

VIRGINIA WOOLF:
A PATTERN IN REALITY

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by

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The thesis attempts to explore the problem of a critical response to a fiction essentially experimental and inaccessible to conventional critical terminology. The critical premise finally reached agrees with Virginia Woolf's own perception that a book is "not form which you see but emotion which you feel". Accordingly, the thesis examines a series and pattern of imagery that can be found moving through her three major novels - Mrs. Dalloway, To The Lighthouse, The Waves - so condensing and conveying, aesthetically, a distinct emotional reality and consequent vision of death and so life.

PREFACE

In North America, where emphasis falls increasingly upon the present, it seems at least slightly relevant in 1971 to write a thesis upon a novelist of consciousness who examines the present "moment", relating it to a process of life. It is understandable that a past which has resulted in the technological monstrosities of the present will not be looked back upon with particular pride; tradition becomes relatively meaningless. Again, therefore, it becomes relevant to look at the work of a twentieth-century novelist concerned especially with the process of perception, and so formation of consciousness, for it seems it is the structures within our consciousness whereby we relate to other men and our world that determine the quality of our lives and deaths.

The first chapter will survey criticism written upon Virginia Woolf, showing a gradual change from the application of traditional but increasingly irrelevant critical standards to an understanding of Virginia Woolf originating from her own ideas and suggestions about fiction, particularly her novels, now beginning to be understood. So the major established premise will be Virginia Woolf's own statement that a novel "is not form which you see but emotion which you feel". Assuming the image to be a major means of the expression of such feeling, the remaining chapters will be concerned with the examination of a particular set of imagery in Mrs. Dalloway, To The Lighthouse

and The Waves which, it will be suggested, provides a key to the essential themes of the novels that connect the "moments" and consciousnesses.

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CHAPTER ONE

But the relation between objects-- that we cannot estimate, and that is why the verdict must be left to another generation. I have not the least faith that anything which we now value will survive historically; and maybe another generation will dismiss Virginia Woolf as worthless and tiresome. However, this is not my opinion, nor I think yours; we still have the word. 1

E. M. Forster's predictions appear curiously accurate, as interest in Virginia Woolf increases, reflected particularly in the last two years by several perceptive critical works which are beginning to recognize Virginia Woolf's fascination with relationship between consciousness and object-things in themselves --and the power of the word to communicate such relationships. In her essay "The Art of Fiction" criticising E. M. Forster, she says, "almost nothing is said about words , the medium in which the novelist works."² For Virginia Woolf's art and genius lie especially in her perception that verbal technique or prose style can contain its own meaning. It is well known that she wished to discard the "old deliberate business" of formal plot, character and time sequence, that had occupied the nineteenth century, that she saw life not as "a series of gig lamps symmetrically arranged" but

"as a luminous halo, a semi-transparent envelope"³. Rejecting nineteenth-and twentieth-century positivist thought and its response to an external world, she was influenced by Proust, Bergson and other exponents of the philosophies of flux and intuition and self expression. However, it has remained difficult to find a critical terminology or even perception to explicate and so interpret much of the fiction of Virginia Woolf. Early critics attempted to apply the old traditional positivist standards and so easily misunderstood or underrated Woolf's art. For example, Joan Bennett, in her book Virginia Woolf: Her Art As A Novelist (1945), whilst perceiving that "understanding is accumulative", applies this to the old conception of "character" as opposed to consciousness, talks of "portraits" and "personalities" and attempts to find sets of morals and values. This, however, ignores Virginia Woolf's criticism both of the conventional novel technique, and ^{of} ~~writers contemporary with her such as Arnold Bennett and~~ E. M. Forster.

As she once said partly in criticism of these novelists; "I shall never write to 'please', to 'convert', now am entirely and forever my own mistress." ⁴

Other critics have made the same mistake or required the wrong effect from Virginia Woolf. E. M. Forster criticises her: "she would seldom so portray a character that it was remembered afterwards on its own account; life eternal she could seldom give." ⁵

Dr. Bradbrook in an article in Scrutiny criticises Woolf, applying old standards of external character analysis to what is

essentially an expression of a rhythm of consciousness. She selects a passage from To The Lighthouse describing Mrs. Ramsay: "Here she felt putting down the spoon, here was the still place that lies about the heart of things."⁶ Dr. Bradbrook comments that the reference to the spoon enables the reader to remain detached from Mrs. Ramsay, whereas in fact it expresses a full expression of consciousness; the rhythm from such depth of feeling and even "being" relaxes Mrs. Ramsay, so she releases any physical tensions; this means a relaxation from her domestic role, so she puts down the spoon. Perhaps then, part of the answer to a full appreciation of Woolf's fiction is the need to read her with different expectations (and a different critical procedure), from those we have when reading E. M. Forster or Henry James. The critical mind easily becomes sterile or closed. Another early critic, William Troy, whilst showing distinct perception in recognising that there is "a rhythm of images in the consciousness", suggests, however, it is not the same thing as an order of personality and so "by these devices carried over from lyric poetry, a kind of unity is achieved which is merely superficial or decorative, corresponding to no fundamental organization of the experience".⁷ Again, Troy reading Woolf with certain preconceived standards of personality, essentially, intellectually structured and external, misses a certain fundamental emotional organization of experience.

More recently, however, as consciousness grows and changes, as old values and orders are questioned and found wanting and seen in fact as responsible for cataclysms such as the second World War when Virginia Woolf committed suicide, so critical

prejudices are revealed and questioned and novelists of experiment such as Virginia Woolf read with more sensitive and earnest perception. Hence there has been an overthrow of Scrutiny and its critical school headed by F. R. Leavis with its sense of an objective external reality, easily intellectualized into an understandable but dubious moral code to which literature should respond, or be rejected. So F. R. Leavis happily dismisses in three words one of the earliest novels of sensibility --

Tristram Shandy -- as "Nasty, Irresponsible, and Trifling". Sterne was, of course, greatly admired by Virginia Woolf. Critics have come to realise that though the novels of Virginia Woolf may contain much negative thinking when looked at through positivist eyes, by her shaping of this negative element of content, she gives it form and perhaps, therefore, life. The novels, in fact, become vital and so "positive", particularly when balance forms a large part of her artistic organization; Mrs. Dalloway may owe its success to this.

Critics have, therefore, looked for new principles with which to understand Woolf's technique and perception and have looked into her critical writings for the key that would provide an underlying principle and so avoid her achievement being denounced as mere "sophisticated aestheticism". R. Freedman, in his book The Lyrical Novel, places Virginia Woolf in a European tradition of lyrical fiction. He sees the key to an understanding of her technique lying in her theory of "the moment" which he interprets as showing an artist's awareness of the relationship between the private sensibility and the "facts" of the outer world. It is the poetic talent that integrates such

disparate elements into vision.

These compressions and elisions of poetry constitute another way of describing metaphor. Aided by verse and other linguistic devices the poet contracts the manifold world into a momentary image. ¶

In the Phases of Fiction, Virginia Woolf applies these distinctions to writers of prose narrative. Whilst this is helpful in understanding the poetic technique of Virginia Woolf, and so the consequent emphasis on image in her writing, Freedman over-stresses the importance of balance between the consciousness and external world which through poetic technique becomes image, even though this balance or relationship is a theme in her writing. Septimus Warren Smith in Mrs. Dalloway shows complete imbalance, actuality of body and object are lost in relation to his consciousness, which with its rhythms and internal or subconscious images becomes dominant.

"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. Sounds made harmonies with premeditation; the spaces between them were as significant as the sound. A child cried. Rightly far away a horn sounded. All taken together meant the birth of a new religion." ¶

Again, the middle section of To The Lighthouse, "Time Passes", reflects this same theme of relationship between human mind and world of objects, the universe beyond consciousness; there is absence of the human body and even mind in any normal state of balance, so that it becomes almost symbolic of an "objective correlative" for death of mind, or human being.

However, whilst her theory of "the moment" as in "A Summer's Night" and other essays shows us her almost mystical apperception and freeing from a timebound existence, alone, it is not a sufficient guide to her technique or concern as a novelist; much of her imagery does not have concrete existence beyond the consciousness we are living in; the concern is not so much with the relationship of the image to the concrete world where it was once experienced as with the emotional implications or suggestions of that image within the consciousness, though the two of course are ultimately never totally separable and I will go on to suggest below that the most effective novels are those where there is distinct relationship.

Perhaps the best critical work on Virginia Woolf which recognizes the essential subjectivity of "the moment" as opposed to the interpretation outlined above with its greater emphasis upon the more objective aspect-- the relationship of consciousness with objects or external facts-- is that of H. Richter in Virginia Woolf: The Inward Voyage published in 1970. Richter suggests two principles by which to judge her work. The first is the remark made by Woolf in an essay "On Rereading Novels" that a book is "not form which you see, but emotion which you feel".¹⁰ The second is again an interpretation of "The Moment:"

A Summer's Night". Richter understands "the moment", as suggested above, in a way that relates it much more to the consciousness in which we have been placed than in relation to the world of objects perceived and their consequent "universal dimensions" to quote Freedman. Richter suggests we can understand the formation of point of view in Virginia Woolf accordingly:

... to view the world from the vantage point of a single character, the reader is asked not only to see, hear, taste, smell and feel a multitude of impressions simultaneously, but also to experience mentally the association of actions of these physical impressions upon his thoughts and their result upon his body.¹¹

Richter succinctly sums this up with: "the traditional frame of point of view may be said to dissolve into participation, analytical structure into synthetical experience".¹² This is the relationship between author, prose and reader. Richter, therefore, in his understanding of "the moment" stresses the emotional dominant of the experience to which the objects of the external world relate and direct: "All these quantitative aspects lead to the qualitative aspect of the moment which is felt."¹³

This, therefore, we might term Virginia Woolf's view of reality or life, a moment of being or living which has feeling consciousness relates with another. Of course, there is growth and development in the fiction of Virginia Woolf as she experiments with conventional forms relating them to this emotional reality - eventually in a novel such as The Waves allowing feeling --

consciousness to become the total form. In Virginia Woolf's novels, there is consequently an inner feeling externalized through verbal structures that, with the compression and elisions of poetry, reflect the feeling through image, metaphor and symbol aided by complex alterations of rhythm. The external world is coloured by the characters' feeling so that the reality of the object becomes secondary to the projected feeling consciousness. By The Waves such distinction is nigh impossible; we have moved to the inner world almost totally; the novel has become the poetic elegy. It might be interesting to compare this analysis of consciousness and object with one of the last "classical" or, at any rate, Augustan poets to write narrative poetry, George Crabbe. Crabbe admired the classical, but found himself writing in times of transition, in fact Romanticism, just as Virginia Woolf valued Greek civilization and the eighteenth century and found herself in a similar state of individual and social turmoil. Crabbe begins The Lover's Journey with a parallel if eighteenth-century description of projection of consciousness.

