A PATTERN OF IMAGERY IN VIRGINIA WOOLF'S WRITING

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By

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ABSTRACT

Many critics have explored the close relationship which exists between the events of Virginia Woolf's life and her fictional work. The extensive amount of autobiographical material now available supports this field of study and encourages further exploration. Woolf's diary, letters and other memoirs reveal a continuity of the thought and "philosophy" contained within her fiction, specifically in three consecutive novels composed during her most creative period--To the Lighthouse, Orlando, and The Waves. This connection between autobiographical and fictional writing may be seen in Woolf's use of imagery. Specific groups of images found in these two genres illustrate Woolf's changing view of the artist's ability to create stability and permanence amidst the evanescence of daily life.

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LIST OF ABBREVIATIONS

Diary III	The Diary of Virginia Woolf: Volume III 1925-1930. Edited by Anne Olivier Bell.
Diary IV	The Diary of Virginia Woolf: Volume IV 1931-1935. Edited by Anne Olivier Bell.
Letters III	A Change of Perspective: The Letters of Virginia Woolf 1923-1928. Edited by Nigel Nicolson.
MB	Virginia Woolf: Moments of Being. Edited by Jeanne Shulkind.
TL	To the Lighthouse by Virginia Woolf.
O	Orlando by Virginia Woolf.
W	The Waves by Virginia Woolf.

Introduction: A Pattern of Imagery

A close relationship exists between Virginia Woolf's autobiographical and "serious" writing. Jeanne Shulkind, editor of Moments of Being, notes the "unusual degree to which Virginia Woolf wove the facts of her life--the people, the incidents, the emotions--into the fabric of her fiction ..." (MB 13). Susan Dick develops this point, referring to "A Sketch of the Past": "This memoir contains some of Woolf's most poetic evocations of the past and some of her most searching reflections on the mind and on what she called 'reality.' It also demonstrates ... the striking continuity of her work" (196).

A manifestation of this relationship may be found in a pattern developed in the autobiographical writing, which is also present in the three novels To the Lighthouse, Orlando, and The Waves. This pattern is expressed through groups of images--images of flux, images of circles, and images of "prominences & angles" (Diary III 39)--and the emphasis on these images in the fiction invites comparison with their role and importance in her autobiographical writing.

Woolf's manipulation of the pattern can be discussed through an examination of her use of imagery in To the

Lighthouse, Orlando, and The Waves. While the groups of images recur in the three novels, their significance and relations vary. Consequently, a progression of thought from To the Lighthouse to The Waves may be identified by analyzing imagery in each novel. By comparing the same pattern of imagery in both autobiographical and fictional works, I hope to gain insight into Woolf's method and achievement as a writer.

The pattern is quite simple, and basic to the method Woolf employs in creating To the Lighthouse, Orlando, and The Waves. Originated in the autobiographical works, it is both imagistic and dualistic. When critics speak of dualism in relation to Woolf's writing, they often refer to it in terms of opposition between two states or forces. This aspect of dualism is central to Woolf's work, and it comprises the first stage of the pattern. Dualism, however, is not confined only to the initial stage of the pattern and to the imagery of flux that expresses it. It is also a crucial aspect of the next stage of the pattern. The moment of being which characterizes this stage is either positive or negative--yielding either a sense of discovery and satisfaction or a sense of powerlessness and despair--and the pattern reflects this distinction.

The "moment of being" is characterized by its unity--a unity emphasized by a scene which has recorded the moment, making the moment a permanent memory in the face of

much which is forgotten. Images of circles, with their connotations of completeness and fulfillment, often signify unity and the presence of these moments of revelation. When they signify a sense of order and permanence, these particular moments offer stability in the midst of change. But to become truly permanent they must be signified by something more concrete than a memory.

