.
- 52 A Writer's Diary, p. 23.
- 53 A Writer's Diary, p. 75.
- 54 A Writer's Diary, p. 189.
- 55 The Years, p. 312.
- 56 The Years, p. 35.

- 57 The Years, p. 130.
- 58 The Years, p. 5.
- 59 Guiguet, p. 95.
- 60 Collected Essays, 11, p. 230.
- 61 C. Woodring, Virginia Woolf (New York : Columbia Univ.
Press, 1966), p.41.
- 62 Collected Essays, 1, p. 166.
- 63 A Writer's Diary, p. 197.
- 64 A Writer's Diary, p. 208.
- 65 A Writer's Diary, p. 273.
- 66 A Writer's Diary, p. 237.
- 67 A Writer's Diary, p. 258.
- 68 A Writer's Diary, p. 259.

Section 2

- 1 A Writer's Diary, p. 208.
- 2 A Writer's Diary, p. 220.
- 3 A Writer's Diary, p. 221.
- 4 The Voyage Out, p. 40.
- 5 "On Re-Reading Novels," in Collected Essays, 11, p. 125.
- 6 To the Lighthouse, p. 61.
- 7 Between the Acts, p. 147.
- 8 "The Leaning Tower," in Collected Essays, 11, p. 166.
- 9 A Haunted House, p. 94.
- 10 To the Lighthouse, p. 180.
- 11 To the Lighthouse, p. 181.
- 12 Perhaps music is the least imperfect medium, since it is the only medium which escapes criticism. Rachel Vinrace may be expressing her creator's opinion when she says to Terence :

'Why do you write novels? You ought to write music. Music you see' -- she shifted her eyes, and became less desirable as her brain began to work, inflicting a certain change upon her face -- 'music goes straight for things. It says all there is to say at once. With writing it seems to me there's so much' -- she paused for an expression, and rubbed her fingers in the earth -- 'scratching on the match-box.'
(The Voyage Out, p. 210.)

- 13 To the Lighthouse, p. 182.
- 14 The Voyage Out, p. 124.
- 15 The Voyage Out, p. 130.
- 16 Between the Acts, p. 108.
- 17 Between the Acts, p. 132.
- 18 The Waves, p. 220.
- 19 The Waves, p. 220.
- 20 The Waves, p. 118.
- 21 The Waves, p. 215.
- 22 The Waves, p. 93.
- 23 The Waves, p. 204.
- 24 L. Ruddick, The Seen and the Unseen : Virginia Woolf's

To the Lighthouse (Cambridge, Mass. : Harvard Univ. Press, 1977), p. 18.

²⁵ To the Lighthouse, p. 202.

²⁶ Between the Acts, p. 145.

²⁷ Collected Essays, 1, p. 59.

Chapter 6

¹ The quotation is from "Flying Over London," in Collected Essays, 1V, p. 169. Perhaps it is not coincidental that the speculative philosophies of Blake and Yeats are also founded on a dichotomy. Blake's "world of innocence" and "world of experience", Yeats' antinomies of "subjective" and "objective" states of being, and Woolf's idea of the material in opposition to the related (or unified) are all based on the mutually exclusive conflicting tendencies, among individuals, to relate to the 'other' (which involves acknowledging and embracing other identities) or to increase the separation between self and 'other' (this involves an assertive ego, and a subordination of the needs of the group, to the needs of the self, often harmful to the 'other'). Although the ramifications of the speculative philosophies of Blake, Yeats, and Woolf differ considerably, a study of the foundation of each would be worthwhile. Of equal interest might be the origins of each philosophy. If the alignment is not coincidental, did Blake, Yeats and Woolf have common literary or philosophical sources; did they consciously or otherwise adhere to a common myth within the Judeo-Christian tradition, or is the antinomy fundamental to existence? Such a study would be rewarding, but too large for the scope of this essay.

² "Jane Eyre and Wuthering Heights," in Collected Essays, 1, p. 187.

³ L. Woolf, The Journey Not the Arrival Matters : An Autobiography of the Years 1939 to 1969 (New York, 1970), p. 75.

⁴ N.T. Bazin, Virginia Woolf and the Androgynous Vision (New Brunswick, New Jersey: Rutgers Univ. Press, 1973), provides a discussion of the meaning of "Anon", on page 146.

⁵ Ruddick, p. 11.