It is the heart that sees, the outward
 eye presents the object but the mind
 descries
 And thence delight, disgust or cool
 indifference rise.

The poem goes on to show through evocative imagery and rhythm the states of consciousness of a love-sick swain. It may be one of the nearest attempts in narrative verse to achieve the same relation of consciousness that Virginia Woolf is trying to do in fiction,

though paradoxically related in the third person which gives far greater actuality to the world of objects than that found in Virginia Woolf's fiction.

Two major problems arise from a realization that we are entering an emotional reality when reading Virginia Woolf's fiction. There is the problem of objectivity on the part of the reader in that he is not a spectator looking at a passing world, but involved in a total world of feeling and consciousness, which will necessarily be highly subjective. Secondly, and really the same problem, there arises for the critic the task, if he believes in criticism, of rationalizing an emotional reality. However, Dr. Langer in Philosophical Sketches explains that feeling is somehow "felt as thought". "The conversion takes place automatically. For the novelist to reproduce emotion as thought is to copy the human process."¹⁴ Thus, one of the approaches that criticism can take in explication is to analyse the "thought". Richter perceives three distinct thought patterns or modes: "that of logical or everyday thinking with its generalizations and wanderings, artistic thinking with its leaps from flash to flash through steps perceptible on a level other than the conscious; and dream or fantasy thinking." However, whilst types and rhythms of thinking can be analysed, "thought" essentially consists of words, emotion being expressed as much through the word as image or symbol, as through a sequential rhythm. Thought of a character, or of Virginia Woolf as creator, is therefore inferred through image pattern or story pattern. Criticism will require careful inference. We can support this method of criticism by quoting from Virginia Woolf herself:

If we try to analyse our sensations we shall find that we are worked upon as if by music-- the senses are stirred rather than the brain. The emotion is never stated; it is suggested and brought slowly by rejected images before us, until it stays, in all its complexity complete. 15

Since the subject of this thesis is concerned with this aspect of reality,-- it might be wise briefly to distinguish between symbol and image. Symbols tend to be or become an attempt to fix something, however great, to give it constancy even if it cannot be wholly rationalized, whilst the image may have a more concrete actuality, will change meaning according to context, and so be potentially accretive in meaning. Nevertheless, it is probably possible for the purpose of this thesis to argue ^{that} certain imagery symbolises certain emotions, so destroying any large distinctions. Hence, we have, perhaps, the useful phrase "symbolic image".

There has been one critical work entitled The Symbolism of Virginia Woolf by N. Thakur, which fails to distinguish between image and symbol, thought, idea and emotion. Hence as a basis for his book Thakur argues:

Thoughts and ideas like concepts of life and reality, are intangible shapeless things which demand symbols to make them palpable and comprehensible. 16

Virginia Woolf's fiction, thereby, sounds like some highly intellectual philosophical treatise approaching that of someone

like Heidegger.

Virginia Woolf in her diary seems to agree with the possible constrictive use of symbolism or imagery.

'What interests me most is the last stage in the freedom and boldness with which my imagination picked up, used and tossed aside all images, symbols which I had prepared. I am sure this is the right way of using them - not in set pieces as I had tried first, coherently simply as images, never making them work out only suggest. ¹⁷

In another essay she writes: "The writer's task is to take one thing and let it stand for twenty." ¹⁸ In this way we can begin to understand critically the thought of Virginia Woolf if we appreciate her associative and accretive use of imagery, so that an image or symbol will slowly expand in meaning or resonance standing for different emotional and mental states until finally it can represent an attitude to life or emotional quality of life. Interestingly, earlier critics such as David Daiches have partially perceived a connection of image but have got little further than their perception. Daiches, using language inappropriate to Woolf, says:

"There was some deep and unconscious logic connecting these apparently random thoughts and images that crowd the drifting mind." ¹⁹

Similarly, Dr. F. W. Bradbrook suggested that Virginia Woolf achieves an organic relationship of image in To The Lighthouse

comparing it with the organic growth of imagery or symbolism in a Shakespearean play. Virginia Woolf herself was aware of this part of Shakespeare's art; in her essay upon "The Cinema" she says:

In Shakespeare the most complex ideas form chains of images through which we mount, changing and turning until we reach the light of day. But obviously the images of a poet are not to be cast in bronze or traced by pencil. They are compact of a thousand suggestions of which the visual is only the most obvious or the uppermost. 26

Whilst not all of the fiction of Virginia Woolf can be neatly classified as "expanded metaphor",²¹ certain novels, such as The Voyage Out and To The Lighthouse with its central symbolic image growing with accretive association as the novel progresses, achieve their effect through such a technique. However, Virginia Woolf's most common technique involves not one total metaphor toward which others are subordinate or contributory, rather a series of major images interrelating in their development, each coming to contain its own reality of feeling within the total form, each containing its own emotional "thought" and so meaning. It is possible, therefore, to argue that Virginia Woolf's fiction contains certain archetypal patterns of feeling.

In this thesis I will attempt to trace or analyse certain dominant clusters of related imagery growing and developing within some of her major novels, so determining her particular emotional reality or "thought". In this way we can approach some sort of meaning in, or rationalisation of, an otherwise subjective

emotional form.

The art of any poet or lyrical novelist lies in choosing and applying image, so that feeling is expressed and received by the reader without over-intellectualisation. Image and meaning should be understood simultaneously. This was her criticism of E. M. Forster: that there is a division between the real and the symbolic, so that "we doubt both Mrs. Moore, the nice old lady, and Mrs. Moore, the sibyl."²² This may be rather hard on Forster; at any rate, Virginia Woolf recognised that emotions are not easily brought to, or often found within, the conscious mind and that perhaps the best means of reaching or communicating such feeling states, which will involve awakening the reader's memory of them, is through sensory stimuli. In much of Virginia Woolf's writing it is possible to trace a distinct feeling of division between mind and body. M. Nathan summarizes this:

We human beings occupy a room from which we have view of the world, but we are never able to leave that room. ²³

We might, therefore, select the sense of sight as being primal in Virginia Woolf's universe; H. Richter maintains her "world is mainly seen with an emphasis on form and colour. Of the tactile sense there is almost nothing. Finally, it might be stated that it is this confining of her world to that of sight which makes possible the existence of a knowable world beyond that of the self".²⁴

Whilst this is partially true, it is missing the important fact about the tactile imagery of Virginia Woolf, that it is

essentially negative or destructive, potentially or actually it hurts the body on a physical concrete level, the mind or emotions on a more complex level. It expresses an attitude both to the body and a reality of feeling or force within life itself, (insofar as it is felt in a variety of consciousnesses) and so becomes, perhaps, an archetypal pattern of feeling-perception.

The following chapters of this thesis, therefore, will be an examination of this feeling-perception in perhaps the three most important novels of Virginia Woolf-- Mrs. Dalloway, To The Lighthouse and The Waves. They will be an attempt to elucidate such a pattern whilst demonstrating Virginia Woolf's use of imagery to convey this feeling-reality. Hopefully in doing so, certain emotional "thought" of Virginia Woolf will be perceived, showing her attitude to the body, a technological age, death, relationships and other factors relating to the human consciousness and process of living.

The interest of this thesis in imagery initially of objects that destroy or cut, or other imagery conveying those processes, or of elements constituting those objects, arises partly from the fact that they are so implicit in Virginia Woolf's vision of life and also because they are found fairly regularly in her critical essays. Perhaps one of the most important sections of criticism relating to this is the following:

"Examine, for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions - trivial, fantastic, evanescent or engraved with the sharpness of steel. From all sides they come, an incessant shower

of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old. Let us record the atoms as they fall, let us trace the pattern however disconnected and incoherent in appearance which each sight or accident scores upon the consciousness. Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought small. ²⁵

Virginia Woolf here uses imagery suggesting a sensitivity of consciousness and so perception that is acute, potentially hurtful by its awareness of the strength of the "impression". Impressions or perceptions can cut into the mind, through their sharpness. "Steel", whilst suggesting a fashioned moulded strength, associating with atoms, suggests possibly the technological, scientific import of many of such impressions. Here, too, we realize the idea of an emotional or, at any rate, mental pattern within the consciousness and so in the novels.

The short essay "On Being Ill" states this division of body and mind:

These great wars which the body wages with the mind, a slave to it ... this monster, the body, this miracle its pain. ²⁶

Here, too, we find Woolf using imagery that contains the power to destroy, that is physically and tactually perceived.