The role of the artist is to create the symbol of a particular moment, complete with its impressions and revelation. In Woolf's writing, this symbol most often takes the form of images of "prominences & angles" (Diary III 39). According to the nature of the moment of being, this group of images signifies either a sense of permanence and stability or a sense of the limitations or barriers facing any human effort to establish order amidst the chaos of daily life. An examination of Woolf's autobiographical writing, particularly parts of her diary and of Moments of Being, reveals in greater detail the pattern outined above.

Chapter One: Autobiographical Works

Woolf explicitly connects autobiography and fiction in some of her diary entries. In the entry for February 27, 1926, she writes of her intention to "initiate a new convention for this book--beginning each day on a new page--my habit in writing serious literature" (Diary III 62). Mark Hussey also notes this connection: "Certainly much more than a record of events, Woolf worked at her diary, sometimes rewriting parts of it, practicing and playing with ideas that often reappear transformed in her fiction" (32-33).

In that entry, she questions her inability to "write directly about the soul," wonders at both the "restless searcher" in her as well as the lack of a concrete "discovery in life," and discusses her "great & astonishing sense of something there, which is `it'"--all these being important concerns to her and revealed in autobiographical as well as "serious" literature (Diary III 62). Woolf's frequent use of the journey motif in her novels reflects her search for this ultimate "discovery" and reveals the close relationship between the two genres.1

Since commentary on life itself plays an important part in the autobiographical literature, it is not

surprising that the past and the role of the mind, particularly the memory, hold a dominant place in Woolf's writing. In Moments of Being, Woolf discusses a method which allows her to capture significant moments of the present so that they survive as memories of the past:

> Always a scene has arranged itself: representative, enduring. This confirms me in my instinctive notion: ... the sensation that we are sealed vessels afloat on what it is convenient to call reality; and at some moments, the sealing matter cracks; in floods reality; that is, these scenes--for why do they survive undamaged year after year unless they are made of something comparatively permanent? Is this liability to scenes the origin of my writing impulse? ... Obviously I have developed the faculty, because, in all the writing I have done, I have almost always had to make a scene ... (142-43).

"Scene making" also involves recording the emotions which are part of the impressions evoked by the scenes. Woolf makes a connection between emotion and the past in her March 18, 1925 diary entry: "At the moment ... I can only note that the past is beautiful because one never realises an emotion at the time. It expands later & thus we don't have complete emotions about the present, only about the past" (Diary III 5).

The significance of emotion in one's perception of reality (as Woolf refers to the scenes she constructs) is made clear in her record of a conversation with Lytton Strachey about her "method" in Mrs. Dalloway: "You should take something wilder & more fantastic, [he said,] a frame work that admits of anything, like Tristram Shandy. But then I should lose touch with emotions, I said. Yes, he

agreed, there must be reality for you to start from" (Diary III 32).2 However, the impressions evoking her emotional response are not easily translated into writing:

> I want, partly as a writer, to found my impressions on something firmer. I said to Lord B. All you must do in writing is to float off the contents of your mind. Clive & Raymond laughed & said Thats exactly what you do anyhow. And I don't want that to be all. Nor is it. Theres a good deal of shaping & composing in my books (Diary III 63).

Many of the references to life, including those to the past and to specific memories, refer to two specific opposites, depth and surface, and Woolf often connects the two through movement from one to the other. In Moments of Being, Woolf relates the past to the present in terms of surface and depth: "The past only comes back when the present runs so smoothly that it is like the sliding surface of a deep river. Then one sees through the surface to the depths" (114). The past is inextricably tied to memory, so that "In certain favourable moods, memories--what one has forgotten--come to the top" (MB 77). When the "certain favourable mood" occurs, much pleasure results from the conjunction of past and present--of depth and surface--and this may only happen when the individual is at "peace":

> For the present when backed by the past is a thousand times deeper than the present when it presses so close that you can feel nothing else.... But to feel the present sliding over the depths of the past, peace is necessary (MB 114).

As is apparent from these examples of Woolf's thought and writing, water imagery characteristically

symbolizes life and the thought process prompted by the events of life. Water imagery is also complementary to Woolf's frequent references to depths and surfaces. Two striking images contained within her diaries illustrate how closely water imagery is connected to her view of life and the search for permanence found in the recollections of certain impressionable moments of the past.