- 6 The Waves, p. 192.
- 7 Orlando, p. 219.
- 8 The Waves, p. 192.
- 9 A Writer's Diary, p. 149.
- 10 Love, p. 3.
- 11 To the Lighthouse, p. 96.
- 12 To the Lighthouse, p. 73.
- 13 The Waves, p. 8.
- 14 The Waves, p. 22.
- 15 The Waves, p. 207.
- 16 The Waves, p. 106.
- 17 J. Naremore, "Mrs Woolf's World," Novel 5 (1971-1972),
p. 123.
- 18 Naremore, The World Without a Self: Virginia Woolf and
the Novel (London: Yale Univ. Press, 1973), pp. 25, 25-26.
- 19 The Years, p. 236.
- 20 The Years, p. 240.
- 21 Jacob's Room, p. 13.
- 22 H. Lee, The Novels of Virginia Woolf (London: Methuen
and Co., 1977), p. 51.
- 23 Mrs Dalloway, p. 204.
- 24 Collected Essays, 111, p. 22.
- 25 Woolf says in To the Lighthouse of Mr Ramsay's words :
" ... like everything else this strange morning the words became
symbols, wrote themselves all over the grey-green walls." (To
the Lighthouse, p. 167.)
- 26 The Voyage Out, p. 32.
- 27 The Voyage Out, p. 21.
- 28 The Voyage Out, p. 81.
- 29 The Voyage Out, p. 95.
- 30 The Voyage Out, p. 309.
- 31 The Voyage Out, p. 300.
- 32 The Voyage Out, p. 278.
- 33 The Voyage Out, p. 268.
- 34 The Voyage Out, p. 28.

- 35 The Voyage Out, p. 85.
- 36 The Voyage Out, p. 123.
- 37 The Voyage Out, p. 261.
- 38 The Voyage Out, p. 286.
- 39 The Voyage Out, p. 307.
- 40 The Voyage Out, p. 308.
- 41 The Voyage Out, pp. 358-59.
- 42 A Writer's Diary, p. 57.
- 43 The Voyage Out, p. 373.
- 44 The Voyage Out, p. 373.
- 45 The Waves, p. 125.
- 46 The Waves, p. 250.
- 47 The Waves, p. 251.
- 48 The Waves, p. 240.
- 49 The Waves, p. 256.
- 50 The Waves, p. 201.
- 51 J. Graham, "Time in the Novels of Virginia Woolf," UTQ,
18 (1949), 247.
- 52 Mrs Dalloway, p. 50.
- 53 The Waves, p. 96.
- 54 The Waves, pp. 255-56.
- 55 The Waves, p. 193.
- 56 The Waves, p. 199.
- 57 The Waves, p. 238.
- 58 Night and Day, p. 255.
- 59 To the Lighthouse, pp. 201-02.
- 60 Richter, preface XI.
- 61 Mrs Dalloway, p. 169.
- 62 Mrs Dalloway, p. 51.
- 63 A Writer's Diary, p. 59.
- 64 A. Page, "A Dangerous Day: Mrs Dalloway Discovers Her
Double," MFS, 7(Summer 1961), offers a specific application
of the passage which, by its specificity, falls short of general
application. (p.116.)
- 65 C. Hoffman, "From Short Story to Novel: The Manuscript

- Revisions of Virginia Woolf's *Mrs Dalloway*, " *MFS*, 14 (Summer 1968), p. 174.
- 66 Introduction to *Mrs Dalloway*.
- 67 *Mrs Dalloway*, p. 69.
- 68 *Mrs Dalloway*, p. 66.
- 69 *Mrs Dalloway*, p. 194.
- 70 *Mrs Dalloway*, p. 140.
- 71 *Mrs Dalloway*, p. 65.
- 72 *Mrs Dalloway*, p. 42.
- 73 *Mrs Dalloway*, pp. 84-85.
- 74 *Mrs Dalloway*, p. 192.
- 75 *Mrs Dalloway*, p. 204.
- 76 *Mrs Dalloway*, p. 36.
- 77 *Mrs Dalloway*, p. 36.
- 78 *Mrs Dalloway*, p. 204.
- 79 *Mrs Dalloway*, p. 34.
- 80 Hawthorn, p. 9.
- 81 *Mrs Dalloway*, p. 10.
- 82 Hoffman, p. 182.
- 83 From a manuscript of *Mrs Dalloway*, quoted in A. Fleishman, *Virginia Woolf : A Critical Reading* (John Hopkins Univ. , 1975), p. 87.
- 84 *The Voyage Out*, p. 55.
- 85 *Between the Acts*, p. 121.
- 86 *Between the Acts*, p. 17.
- 87 *Between the Acts*, p. 38.
- 88 *The Years*, p. 343.
- 89 Richter, p. 138.
- 90 Richter, p. 138.
- 91 Guiguet, p. 203.
- 92 *A Writer's Diary*, p. 162.
- 93 E.M. Forster, *Abinger Harvest* (London: Edward Arnold, 1936), p. 62.

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