'All day, all night the body intervenes;
 blunts or sharpens, colours or discolours.
 The creature within can only gaze through
 the pane-- smudged or rosy, it cannot
 separate from the body like the sheath
 from a knife. 27

Eventually "the body smashes itself to smithereens, and
 the soul (it is said) escapes". 28

In "The Moment: Summer's Night", language, conversation is
 attributed with pain or a direct sharpness:

Now the moment becomes shot with the extra
 ordinary arrow which people let fly from
 their mouths-- when they speak. 29

These examples from Virginia Woolf's criticism will help
 demonstrate a certain continuity of emotional reality through
 her fiction and so "thought", thus providing vision or meaning
 that transcends any one character's consciousness. In this study
 I will attempt to show how a pattern of imagery can suggest one
 consciousness and its emotional reality whilst at the same time
 being part of the greater vision. J. Graham in an article on
Time in Virginia Woolf puts this in a slightly different way; he
 sees her achievement as that of expressing the problem of trying
 to resolve the outer world, governed by time, and in "which we are
 subject to unremitting and uncontrollable flux and the world of
 the mind in which the chaotic flow of experience is reduced to
 order and unity and through which we are therefore liberated." 30

We might go further and divide the "mind" into the
 omniscient artistic mind of Virginia Woolf and the individual

minds of consciousness she creates, varying in their means of ordering their reality.

Finally, there is the problem of the source of imagery selected to convey emotion. William Troy argues:

The images that pass through in her characters' minds are rarely seized from any particular background of concrete experience. They belong not so much to the particular character as to the general tradition of literature. 31

Whilst there is truth in this, particularly in an elegiac novel like The Waves, the context of this thesis will be concerned mainly in describing a pattern of imagery, simple enough to have a daily actuality, often found as objects of the external world in which consciousness is moving, or else implied for the reader by the social or historical setting of the novel. It is indicative that the first entry in her diary for 1941 contains:

On Sunday night ... London was burning.
Eight of my city churches destroyed and the guildhall. This belongs to last year. The first day of the new year has a slice of wind like a circular saw. 32

CHAPTER TWO
MRS. DALLOWAY

In Virginia Woolf's third novel Jacob's Room we have a useful simple example of an image with a concrete actuality or objectivity within the novel used to convey an emotional reality or attitude to life. Here it is the simple stark image of a knife. In this chapter we will briefly examine the use of this image in Jacob's Room (essentially a novel of experimentation) and then explore in depth the use, meaning, feeling of the same image and its related counterparts as found in Mrs. Dalloway, where it is one of the central symbolic images. Both books contain the death of an important figure or consciousness to which this key image relates.

There are three main passages in which this image dominates, each gaining in and suggesting an emotional reality. Whilst much of the meaning or "thought" (see Chapter One) of the image depends on position or situation, so becoming highly subjective - which may be as much as much as Virginia Woolf requires, nevertheless, the following three passages should demonstrate an underlying emotional strength of meaning which the critic can expound. At the beginning of the book the knife is given objective reality whilst gaining emotional significance:

She heard the bell for service or funeral
that was Seabrook's voice-- the voice of the
dead.

'Wouldn't you like my knife, Mother?' said Archer. Sounding at the same moment as the bell, her son's voice mixed life and death inextricably, exhilaratingly.

'What a big knife for a small boy!' she said. She took it to please him.

Here the image is potentially defined emotionally, so that the knife takes on qualities of 'life and death' and masculinity. Thus when used later, it can be used to express a complex emotional situation when one of the most positive emotions -- love -- is jealously perceived, whilst also being effective in its simple physical reality:

'You are in love', he exclaimed.

Jacob blushed.

The sharpest of knives never cut so deep.²

Finally, as atmosphere builds towards the death of Jacob in the war the image ominously appears, the knife drops and so cuts the cord of life:

....the ships in the Piraeus fired their guns.

The sound spread itself flat, and then went funnelling its way with fitful explosions among the channels of the island. Darkness drops like a knife over Greece.³

In The Voyage Out the image of the guillotine is also used for death and its swiftness.

In Mrs. Dalloway, written three years later, there is

a much more developed usage of imagery of destruction if understood in terms of the cutting action of a knife. At the same time, the other aspect of any cutting instrument is its sharpening, which is what we might rationalise as the bringing of such an instrument to its ironic climax; that which cuts must also destroy. That knives are normally made of steel should be born in mind too: ours is essentially an age of steel, fashioned into various machinery ~~for~~ potentially destructive ends, one of the most cataclysmic being the first World War, a strong awareness of which permeates Mrs. Dalloway, providing a strong background theme both to the original readers, but more important, for the main consciousness of the book, giving the theme of death, destruction, an historical and social actuality and so an emotional reality, if only within the memory of the characters' consciousnesses. In her diary, writing about her aims for the novel, she says, "I want to give life and death, sanity and insanity; I want to criticise the social system and to show it at work, at its most intense."⁴ N. Thakur quotes Leonard Woolf's comments about the year in which she was writing the novel-- "the years of considerable human suffering". The cause of this suffering was, according to Thakur's understanding of Virginia Woolf, the exploitation of man by man, whether being political, economic, religious or social, whether "in the heat and sands of India" in "the mud and swamp of Africa" or in "the purlieus of London".⁵ Whilst this is certainly a theme in Mrs. Dalloway, our examination of certain imagery as outlined above should suggest a more metaphysical

conception of the quality of life and death that is perceived through feeling, feeling which is nevertheless highly influenced by the social reality through which the consciousness moves or has moved.

Whilst we are concentrating upon this imagery of destruction and death, we should realize that Mrs. Dalloway is essentially a balanced book with balancing imagery of growth and fruition, expressed particularly through Clarissa's consciousness, who whilst opposite to Septimus Warren Smith in distribution of consciousness, in the final moment of illumination at the party, unites with him in consciousness of his act of death, so that through the living and the dead we reach to "the mystical centre"⁶. In the same way, as we shall see, there is a balancing of light and dark just as the rhythm of the day passes through both. In the light of the morning Clarissa experiences some form of joy "... in the Park and lifts its leaves hotly, brilliantly, on waves of that divine vitality which Clarissa loved, to dance, to ride she had adored all that."⁷ In the same way, balance is created by Elizabeth's emotional and physical vitality "like a hyacinth sheathed in glossy green, with buds just tinted, a hyacinth which has had no sun."⁸

However, our interest, remembering it is only one part of the whole vision, lies with emotional realities that are essentially destructive. In this way, we can possibly understand the aspect of Virginia Woolf's vision that was for herself ultimately suicidal, understand its relationship to objects of the actual world, and so through understanding, in the event of death accept, but in the case of emotional damage,

prevent. Freedman in The Lyrical Novel argues that in Mrs. Dalloway timeless imagery transcends a timebound plot, "moments" of illumination in fact becoming thereby symbols. Perhaps, one such "moment" provides a key symbolic image to the novel as a whole. Here, as in Jacob's Room, there is a balance between love and death. Richard Dalloway hears the timeless song of "the voice of no age or sex, the voice of an ancient spring sprouting from the earth":⁹

"Love which has lasted a million years, she sang. Love which prevails and millions of years ago her lover, who had been dead these centuries, had walked, she crooned with her in May but in the course of ages, long as summer days ... he had gone, death's enormous sickle had swept those tremendous hills, and when at last she laid her hoary and immensely aged head in the earth; then the pageant of the universe would be over."¹⁰

Here, we have the additional image or emblem of death at the hands of Father Time with sickle, the original man-made "machine" with which man fed himself, the largest knife. This moment of illumination, whilst using traditional imagery reflected through the omniscient consciousness of Virginia Woolf rather than based on any concrete perceived reality in the novel, through its poetic quality of illumination, its vision based on a singing beggar, links the two lovers of two balanced yet similar central characters, Clarissa and Septimus, and coming at

the centre of the novel, provides the central vision of love and death to which imagery before and after relates. We have also a more concrete as opposed to symbolic expression of the same awareness of the interdependence of life and death; here it is reflected through the consciousness of Richard Dalloway who "was half thinking" of Norfolk where "Haymakers, who had pitched beneath hedges to sleep away the morning toil, parted curtains of green blades; moved trembling globes of cow parsley to see the sky; the blue, the steadfast, the blazing summer sky."¹¹

Here we have the same suggestion of harvest, though the "blade" is here innate in nature. Compare the "spike-leaved, withered-looking plants"¹² Peter Walsh finds in his hotel. In the haymaking example there is a suggestion of the rhythm of life, and a clarity; the sharpness is innate and also used to maintain the rhythm. Again, Clarissa uses the same imagery, this time as metaphor, as she searches for the cause of unrest and so source of happiness; suggested by a jewel; now the blades obscure, suggesting perhaps defense-mechanism or structures of rationalisation.

As a person who has dropped some grain of pearl or diamond into the grass and parts the tall blades very carefully this way and that....¹³

In this way we can see how with a central image, a central awareness or feeling-consciousness of death, the same image is used creatively to suggest aspects of death or those facts of life that in fact kill parts of the consciousness, or ability to

enjoy life. It is also interesting to note the relation by means of similar imagery of the connection of death with darkness, life with light. A thin black veil of cloud obscures the sun, "the faces faded; the omnibuses lost their glow";¹⁴ there is suggestion that man cannot even in his imaginings or art destroy the rhythm of life which contains darkness or death:

For although the clouds were of mountainous white so that one could fancy hacking hard chips off with a hatchet, with broad golden slopes, lawns of celestial pleasure gardens...

there was perpetual movement among them.¹⁵

Perhaps, too, there is the suggestion that man's godly creations and aspirations are themselves destructive or meaningless in their attempt to structure a reality. Similarly, evening light is associated with young love and a sharpening or beautifying in life: "If sharpened, it refined them, the yellow-blue evening light."¹⁶

Finally, we should look briefly at the use of this imagery in relation to the consciousness that dies-- Septimus Warren Smith. Here we have part of the objective reality that provides concrete basis for the abundant use of knife imagery. Twice he thinks of using "a table knife, uglily, with floods of blood";¹⁷ however, he finally throws himself onto the cutting spikes below his room. Earlier Clarissa had suggested she "felt herself a stake driven in at the top of the stairs"¹⁸ so suggesting a collective responsibility for the later revealed death, the social system that has in part led to her party erected the stake.