The first image is found in the September 28, 1926 diary entry and focuses on depth, opposing it to the surface:

> ... it is always a question whether I wish to avoid these glooms.... These 9 weeks give one a plunge into deep waters; which is a little alarming, but full of interest. All the rest of the year one's (I daresay rightly) curbing & controlling this odd immeasurable soul. When it expands, though one is frightened & bored & gloomy, it is as I say to myself, awfully queer. There is an edge to it which I feel of great importance, once in a way. One goes down into the well & nothing protects one from the assault of truth. Down there I cant write or read; I exist however. I am. Then I ask myself what I am? & get a closer though less flattering answer than I should on the surface--where, to tell the truth, I get more praise than is right. But the praise will go; one will be left alone with this being in old age. I am glad to find it on the whole so interesting, though so acutely unpleasant (Diary III 112).

During this "plunge into deep waters," answers to questions are revealed by the "assault of truth" in the depths, answers "closer" than those on the "surface." Although the experience is "alarming," it is also "full of interest," most likely because of the answers revealed.

Woolf continues her discussion in the next entry, for September 30, 1926:

> I wished to add some remarks to this, on the mystical side of this solitude; how it is not oneself but something in the universe that one's left with. It is this that is frightening & exciting in the midst of my profound gloom, depression, boredom, whatever it is: One sees a fin passing far out. What image can I reach to convey what I mean? Really there is none I think (Diary III 113).

Only a suggestive glimpse is revealed on the surface, rather than an assault of truth resulting in an answer.

About one year later, Woolf again refers to the image of a fin:

> Many scenes have come & gone unwritten, since it is today the 4th Sept, a cold grey blowy day, made memorable by the sight of a kingfisher, & by my sense, waking early, of being again visited by the 'spirit of delight'. "Rarely rarely comest thou, spirit of delight." That was I singing this time last year; & sang so poignantly that I have never forgotten it, or my vision of a fin rising on a wide blank sea. No biographer could possibly guess this important fact about my life in the late summer of 1926: yet biographers pretend they know people (Diary III 153).

The "vision" is a positive one, bringing a glimpse of something rising from the depths, moving from the depths to the surface and giving the viewer a sight of something normally hidden. Thus it is apparent that the two images, the well and the fin, are aspects of the same experience, though in the first a stronger impression results.

The experience described in this depth-and-surface water imagery is like that recounted by Woolf in Moments of Being; it even shares the same dualistic nature of possessing a frightening and yet exciting side to it. Woolf labels the more mundane and trivial parts of her existence "the cotton wool of daily life" (MB 83). This "cotton wool"

is similar to the surface of a body of water; contained and concealed beneath that surface are the memories of specific, significant moments of life, "moments of being" as Woolf refers to them. These memories "surface unexpectedly," evoking much the same image as that of the "fin rising on a wide blank sea." However, when this occurs so unexpectedly it is a "shock."

In Woolf's discussion of the "separate moments of being ... embedded in many more moments of non-being," she recalls "three instances of exceptional moments" that "come to the surface unexpectedly" (MB 81,83). She experiences a revelation of sorts when first writing of these three moments of being, each "a sudden violent shock" to be remembered for life, and all having occurred at St. Ives (MB 82).

The first involved herself and her brother Thoby:

> I was fighting with Thoby on the lawn. We were pommelling each other with our fists. Just as I raised my fist to hit him, I felt: why hurt another person? I dropped my hand instantly, and stood there, and let him beat me. I remember the feeling. It was a feeling of hopeless sadness. It was as if I had become aware of something terrible; and of my own powerlessness. I slunk off alone, feeling horribly depressed (MB 82).

The second example has some significant differences:

> I was looking at the flower bed by the front door; "That is the whole", I said. I was looking at a plant with a spread of leaves; and it seemed suddenly plain that the flower itself was a part of the earth; that a ring enclosed what was the flower; and that was the real flower; part earth; part flower. It was a thought I put away as being likely to be very useful to me later (MB 82).

The third and final example originates with the news that a former houseguest has committed suicide:

> We were waiting at dinner one night, when somehow I overheard my father or my mother say that Mr Valpy had killed himself. The next thing I remember is being in the garden at night and walking on the path by the apple tree. It seemed to me that the apple tree was connected with the horror of Mr Valpy's suicide. I could not pass it. I stood there looking at the grey-green creases of the bark--it was a moonlit night--in a trance of horror. I seemed to be dragged down, into some pit of absolute despair from which I could not escape. My body seemed paralysed (MB 82-83).3

These "exceptional moments" all involve revelations, though revelations of different types. Woolf identifies the dualism of the three moments when writing them down for the first time: "Two of these moments ended in a state of despair. The other ended, on the contrary, in a state of satisfaction" (MB 83). The moment involving the flower yields a "discovery," and it is this which creates the "profound difference ... between despair and satisfaction" (MB 83). The difference also involves Woolf's inability "to deal with the pain of discovering that people hurt each other" and themselves (MB 83). It is the "sense of horror" accompanying these two moments which creates her sense of powerlessness and the resulting feeling of despair.

In the two diary entries involving the images of a well and a fin, Woolf associates feelings of interest and alarm with the well and calls the experience represented by the fin frightening and exciting. Obviously, the feelings evoked by these experiences are similar. They also share

the same dualistic nature, and it is this which most closely ties them to the three moments recounted by Woolf in Moments of Being. The two moments resulting in a feeling of horror, powerlessness and thus despair are of course frightening to Woolf. The moment yielding a discovery--a glimpse of something not readily apparent--and its accompanying feeling of satisfaction is both interesting and exciting. Woolf explores the difference and attempts to account for it:

> ... in the case of the flower I found a reason; and was thus able to deal with the sensation. I was not powerless. I was conscious--if only at a distance--that I should in time explain it. I do not know if I was older when I saw the flower than I was when I had the other two experiences. I only know that many of these exceptional moments brought with them a peculiar horror and a physical collapse; they seemed dominant; myself passive. This suggests that as one gets older one has a greater power through reason to provide an explanation; and that this explanation blunts the sledge-hammer force of the blow (MB 83).

The above passage also relates to the well and fin diary entries in that all involve Woolf's efforts to explain her feelings or sensations she experiences. As well, her passivity, noted in this passage, is repeated in the experiences noted in the diary entries. In the first entry Woolf descends into a well where "nothing protects one from the assault of truth," and in the second she "sees a fin passing far out" (Diary III 112, 113). "Truth" is active in "assaulting" Woolf, the passive recipient. In the second entry, she is graced with the vision of the fin, again the passive recipient of an action. It is only when Woolf as an artist responds to the experience by attempting to explain

it that she realizes its positive benefit.

The connection between the diary entries and the memoirs is a close one, in part because both involve Woolf's efforts to explore the origin of her own artistic impulses. The most encompassing and explicit attempt to uncover that origin is made in Moments of Being, and it reveals the importance of these "sudden shocks" or "exceptional moments." Woolf reveals that she still has the "peculiarity" of receiving these "sudden shocks" and welcomes them, for though they "surprise" her she always feels "they are particularly valuable" (MB 83). Her intensive effort to explain the importance of these experiences follows:

> And so I go on to suppose that the shock-receiving capacity is what makes me a writer. I hazard the explanation that a shock is at once in my case followed by the desire to explain it. I feel that I have had a blow; but it is not, as I thought as a child, simply a blow from an enemy hidden behind the cotton wool of daily life; it is or will become a revelation of some order; it is a token of some real thing behind appearances; and I make it real by putting it into words. It is only by putting it into words that I make it whole; this wholeness means that it has lost its power to hurt me; it gives me, perhaps because by doing so I take away the pain, a great delight to put the severed parts together. Perhaps this is the strongest pleasure known to me. It is the rapture I get when in writing I seem to be discovering what belongs to what; making a scene come right; making a character come together (MB 84).