Similarly, Septimus in his hallucinations gives human beings the actuality of "knives and forks": "zigzagging precipices with mountaineers ascending roped together, exactly like knives and forks".¹⁹ Here we have the emotional expression through the imagery of a state of mind projecting totally a death-consciousness and so human beings become the image, rather than it merely reflecting a certain emotional reality.

Thus, having examined the central emotional reality to which knife and other related imagery connect, and which they reflect, we can look at other themes to which such imagery gives meaning or "thought". The novel takes place in a day and reminding us of the passing sun-time are the several clock-chimes such as "the leaden circles" of Big Ben, so that This conventional routine of time has a metallic, possibly man-made quality, that seems to ignore and so be irrelevant to death, which potentially reaching to "the mystic centre" is beyond time, so the machine-time of a clock becomes a destructive force in Clarissa's mind.

"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."²⁰

To her counterpart, Septimus, the killing quality of "time" or memory is apparent immediately the word is mentioned; the same imagery expresses the emotional damage or inability to understand the futility of a conventional time-reality:

"It is time", said Rezia.

The word time split its hush ; poured its riches over him and from his lips fell like shells, like shavings from a plane, without his making them, hard ... The dead were in Thessaly, Evans sang. 20

Death itself is "an iron-black figure". Again, we can perceive a connection between death, time and the social system itself in the description of Oxford Street:

Shredding and slicing, dividing and subdividing, the clocks of Harley Street nibbled at the June day, counselled submission, upheld authority ... until a commercial clock announced generally and fraternally, as if it were a pleasure to Messrs Rigby and Lowndes to give the information gratis. 21

Just as the clocks are machines expressing a potentially destructive way of thinking, so Virginia Woolf seems aware of the threat of technology and the machine in the age of steel that had just seen World War I. A "pistol shot" interrupts Clarissa's vision of beauty at Miss Pym's flower shop, ironically from the royal car, so beginning a cluster of imagery that contains an emotional awareness of death. The shot, like the symbolic aeroplane "shooting" away spraying the word "toffee" is irrelevant therefore to the theme of war-memory and so death. The car as machine, together with the royal symbols within, "grazed something very profound", and the whole experience

returns us to an image of battle:

they seemed ready to attend their sovereign
if need be to ^{the} cannon's mouth, as their
ancestors had done before them ²³

There is the suggestion from these connecting images of a certain emotional reality or force emanating from this social tradition, that is essentially barbaric. The personality that expresses this emotional force on an individual level is of course Millicent Bruton: "if ever a woman could have worn the helmet and shot the arrow, could have led troops to attack, that woman was Millicent Bruton"²⁴. It is this force that is to trap Septimus and so lead to his suicide. The alienation possible through the technological age, is also suggested by Septimus, again with loss of balance but thereby potentially nearer a "truth" of the psychic process than the ethic of the sense of "proportion" expounded later by Sir William Bradshaw. So Septimus reacts to his environment:

'Now we will kill ourselves' when they were
standing by the river, and he looked at it
with a look which she had seen in his eyes
when a train went by, or an omnibus. ²⁵

Much of the emotional and intellectual meaning of the imagery as we have already seen emerges from association; our final example suggesting the destructive potential of car-owners and their time-bound reality comes from just this association:

Probably, Rezia thought, that was
Sir William Bradshaw's house with the grey
motor car in front of it. (The leaden

circles dissolved in the air.). 26

Certain themes, therefore, emerge through examination of key imagery, growing in meaning as the novel progresses, passing through different consciousnesses. However, one of the more important means of expressing an emotional reality is by the accretive use of imagery through individual consciousnesses so creating different consciousnesses of feeling and so attitudes to life and the world. We shall look at Peter Walsh and Clarissa, again concentrating upon imagery of destruction. Perhaps, the most overt use of destructive imagery in Mrs. Dalloway is Peter Walsh's knife, relating necessarily to the knife imagery examined above. Perhaps the very frequent usage of this image shows again the dominance of the knife image in the novel, enabling it to become perhaps the central image or symbol of this basic emotional reality ; it only becomes tediously repetitive if the reader is missing the connecting imagery elsewhere. It is interesting to compare Septimus' knife with that of Clarissa: "She laid the paper knife on the inlaid table."²⁷ The knife is small, used for paperwork and has its special place in the house; if we see the knife here as representing an attitude toward life, particularly a defensive one, we can see here the material means whereby the Dalloways "defend" or surround their existence, as opposed to Peter Walsh the adventurer with knife always at hand. The suggestion that we should understand the pocket-knife as a key to personality is apparent in Clarissa's first description of Peter:

It was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness. 26

His knife comes to express his feelings in different situations. Thus, frequently it is defensive; he uses it as a "weapon":

'She's looking at me, he thought, a sudden embarrassment coming over him, though he had kissed her hand. Putting his hands into his pocket, he took out a large pocket-knife and half opened the blade. 29

Even though there is this suggestion of distrust by means of the pocket knife, there is room for humour and an amusing dash in the face for the legal system:

'But what are we going to do?' she asked him.
'Oh, the lawyers and solicitors, Messrs. Hooper and Grately of Lincoln's Inn, they were going to do it,' he said. And he actually pared his nails with his pocket knife. 30

The knife can also express a certain sexual aggression:

'Straightening himself and stealthily fingering his pocket knife he started after her to follow this woman. 31

The fact that the Hogarth Press was the first English Press to print Freud may be relevant here; Virginia Woolf is quite possibly aware of Freud's imagery of the subconscious, and his particular location of sexual imagery to express sexual desire or feeling. If we are aware of such innuendo there may

be the suggestion of a sexual element in the emotion of jealousy, in fact elemental to jealousy as opposed to being merely present in the jealous consciousness of Peter Walsh:

It was jealousy that was at the bottom of it-- jealousy which survives every other passion of mankind. Peter Walsh thought, holding his pocket-knife at arm's length. ³²

Again, this analysis depends on whether we can trace such a pattern of emotional suggestion in more than one consciousness; as I have shown in the passages from Jacob's Room and will show in The Waves it seems we can.

Peter Walsh often expresses an emotional consciousness in imagery of steel or other metal, so expressing a quality of his feeling, a hardness, at the same time possibly suggesting the desensitising effect of his environment. In the following passage he seems to project his own hardness upon Clarissa, so suggesting what has determined his consciousness, his feelings, and so his egotism:

Clarissa had grown hard, he thought; and a trifle sentimental into the bargain, he suggested, looking at the great motors capable of doing how many miles on how many gallons? For he had a turn for mechanics and had invented a plough in his district, had ordered wheelbarrows from England, but the coolies wouldn't use them, all of which Clarissa knew nothing whatever about. ³³

His perception of people has itself become mechanical, just as his defensive actions with the knife have become mechanical. There is therefore correspondence between the external expression of Peter Walsh's consciousness and his internal process of consciousness and eventual relationship with people. Both express themselves with or through the mechanical instrument, or an element of it. Thus, when Clarissa refused to marry him, he sees the situation in terms of strongest metal:

He felt that he was grinding against something physically hard; she was unyielding. She was like iron, like flint, rigid up the backbone. ³⁴

This potentially destructive or at any rate highly analytical and hardness of consciousness has its intellectual expression in the further development of knife as steel imagery:

"...shaving, washing, continuing, as he took up cans put down razors, to poke about in the Bodleian, and get at the truth about one or two little matters that influenced him, ³⁵

Finally, the following example shows the strong connection between visual and physical, that is for Virginia Woolf the visual sense being often the strongest sense as mentioned in Chapter One. There is also a final suggestion of the knife symbolising an ultimate attitude to life, defending for Peter Walsh at least the soul itself, seen as Peter Walsh leaves the eternal world of London streets and enters the party which is to be the final "moment" for unification and

vision: As body contracts, knife is extended, so associating the two:

The cold stream of visual impressions failed him now as if the eye were a cup that overflowed and let the rest run down its china walls unrecorded. The brain must wake now. The body must contract now, entering the house, the lighted house, where the door stood open, where the motor cars were standing, and bright women descending: the soul must brave itself to endure. He opened the big blade of his pocket-knife. ³⁶

This "contraction" of body and so external world, itself suggests we understand the final section in "symbolic" terms, so contracting the starkness of this final image, or object, thereby suggesting we should combine its objective reality with its symbolic significance.

The other important consciousness in which a particular emotional reality is refracted through knife and associated imagery is that of Clarissa. Here, corresponding with the theme of this thesis that there is a pattern of imagery reflecting universal emotional realities-- patterns of emotion present in more than one consciousness -- so we have potentially a balancing or opposing set of imagery to that of Peter Walsh's, so seemingly reflecting the intensity of emotional interrelationship found in their early relationship whilst also showing the difference of consciousness between male and female, though these are no easy distinctions, for as

Virginia Woolf would be the first to recognise, there is animus and anima in each consciousness. Whilst the knife of Peter Walsh is essentially an aggressive instrument, defensively handled, with an objective reality, Clarissa is more the victim in her own consciousness of such emotional aggression. Conventional erotic imagery is inverted, as an emotional bond is established:

She had borne about her for years like an arrow stocking in her heart the grief, the anguish. 37

In the same way her strong dislike for Miss Kilman is expressed through physical imagery, suggesting possibly Clarissa's own physical or personal disquiet-- reflected through her ever "narrowing" bed with tightly stretched sheet. Thinking about Miss Kilman she reflects:

It rasped her, though, to have stirring about in her this brutal monster ... this hatred, which especially since her illness, had power to make her feel scraped, hurt in her spine, gave her physical pain. 38

We hear the rasping sound of the knife, perceive the scraping actions. The knife as hurting, cutting and so emotionally killing instrument is suggested; through the image and the associations knife imagery carries for us, the emotional reality is conveyed.

Again, the feeling of being passive receiver of an essentially hurtful reality is conveyed as Clarissa reflects on her recent illness and perceives the encroachment of death:

"Laying her brooch on the table, she had a sudden spasm, as if, while she mused, the icy

claws had had the chance to fix in her.³⁹

Balancing, or filling this image, is the earlier comparison of Clarissa or her "soul" to a jewel, so that again we have an implied separation of mind/consciousness from its enveloping body, causing pain, and eventual death. In this way, Virginia Woolf uses Mrs. Dalloway to relate, as with Walsh's knife, the objective world of fact to an emotional perception and use of it as image, so expressing an emotional reality, or feeling toward ultimate apprehensions such as death, or with Peter Walsh, fear within life itself.

However, Clarissa's consciousness has its aggressive quality--"She sliced like a knife through everything"⁴⁰--so using an emotional perception of the action of a knife rather than needing the actual knife itself, though this connection of Clarissa and Peter Walsh suggests the influence of Walsh on Clarissa-- she thinks or feels in terms of his behaviour --and so this suggests their relationship. Again, Clarissa is aware of time as destroyer, suggesting connection between the process of analysing as suggested by "slicing" and the pressure of time and its physical manifestation, causing just such a need to structure and analyse. Here it is primarily the physical perception of aging:

But she feared time itself, and read on Lady Bruton's face, as if it had been a dial cut in impassive stone, the dwindling of life; how year by year her share was sliced. ⁴¹

We are reminded of the reaper image.

However, the pin, as we have seen in the claws of the brooch, becomes a much more delicate instrument suggesting a more subtle aggressive emotion or perception of Clarissa, with sexual implications when perceived by Peter Walsh:

This indomitable egotism charged her cheeks with colour; made her look very young, very pink, very bright-eyed as she sat with her dress upon her knee and her needle held to the end of green silk, trembling a little. He was in love! Not with her⁴²

More important, however, is the concrete actuality and emotional significance of her scissors. Peter Walsh remembers her, after his visit, among her "scissors and silks"⁴³; earlier she sits "(down on the sofa, with her dress over her knees, her scissors, her silks)". This imagery assumes importance, connected so obviously with the knife, when we find it central to the relationship of Septimus Warren Smith with Rezia and so his reality. At first he was enchanted by her sewing:

Her sigh was tender and enchanting, like the wind outside a wood in the evening. Now she put down her scissors; now she turned to take something from the table. ⁴⁴

However, we learn that his breakdown through the war, culminates in an inability to feel:

these sudden thunder-claps of fear. He could not feel ... spangles, silks, ribbons, scissors were rapping on the table; but

something failed him; he could not feel.

Still, scissors rapping, girls laughing,

hats being made protected him; 45

So his break-down progresses, and the emphasis on the emotional significance or symbolic quality of the scissors increases.

That was the doom pronounced in Milan when he came into the room and saw them cutting out buckram shapes with their scissors; to be alone for ever. 46

Septimus' consciousness loses distinction between self and object perceived; mind and body at times become incompatible. This over-reaction to the external world is suggested therefore by this strong association of scissors with feeling and finally aloneness. Thus, there is a variety of association and implication in this emphasis upon the scissors. In context with the knife imagery in the book generally, they suggest a destructive quality within the rhythm of life itself. They are a machine in the making of hats, and so can be associated with our theme of technological or mechanical dissociation examined above. We might note here too the fact that Clarissa's dog loses a paw when caught in a trap. Finally, there seems a strong sexual suggestion; as feeling is dissociated, a sexual relationship becomes dominant but at the same time destructive. Thus, the potentiality of Septimus' overreaction toward these forces lies also within Clarissa where we are aware of the same imagery and so unease with body, mind and feeling; in Septimus' case these concerns come to dominate, and sensual relationship with object or person becomes

almost impossible, so that death, physically relating to the actual destroying element-- the spikes-- allows mystical relationship with the centre: Clarissa achieves this within life in her "vision" at her party.

Thus, with this central consciousness of death, we are made aware of life. The rhythm of life containing emotional and physical death is ever present and suggested through this primal knife-imagery. Virginia Woolf's other concerns are thereby related to this central theme; elements of knife-imagery are used to suggest the relationship of mind, emotion, body, time, the technological age and so society to this central force of life; Virginia Woolf's essay "The Death of the Moth" shows her awareness of death as the most powerful perceivable force. This chapter, therefore, hopefully, illustrates her use of a pattern of imagery to convey a particular emotional reality with certain universal significance, suggesting social and individual relationships to the external world and its objects and within the individual consciousness itself. So the reader is made aware of social and individual destructive forces, which reacting together and totally, destroy one human physical being, and potentially will destroy others; through awareness is means to life.

CHAPTER THREE
TO THE LIGHTHOUSE

Virginia Woolf's next work after Mrs. Dalloway was To The Lighthouse which being more accessible to conventional critical terminology has come to be regarded as her major work. In this novel, we have distinct spatial location in Parts I and II, so providing a world of objects through which the consciousness can pass and which it can refract as image and so express an emotional reality. This spatial location in part gives perspective to the reader on the consciousness being revealed; we are aware of a physical relationship between the consciousness and the external world, so having some awareness of bodily location and movement. We are able at times, therefore, to look at and listen to a character as well as move within the consciousness and so emotional reality of that consciousness. We might still criticise the novel, however, for the fact that imagery conveying emotion will often be drawn from the consciousness of Virginia Woolf, be essentially poetic and emotional, and so limit our sense of individual consciousness and character, suggesting rather emotional patterns found within Virginia Woolf. Perhaps a novelist of the future will be able to demonstrate some universality of emotional pattern within the consciousness despite the differing language, and imagery with which individual consciousnesses express themselves. In her diary Virginia Woolf suggests this novel to be aware of "character".

... to have father's character. Done complete in it; and mother's; and childhood and all the usual things I try to put in life, death, etc. But the centre is father's character, sitting in a boat, reciting 'We perished each alone', while he crushed a dying mackerel. ¹

Again, therefore, there is the suggestion here that an awareness of death is in this novel a central theme whilst it is also to be Virginia Woolf's main novel about relationships, particularly those between husband and wife, within a family, and more existentially between man and woman, within man and woman. Thus, this chapter will continue in its analysis of imagery of emotional and physical destruction. It will examine death within the innate destructive impulses or externally conditioned impulses. In this way, there is again possibly comment upon the society of the time, its values and organisation. Part II, "Time Passes", provides the essential consciousness of death, the whole section becomes almost an "objective correlative" for a period of emotional desolation or despair. There seems dissociation of mind and body; Mrs. Ramsay dies, so there is a general absence of physical human presence; hence there is very little imagery of destruction, within the definition of knife imagery. This can be understood, if we perceive knife imagery being used essentially as part of life, if leading to death. It represents an emotional quality within life itself, innate or created, and perhaps in To The Lighthouse even more than in Mrs. Dalloway, its intensity is expressed through imagery conveying a sense of physical hurt, so requiring an ~~integrate~~ body to feel it or express it. Thus, in

"Time Passes" where the body has died or the mind completely dominant such imagery is scarce.

To understand this, we can examine the main passages in "Time Passes" which contain knife imagery. It occurs only as regular human life is about to reenter the house and so novel:

And now as if the cleaning and the scrubbing and the scything and the mowing had drowned it there arose that half-heard melody, that intermittent music which the ear half catches but lets fall; a bark, a bleat; irregular, intermittent, yet somehow related; the hum of an insect, the tremor of cut grass, with the sunset, sharpness was lost, and like most rising, quiet rose, quiet spread, the wind settled. 2

Here we have suggestion of the part of man in the rhythmic process of nature, he "scythes and mows" the grass, yet this cutting, "disseverance" is part of the rhythm. Again, there is association of light and life, perhaps suggesting there is connection between a creative emotional reality and the possibility of physical and hence "spiritual" union. It is the eye that sees, and as we have seen in Chapter One, the sense of union is central to Virginia Woolf's perception and so conception of the body. Thus, as light goes with sunset, so "sharpness" is lost, life in its vitality and sharpness of perception quietens to sleep and rest, waiting for a human renewal which is found in

Part III. Again, then, but not stated we have the reaper image, of time, death and so life. In connection with this, and perhaps a further central example, to illustrate the use of knife imagery within this novel to convey a central emotional reality, there is the following example. Here, towards the end of the novel the artist Lilly, who is to have the vision of Mrs. Ramsay and complete the picture, and so "the colour burning on a framework of steel; the light of a butterfly's wing lying upon the arches of a cathedral"³, questioning meaning and asking for an ultimate reality, expresses her projected answer so:

"For the whole world seemed to have dissolved in this early morning hour into a pool of thought, a deep basin of reality, and one could almost fancy a little tear would have rent the surface of the pool. And then? Something would emerge. A hand would be shoved, a blade would be flashed. It was nonsense of course."⁴

Water and sea imagery are strong in this novel, associated with the mind, possibly balancing the knife imagery, essentially tactile and so associated with the body. Hence, the importance of this projected vision which portends the final vision of Lilly, also caused partly through grief. Central to the vision and so reality of the novel is the blade, which can both be sharpened and can cut, and which King Arthur threw into the lake to signify his death. Earlier, there is suggestion of this blade as Lilly orders her picture:

"There was something, something one remembered in the relations of those lines cutting across, slicing down, and in the mass of the hedge. 5

Perhaps a similar suggestion of death or the action of the blade destroying life within the conventional structure of time or process of aging is found in the first part of the novel where the bay seen by *Lily* and William Bankes takes on the quality of a human body.