The above passage illustrates the different responses of Woolf as child and Woolf as artist to the "shocks" she receives. She responds by actively controlling the experience through her efforts as an artist to order it, "to put the severed parts together" and "make it whole."

After doing so she is no longer "hurt"; the "pain" is removed. Woolf's ability to discern the positive aspect of these revelations or shocks initiates

> what I might call a philosophy; at any rate it is a constant idea of mine; that behind the cotton wool is hidden a pattern; that we--I mean all human beings--are connected with this; that the whole world is a work of art; that we are parts of the work of art.... And I see this when I have a shock (MB 84).

Woolf continues her discussion by exploring the relationship of this "philosophy" to her life, showing the prominent role of the "shock-receiving capacity" in her artistic process:

> This intuition of mine--it is so instinctive that it seems given to me, not made by me--has certainly given its scale to my life ever since I saw the flower in the bed by the front door at St Ives.... It proves that one's life is not confined to one's body and what one says and does.... And this conception affects me every day ... (MB 84).

The emphasis on her feelings and actions as an artist and their effect on daily life is important. It illustrates what Woolf perceives to be a vital artistic function, one she believes in and attempts to fulfill. When she makes a scene or character "come together," the "severed parts" are unified--made whole--and a work of art is produced.

Just as the revelation involving the flower is signified as being enclosed by a "ring," Woolf repeats the circular image when she writes "a rough visual description of childhood":

> Many bright colors; many distinct sounds; some human beings, caricatures; comic; several violent moments of being, always including a circle of the scene which they

cut out: and all surrounded by a vast space ... (MB 92). The circle is an appropriate image as it symbolizes unity and wholeness through its own shape.4 The result of preserving a moment through the scene surrounding it is that a permanent visual symbol of that moment is created and may be shaped and transformed by the artist.

Woolf writes that "scene making" is a way of marking the past, and the most significant moments of her life are preserved and represented by specifically detailed scenes. The effect of these scenes is to provide a sense of stability in the face of everchanging time and the host of forgotten moments which make up the "cotton wool of daily life." Woolf indicates the presence and force of this chaotic rush of time and events in her description of childhood:

> But somehow into that picture must be brought, too, a sense of movement and change. Nothing remained stable long. One must get the feeling of everything approaching and then disappearing, getting large, getting small, passing at different rates of speed past the little creature (MB 92).

The moments of being, represented by these scenes, form the "scaffolding in the background" and are "the invisible and silent part of ... life as a child" (MB 85). They provide the major sense of stability amidst "movement and change."

These moments of being are preserved in the memory of the past. They are not "real" in that there is no tangible evidence of their existence. In her discussion of her mother, Woolf asks,

> What reality can remain real of a person who died forty-four years ago at the age of forty-nine, without leaving a book, or a picture, or any piece of work--apart from the three children who now survive and the memory of her that remains in their minds? There is the memory; but there is nothing to check that memory by; nothing to bring it to ground with (MB 99).

Earlier Woolf writes that by "putting it into words" she makes her impression felt as a "blow," "real" (MB 83, 84). The words make the intangible and evanescent impression something that is "real." However, in order to bring the thought or memory "to ground" it must be signified by something which is tangible and representative of the original impulse.

In her diary, Woolf discusses writing a book "made entirely solely & with integrity of one's thoughts" (Diary III 102). Continuing this topic, she writes, "Suppose one could catch them before they became 'works of art.'? Catch them hot & sudden as they rise in the mind ..." (Diary III 102). The emphasis on thought is continued when Woolf asks, "if art is based on thought, what is the transmuting process?" (Diary III 102). Thoughts, like memories, are intangible, and to become "works of art" they must undergo a transmuting process where they become represented by symbols signifying the original impulse. Woolf's interest in the transmuting process evolves from her artistic interest in the process of life itself.