It was as if the water floated off and set sailing thoughts which had grown stagnant on dry land and gave to their bodies even some sort of physical relief. First the pulse of colour flooded the bay with blue, and the heart expanded with it and the body swam, only the next instant to be checked and chilled by the prickly blackness on the ruffled waves. 6

A boat conveys the same qualities as the blade, so that again there is a suggestion of physical death as the blade stops its movement:

"They both felt a common hilarity, excited by the moving waves; and then by the swift cutting race of a sailing boat, which having sliced a curve in the bay, stopped; let its sail drop down. 7

They both feel sad "because the thing was completed partly" and "distant views" outlast the gazer "by a million years".⁸ Again, as in "Death of the Moth" there is suggestion of the force of

death from and in a continuous universe. Following this is an awareness of the emotional "death" between Ramsay and William Banks in Westmorland. We can understand water and knife imagery as key imagery in the novel; water suggests expedition, journeying in life, the blade the achievement as it sharpens also the destruction in death. Thus, our final quotation to illustrate this central reality shows merely the potentially destructive element, without, we might argue, the continuity of water, perhaps the rhythm of life itself, as it becomes in The Waves:

All would be as usual save only for some quiver as of a blade in the air, which came and went between them..the usual sight of the children sitting round their soup plates. ¶

Here, there is suggestion of the dissension between Mr. and Mrs. Ramsay, heightening their awareness of their family, its obligations and so their relationship; thus, knife imagery, whilst conveying a destructive reality, conveys too an awareness of life by contrast.

As we have seen above, a major theme of To The Lighthouse is that of relationship, between husband and wife and so male and female. Here, knife imagery is prominent, used with associations mentioned above and so reflecting emotional elements in the relationship. Mr. Ramsay is described as "standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically ... such were the extremes of emotion that Mr. Ramsay excited in his children's breast by his mere presence." ¶

This association of knife and emotional reality could not be more definite. Similarly, there is association of Mr. Ramsay with the knight in armour and so potentially with King Arthur:

Who will not secretly rejoice when the hero puts his armour off and halts by the window and gazes at his wife and son. 11

It is possible to argue there is a strong feminist theme running through this novel, and, accordingly, the male is seen in terms of brass, and so metal again, the female in terms of a fountain and so water:

... 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. 12

There is, therefore, a reapplication of sexual function and process, so that through the imagery the emotional relationship is suggested rather than the merely sexual:

... and James, as he stood still between her knees felt her rise in a rosy-flowered fruit tree laid with leaves and dancing boughs into which the beak of brass, the arid scimitar of his father, the egotistical man, plunged and smote, demanding sympathy. 13

Virginia Woolf is capable of perceiving the comedy of this theme, whilst continuing to illuminate it; the relationship between Mr. and Mrs. Ramsay is paralleled by that of the rooks, Joseph and Mary:

They were actually fighting, Joseph and Mary were fighting. Anyhow, they all went up again, and the air was shoved aside by their black wings and cut into exquisite scimitar shapes. ¹⁴

This is ironic again considering Lily sees Mrs. Ramsay:

She was like a bird for speed, an arrow for directness. ¹⁵

There is no simple distinction between male and female; Mrs. Ramsay has this directness with its relationship to the knife imagery and potentially destructive emotional import. As stated earlier, part of the success of this novel is the relationship of the consciousness and emotive imagery to the objective world through which it moves. Virginia Woolf, aware of this, subtly continues with her theme if only by implication:

She talked about Jasper shooting birds and he said at once, soothing her instantly that it was natural in a boy and he trusted he would find better ways of amusing himself before long. ¹⁶

So we have implied association of male aggressive impulses good-humouredly destroying life, and so potentially female attributes. Here the actual objective action takes on emotional qualities from symbolic imagery, so representing the actual behaviour and also suggesting aggressive impulses and thereby emotional relationships between parent and child. Despite this potential destruction of the female by male, Mrs. Ramsay contains male qualities as suggested by the imagery. She herself can take on

the quality of steel when there is gross usurpation of the male by the female:

She remembered that iniquity of his wife towards him which had made her turn to steel and adamant there in the horrid little room in St. John's Wood, when with her own eyes she had seen that odious woman turn him out of the house. 17

Likewise, she has her own knightly qualities, herself opposing the hostile elements in life, particularly those threatening her children:

Why must they grow up and lose it all?
And then she said to herself, brandishing her sword at life, nonsense. 19

So the complex interrelationship of male and female is determined and suggested by imagery with its qualities of aggression, fruition and possibly conservation, though there is room here only for examination of the former.

Whilst, To The Lighthouse is concerned with relationship between man and wife, it is also concerned with relationship between parent and child, particularly father and son, with mother as intermediary or even jealous object of both. At the beginning of the book, there is association between fantasized anger of James and possibly, as we have seen above, Mr. Ramsay's own self-projection as knife so inviting such fury; the male consciousnesses, particularly in this relationship, are full of mutual destruction:

Had there been an axe handy, a poker or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children's breasts by his mere presence; standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically, not only with the pleasure of disillusioning his son and casting ridicule upon his wife who was ten thousand times better than he was (James thought). 19

Here we see the art of Virginia Woolf; there is no definite guide as to whom is comparing Mr. Ramsay to a knife, so that the image works as part of an emotional reality, both within certain consciousnesses but also above any one consciousness, so providing a series of themes in the novel. This is only restating what by now should have been established in this thesis, universal emotional realities, capable of rationalisation expressed through imagery. There is possible suggestion that a protective or possessive maternal relationship can be the cause of such imagined aggression for Mrs. Ramsay endows pictures "with heavenly bliss"²⁰ so we can draw such conclusions from the following passage where:

...looking down at the book on her knee she found the picture of a pocket knife with six blades which could only be cut out if James was very careful. 21

The passage continues full of ironic reverberation so that there is the final suggestion that such male aggression can culminate in war or destruction:

Suddenly a loud cry as of a sleep-walker,
half roused, something about
Stoned at with shot and shell. ²²

This is the emotional release of perhaps just such aggressive feeling that can culminate in war.

In this novel, too, Virginia Woolf seems interested in demonstrating or experimenting with memory or even emotional formation and emotional storage. In keeping with modern psychology²³ she perceives the importance of the early years of childhood, conditioning potentially a child's responses to parent and in future life. We have already seen how James perceives or feels his father as "a beak of brass, an arid scimitar"²⁴ and his father hits him on the leg. In Part III, emotionally mature, James' consciousness is able to rationalise the emotion, and his consciousness expresses itself through a more expansive use of imagery; again, emotions of hostility are partly projected through imagery associated with a knife or at any rate its action. Bird imagery becomes vulturous-- we have seen earlier use of bird imagery associated with Mrs. Ramsay-- so again the complex of parental relationships is suggested by the imagery, any simple rational explication being impossible. Memory, and remembered situations, both emotional and actual, are distorted through time:

He had always kept this old symbol of taking

a knife and striking his father to the heart. Only now, as he grew older and sat staring at his father in an impotent rage, it was not him, that old man reading, whom he wanted to kill, but it was the thing that descended on him -- without his knowing it perhaps: that fierce sudden black-winged harpy with its talons and its beak all cold and hard, that struck and struck at you (he could feel the beak on his bare legs, where it had struck when he was a child). 25

Again, when a boy he was with his mother when they saw "a one-armed man - his left arm had been cut off in a reaping machine two years ago".²⁶ Here we have the knife, become machine, in action destroying the human body. At the end of the book this image is paralleled, perhaps with this early event providing the initial impulse in the consciousness, by the following:

It was in this world that the wheel went over the person's foot. Something, he remembered, stayed and darkened over him; would not move; something flourished up in the air, something arid and sharp descending even there, like a blade, a scimitar, smiting through the leaves and flowers even of that happy world and making them shrivel and fall. 27

Here we have the image, again of death the reaper tying together through James' consciousness earlier knife imagery, found also in other consciousnesses. In this way, different emotional realities come to focus upon the central reality or act of total destruction in death. The younger generation is also seen in terms suggesting energy, potentially destructive, the next generation, the life force :

For Cam grazed the easel by an inch; ...
 she would not stop for her father, whom
 she grazed also by an inch. She was off
 like a bird, bullet or arrow, impelled by
 what desire, shot by whom, at what directed,
 who could say? 28

This energy is its own meaning, just as death is its own force. Perhaps we should briefly examine one of the problems arising from this usage of imagery as found in the above two quotations. In the latter, the imagery is credible as part of the consciousness of Mrs. Ramsay, whereas in the former quote, James is relating through imagery used also as a child. Whilst his access to language and literature would enable his later use of imagery in consciousness, the earlier use of the same imagery would not be possible. This is a possible weakness of the novel, some imagery derives from the omniscient consciousness of the narrator rather than from the individual consciousness. However, such an obvious discrepancy as in the early consciousness of James is rare, and this omniscience of consciousness provides perhaps a necessary basis to examine the thematic use of imagery.

Virginia Woolf's art is at its highest, however, when there is no obvious discrepancy between consciousness and image: Mr. Tansley provides a good example:

Mr. Tansley raised a hammer: swung it high in the air but realizing as it descended, that he could not smite that butterfly with such an instrument as this, said only that he had never been sick in his life. But in that one sentence lay compact, like gunpowder, that his grandfather was a fisherman; his father a chemist; that he had worked his way up entirely himself, that he was proud of it. 29

Here we have imagery of the mechanical age suggesting an emotional reality, that of Mr. Tansley the self-made academic following such a reality with the energy of his working origins, but an energy that is mental rather than physical. This mechanical energy is therefore related to a generational force, a paternal awareness or even competition, that can express itself as gunpowder and so essentially in war or death. At the same time there is a certain egotism present that defensively administers its blows. Again, there is a possible difference between the opening as a description, which can be literally seen and it being a projection of consciousness, using imagery in which Tansley might think. The ambiguity in our minds provides a means whereby we can understand the imagery both in relation to the general theme being outlined and in relation to Mr. Tansley's

particular consciousness. Similarly, we have a later example where the blows and sounds of war find expression in the same imagery, so increasing the suggestion that such defended egotism, sensitive pride-- whatever rationalisation we might give the emotion-- is partly responsible for war:

But slumber and sleep though it might
there came later in the summer ominous
sounds like the measured blows of hammers
dulled on felt which, with their repeated
shocks still further loosened the shawl
and cracked the tea-cups. 30

We hear little about the war, other than the shock it created, which is the aspect Virginia Woolf chooses to convey, related, of course, to the theme of death:

Andrew Ramsay's death: (he was killed
in a second by a shell; he should have
been a great mathematician) Mr. Carmichael
had 'lost all interest in life'. 31

Here is the detailed reporting of the death, and the personal effect it has, a virtual detachment from life by Mr. Carmichael. However, there is greater irony present, since as we have seen above, Virginia Woolf works through association and connection of image and so thought; here, there is a suggestion of relationship between the shell, created by science, and that Andrew Ramsay should have been a great mathematician. There is no moralising-- merely suggestion, merely irony; it is up to the reader to draw conclusions.

However, this is a slight digression from our examination

of parental relationship, particularly that of father and son. Perhaps, the final image, or action, conveying the potential destructive element in the relationship, or the cruelty of man and so nature, is that of the quite merciless Macalister and fish. The tyranny of Mr. Ramsay to Cam finds a parallel and so association in the action of Macalister's boy:

But what remained intolerable, she thought, sitting upright and watching Macalister's boy tug the hook out of the gills of another fish was that crass blindness and tyranny of his which had poisoned her childhood and raised bitter storms. ³²

Perhaps there is suggestion that Macalister's boy's actions are learned from Macalister, and so such male tyranny perpetuated. The hook again is associated with the knife, here, therefore, suggesting the brutality innate to nature, or created by man who so easily will kill. Here, of course, we are approaching the problem of such analysis of imagery particularly when used as objective action by Virginia Woolf; there is complexity of emotional response and interrelating meanings; Woolf almost deliberately defies rational analysis, perceiving "gig lamps symmetrically arranged"³³ is not the human story. This passage is made clearer, however, when we realize it is repeated as a distinct passage in Part III:

Macalister's boy took one of the fish and cut a square out of its side to bait the hook with. The mutilated body (it was alive still)

was thrown back into the sea.³⁴

Again, it has to be understood in context, or at any rate, context is a means to meaning. Lily has been asking "What did it mean? Could things thrust their hands up and grip one; could the blade cut; the fist grasp?"³⁵ It is before the vision of Mrs. Ramsay, and Lily is crying. So Macalister's action becomes the concrete example of the symbolic blade; we see man administering death, just as we know Mrs. Ramsay has died. It becomes part of the rhythm of this book which has been seen by many critics to parallel the three moments of the lighthouse beams. Here is death, both actual and symbolic, which is to be followed by the vision transcending death, just as Mr. Ramsay and children reach the lighthouse. Thus, we can argue that Virginia Woolf achieves her aim in To The Lighthouse; she conveys the emotional reality of her father crushing "a dying mackerel", the feeling of death and destruction, and a world without man in "Time Passes", but finally is not overcome by such negation but in fact transcends it, so affirming life.

CHAPTER FOUR

THE WAVES

For what might be called further or final verification of the importance of knife imagery in Virginia Woolf, we will examine its use in The Waves. Again, we find it reflecting consciousness, particularly that of Neville. In the following passage, the image again suggests death, here an emotional death. This emotional death leads in psychological terms to a form of paranoid vision:

I clutched your hand. You left me. The descent into the Tube was like death. We were cut up we were dissevered by all those faces and the hollow wind that seemed to roar down there over desert boulders. ¹

However, this chapter will be concerned with the Prologues, identified with no particular consciousness but, in fact, thereby representing the omniscient consciousness of Virginia Woolf, and perhaps summation of her vision. Various aspects of a knife are again used to express varying consciousnesses of life and death. Just as these Prologues express an essential rhythm of life, so the imagery expresses forces or qualities within this rhythm. As there is life and death, so there is light and dark-- here the span of a day. Similarly, there is formation of the knife itself and eventual culmination in its cutting action. We will examine this progression accordingly:

As the sun rises dispelling the dark she raised a lamp and flat bars of white green and yellow spread across the sky like the blades of a fan. 2

So the universe is cut up by the "blades" at the same time as they are associated with light, and so perception. Perhaps the paradox inherent in life and death is thereby apparent. The sun again comes to be associated with perception:

The sun sharpened the walls of the house and rested like the tip of a fan upon a white blind. 3

In the next Prologue, as

The sun rose higher. Blue waves, green waves swept a quick fan over the beach, circling the spike of sea-holly and leaving shallow pools of light here and there on the sand. A faint black rim was left behind them. 4

Here the fan image links with the former, suggesting the other major image for the forces of life-- water, particularly the sea and its waves, again like light creating the "fan". The "spike" remains in the midst of life, which we might associate with the "faint black rim", suggestive of death. Again, "the sun laid broader blades upon the house" and "sharpened" objects upon the inside. So we have suggestion again that there is a growth of perception in life, but thereby a sensitivity that can hurt -- "sharpened" is essentially a tactile image that will "cut" and so

potentially hurt. Knife imagery as such appears but is not fully formed. Imagination is barely formed, and such images and so perhaps knowledge of destruction and death ~~are~~ barely present.

Everything became softly amorphous, as if the china of the plate flowed and the steel of the knife were liquid. 5

In the third Prologue, the knife achieves imaginative actuality, and so there is present, we might say, within the growing consciousness, awareness of destruction or of its possibility:

Now in the glowing light its whiteness settled in the plate; the blade condensed its gleam. 6

There is almost union between light and sea, or perhaps perception and flow, and the energy is communicated through an image of cutting:

Light almost pierced the thin swift waves as they raced fan-shaped over the beach. 7

There is return of the spike image; we have different sets of images, often in their peculiar way, conveying the stage of consciousness reached. Here, the birds, suggesting life, administer death:

Then one of them, beautifully darting, accurately alighting, spiked the soft, monstrous body of the defenseless worm, pecked again and yet again, and left it to fester. 8

So nature contains a destructive capacity, apparently innate within

her. This is paralleled in the world of men; there is aggressive and so potentially destructive energy within men:

The wind rose. The waves drummed on the shore like turbaned warriors, like turbaned men with poisoned assegais who whirling their arms on high, advance upon the feeding flocks, the white sheep.⁹

Here too there seems associated a religious meaning, so that death is connected with the heathen Turk advancing upon the docile Christian.

In this passage of the Prologue, therefore, the knife and so its associations achieve reality within the consciousness, within life; we might say the growing human consciousness becomes aware of death, and we gradually become aware of Virginia Woolf's use of different clusters of imagery to express developments of consciousness and so changes of emotional reality as life advances towards death.

In the next Prologue, the sun is "risen" and "bared its face and looked straight over the waves". There is repetition of the image of assegais as it associates with other basic imagery and so gains in meaning:

Their spray rose like the tossing of lances and assegais over the riders' heads. They swept the beach with steel blue and diamond-tipped water. They drew in and out with the energy, the muscularity of an engine which sweeps its force out and in again. ¹⁰

Again, the blade, here the "assegais", becomes central to life which we have come to associate with waves, sun and spray. Likewise, there is association of this energy, potentially destructive, with the "engine" and so human construct and machine. The consciousness uses such energy perhaps in construction of the material world. Similarly, there is development of knife imagery suggestive of growth as the blade sharpens; again it is associated with one of the major images of vitality-- the birds:

They sprang as if the edge of being were
sharpened and must cut, must split the
softness of the blue-green light, the dampness
of the wet earth; the fumes and steams of the
greasy kitchen vapour; the hot breath of
mutton and beef ... 11

Here, there is suggestion of a physical maturity, a sharpening of the blade, there is a total sensory awareness, so that the blade becomes associated here with growth of "being" but eventual destruction of the body and senses. The imagery is continued as "they soared sharply in flights high into the air, twittering short sharp notes."¹²

So they cut their path in life, so they talk; as we have seen in Chapter One, Virginia Woolf in The Moment: Summer's Night talks of the "arrows" of language, so that this same consciousness might be found here; as consciousness grows, so language becomes more powerful in its sharpness or destructive capacity. However, there is this ambiguity as we have seen with the associations of "sharpness", so that whilst potentially destructive, it is also

associated with perception. In this passage of growth, light and perception are associated, death or the knife as destructive capacity are frozen, suggesting contrast and opposition:

The sun fell in sharp wedges inside the room. Whatever the light touched became dowered with a fanatical existence. A plate was like a white lake. A knife looked like a dagger of ice. ¹³

Again, the knife is associated through the sense of touch, essentially with the body; perhaps, the "being" is "sharpened" whilst the body is finally cut by the knife in death.

In the next Prologue, ¹⁴ "... the sun had risen to its full height", there is suggestion of total if withering perception; everything is seen and it is not a beautiful sight. The sun showed "the rusty cartwheel, the white bone, or the boot without laces stuck, black as iron, in the sand".¹⁴ Earlier we have been told "It was no longer half seen and guessed at like the flash of a falling blade" with the suggestion, therefore, of a glimpse of perception. At midday the heat of the sun "shaved and singed the hills "as if in an explosion", and "all the blades of grass were run together in one fluent green blaze". There is no separation as with the blades of the fan at the beginning; there is a total but not discriminating energy present, that seems potentially destructive. "Sharp-edged wedges of light lay upon the window-sill" perceiving the contents of the inner room and it is noticeable that there is no knife present this time, only "denser depths of darkness". One extreme is balanced by another so that

there is no process of sharpening and cutting.

We pass on to the next Prologue where the sun has passed from its centre and as the process of disintegration appears to have begun, clouds obscure the sun so that waves beneath were "arrow-struck with fiery feathered darts", and in the room "daggers of light fell upon chairs and tables making cracks across the lacquer and polish".¹⁵ There is the action or suggestion of destruction. In the next Prologue, we experience the actual cutting action, as the sun sinks, the birds "raced in the furrows of the wind and turned and sliced through the air as if they were one body cut into a thousand shreds".¹⁶ Nature is dying, "each blade regained its identity", there is no fusion, and extinction of individuality as when the sun was at its highest. More important, we have repetition of the blade in the water image, so important in To The Lighthouse.¹⁷

Though all the flowers the same wave of
light passed in a sudden flaunt and flash
as if a fire cut the green grass of a lake. ¹⁸

This is also the image of the reaper we have met in Mrs. Dalloway.

Finally, in the penultimate Prologue, there is reiteration of the same image: "Now the corn was cut" and the shadows increase, so that there is only "a single darting spear of sunshine" or "the sudden bruise of the rainstorm". There is suggestion here of physical vulnerability, declining perception. The knife itself has lost its sharpness and become "portentous":

'Here lay knife, fork and glass, but
lengthened, sudden and made portentous. ¹⁹

As darkness envelops the universe or the consciousness, so knife imagery disappears; it is part of the rhythm, a means of perception and growth as it sharpens, but with the knowledge that it is sharpened to cut, so perception can fragment the universe away from its innate rhythm, hence the implied criticism of the intellectuality of characters such as Neville and Bernard. At the same time examined as an object the knife does in fact cut, destroy, so becoming a symbolic image for the process of decay, age and death, leaving the body to wilt. This is in fact stated at the end by Bernard:

I felt myself powerless to stop the oscillations of the cold steel, so we are cut and laid in swathe, I said; so we lie side by side on the damp meadows, withered branches and flowering. 20

However, his pessimism is part of his own consciousness which we have followed, rather than part of the greater, perhaps omniscient rhythm we have been tracing, which itself absorbs such a distinct emotional reality.

Finally, Bernard using the imagery of attack flings himself as a warrior or knight-- again linking us with similar imagery in To The Lighthouse-- against death. In full vitality, the paradox is complete. The knife, now a spear, is in full glory, life defies death, suggesting existence beyond the fully armed body, itself being or to be destroyed, and in fact potentially destroying the horse, the knight's carrier by his spurs. This suggests a microcosmic image within the macrocosmic rhythm of life

and death we have been examining, finally suggested by the single image of the waves:

'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!"

The waves broke on the shore. 21

This chapter, therefore, has hopefully brought together within an omniscient consciousness beyond character and time, the themes we have been examining in earlier chapters, so that we see the knife and its symbolic association not just as part of one emotional reality of one consciousness, but finally of a mystical perception that reaches beyond the confines of consciousness and emotion, fusing in its rhythm, life and death. By concentrating upon the imagery of death, destruction, perhaps we can absorb and understand their force within a natural rhythm, and so perceive with Virginia Woolf an ultimately positive relationship of body, feeling, (mind) and soul: a body that disintegrates as the knife cuts; feeling and mind that are aware of such disintegration and so can express their particular emotional quality in life through use of knife imagery which also conveys growing and declining, creative and destructive perception and rationalisation; finally the potentiality of soul that is contained within the rhythm of the universe, released when the knife has been sharpened and cut and so like the body been abandoned.

FOOTNOTES - PREFACE

1. Virginia Woolf, "On Rereading Novels", Essays II, p. 126.

FOOTNOTES - CHAPTER ONE

1. E. M. Forster, Virginia Woolf: A Collection of Critical Essays, ed. C. Sprague, p. 14.
2. Virginia Woolf, The Moment and Other Essays, p. 89.
3. Virginia Woolf, "Modern Fiction", Essays II, p. 106.
4. Monique Nathan, Virginia Woolf, p. 67. Nathan quotes Woolf's 'protests'.
5. E. M. Forster, Virginia Woolf: A Collection of Critical Essays, ed. C. Sprague, p. 19.
6. M. C. Bradbrook, Scrutiny X, 1932, pp. 33-38.
7. William Troy, Virginia Woolf, ed. C. Sprague, p. 32.
8. R. Freedman, The Lyrical Novel, p. 195.
9. Virginia Woolf, Mrs. Dalloway, p. 26.
10. Virginia Woolf, "On Rereading Novels", Essays II, p. 126.
11. Harvena Richter, Virginia Woolf: The Inward Voyage, p. 29.
12. Ibid., p. ix.
13. Ibid., p. 30.
14. Ibid., p. 32. Richter quotes and interprets Dr. Langer.
15. Virginia Woolf, The Common Reader: Second Series, pp. 133-4.
16. N. Thakur, The Symbolism of Virginia Woolf, p. 8.
17. Virginia Woolf, A Writer's Diary, p. 101.
18. Virginia Woolf, The Common Reader: Second Series, p. 42.
19. David Daiches, Virginia Woolf, p. 71.

20. Virginia Woolf, The Captain's Death Bed, p. 170.
21. Boris Ford, ed., Pelican Guide to English Literature 7, p. 265.
22. Virginia Woolf, The Death of the Moth and Other Essays, p. 146.
23. Monique Nathan, Virginia Woolf, p. 75.
24. Harvena Richter, Virginia Woolf: The Inward Voyage, p. 69.
25. Virginia Woolf, "Modern Fiction", Essays II, p. 107.
26. Virginia Woolf, The Moment and Other Essays, p. 14.
27. Ibid., p. 14.
28. Ibid., p. 14.
29. Virginia Woolf, The Moment and Other Essays, p. 10.
30. J. Graham, "Time in Virginia Woolf", University of Toronto Quarterly XVIII, 1949, pp. 186-201.
31. William Troy, Virginia Woolf: A Collection of Critical Essays, ed. C. Sprague, p. 37.
32. Virginia Woolf, A Writer's Diary, p. 362.

FOOTNOTES - CHAPTER TWO

1. Virginia Woolf, Jacob's Room, p. 14.
2. Ibid., p. 164.
3. Ibid., p. 175.
4. Virginia Woolf, A Writer's Diary, p. 57.
5. N. Thakur, The Symbolism of Virginia Woolf, p. 55.
6. Woolf talks of "the centre which mystically evaded"
people on page 204 of Mrs. Dalloway.
7. Virginia Woolf, Mrs. Dalloway, p. 9.
8. Ibid., p. 136.
9. Ibid., p. 90.
10. Ibid., p. 90.
11. Ibid., p. 125.
12. Ibid., p. 120.
13. Ibid., p. 134.
14. Ibid., p. 153.
15. Ibid., p. 153.
16. Ibid., p. 179.
17. Ibid., p. 103.
18. Ibid., p. 188.
19. Ibid., p. 163.
20. Ibid., p. 206.
21. Ibid., p. 78.
22. Ibid., p. 113.
23. Ibid., p. 21.
24. Ibid., p. 189.

25. Ibid., p. 74.
26. Ibid., p. 104.
27. Ibid., p. 43.
28. Ibid., p. 5.
29. Ibid., p. 46.
30. Ibid., p. 52.
31. Ibid., p. 59.
32. Ibid., p. 89.
33. Ibid., p. 55.
34. Ibid., p. 72.
35. Ibid., p.174.
36. Ibid., p. 182.
37. Ibid., p. 10.
38. Ibid., p. 15.
39. Ibid., p. 41.
40. Ibid., p. 11.
41. Ibid., p. 34.
42. Ibid., p. 51.
43. Ibid., p. 156.
44. Ibid., p. 156.
45. Ibid., p. 97.
46. Ibid., p. 160.

FOOTNOTES - CHAPTER THREE

1. Virginia Woolf, A Writer's Diary, p. 362.
2. Virginia Woolf, To the Lighthouse, p. 164.
3. Ibid., p. 78.
4. Ibid., p. 207.
5. Ibid., p. 181.
6. Ibid., p. 23.
7. Ibid., p. 23.
8. Ibid., p. 23.
9. Ibid., p. 233.
10. Ibid., p. 4.
11. Ibid., p. 42.
12. Ibid., p. 43.
13. Ibid., p. 44.
14. Ibid., p. 93.
15. Ibid., p. 57.
16. Ibid., p. 77.
17. Ibid., p. 47.
18. Ibid., p. 70.
19. Ibid., p. 4.
20. Ibid., p. 3.
21. Ibid., p. 19.
22. Ibid., p. 19.
23. I am referring here to the theories of psychology to be found in such works as: Bowlby, John. Child Care and the Growth of Love, abridged and ed. by Margery Fry. 2d ed. Harmondsworth: Penguin Books, 1968;

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24. Virginia Woolf. To the Lighthouse, p. 44.
25. Ibid., p. 213.
26. Ibid., p. 13.
27. Ibid., p. 215.
28. Ibid., p. 63.
29. Ibid., p. 106.
30. Ibid., p. 154.
31. Ibid., p. 225.
32. Ibid., p. 196.
33. Virginia Woolf, "Modern Fiction", Essays II, p. 106.
34. Ibid., p. 209.
35. Ibid., p. ~~208~~.

FOOTNOTES - CHAPTER FOUR

1. Virginia Woolf, The Waves, p. 153.
2. Ibid., p. 5.
3. Ibid., p. 6.
4. Ibid., p. 23.
5. Ibid., p. 24.
6. Ibid., p. 62.
7. Ibid., p. 63.
8. Ibid., p. 63.
9. Ibid., p. 63.
10. Ibid., p. 92.
11. Ibid., p. 93.
12. Ibid., p. 93.
13. Ibid., p. 94.
14. Ibid., p. 126.
15. Ibid., p. 141.
16. Ibid., p. 156.
17. See Chapter Three of this thesis, p. 41.
18. Virginia Woolf, The Waves, p. 156.
19. Ibid., p. 179.
20. Ibid., p. 241.
21. Ibid., p. 256.

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