For Woolf, the more important moments of life are remembered and marked by scenes which surround those

moments; but to create a permanent record, the artist must make them into "works of art," scenes represented symbolically. Woolf discusses this process in Moments of Being. Referring to the moment of being signified by the flower as part of the pattern behind the cotton wool, Woolf writes, "If I were painting myself I should have to find some--rod, shall I say--something that would stand for the conception" (MB 84). She speaks of living "in relation to certain background rods or conceptions" (MB 84). All else is built around these stable "rods."

The symbolical image of the rod in Moments of Being is echoed in Woolf's diary. Speaking of an old acquaintance, Woolf describes her as one "who has no feelings, no sympathies, prominences & angles are all completely razed bare" (Diary III 39). The "prominences & angles" are symbols of the essential person Woolf knew long ago; though that person remains throughout the many years, whatever seemed emotionally appealing and attractive to Woolf has disappeared with time. This diary entry provides the key to similar images that appear in the fiction, images which are characterized by their shape as "prominences & angles" and indicative of the pattern present in the autobiographical and fictional writing.

Reading To the Lighthouse, Orlando, and The Waves in light of Woolf's autobiographical work contributes to a better understanding of the novels. By concentrating on

imagery present throughout both genres, the autobiographical and fictional, one recognizes that the pattern identified in the autobiographical work is also present in Woolf's fiction. This pattern is not static nor constricting, for its dualistic nature provides Woolf with multiple opportunities to explore and represent the "pattern behind the cotton wool." Recurrent central images in To the Lighthouse, Orlando, and The Waves, and the changes in what the images come to represent in Woolf's writing and thought, reveal her expression of a significant pattern of imagery.

Chapter Two: To the Lighthouse

Many critics who work from Woolf's autobiographical writing concentrate on similarities between events in her life and material found in her novels. To the Lighthouse definitely invites such a comparison, but the critic should not be limited to that approach. Images present in Moments of Being, the diaries, and other non-fictional writing abound in this novel and have similar functions. Thus it is possible to trace within To the Lighthouse the pattern revealed in Woolf's autobiographical work. Movement between opposing forces or states, indicated by imagery of flux, composes the initial stage of the pattern, movement eventually leading to the stability offered by the revelation of a moment of being. Water imagery often introduces an opportunity within the novel to explore this movement.

Water imagery is pervasive throughout To the Lighthouse. The mind and its function are often characterized as, or related to, images of water. The thoughts and actions of major characters such as Mr. and Mrs. Ramsay frequently revolve around the ocean and its waves. A significant example of this occurs, in relation to Mrs. Ramsay, early in the novel. A sudden silence falls,

> so that the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her thoughts and seemed consolingly to repeat over and over again ... the words of some old cradle song, murmured by nature, 'I am guarding you--I am your support,' but at other times suddenly and unexpectedly ... had no such kindly meaning, but like a ghostly roll of drums remorselessly beat the measure of life, made one think of the destruction of the island and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after another that it was all ephemeral as a rainbow--this sound which had been obscured and concealed under the other sounds suddenly thundered hollow in her ears and made her look up with an impulse of terror (TL 27-28).

As is evident here, through its dual nature water imagery presents both permanence and evanescence.

The relationship between permanence and evanescence is noted in Woolf's diary, where she writes, "Now one stable moment vanquishes chaos. But this I said in The Lighthouse" (Diary III 141). Various characters in To the Lighthouse attempt to reach a state of stability, to realize some form of permanence amidst the evanescence and chaos of daily life. Sometimes they are successful, sometimes not. It is the artists, primarily Mrs. Ramsay and Lily Briscoe, who succeed in establishing a sense of stability, and they help others to create and experience moments of permanence.

The "moment of being" which creates permanence may be expressed two ways, depending on the artist. Makiko Minow-Pinkney notes a difference between the means of Mrs. Ramsay and Lily Briscoe:

> Whereas Mrs. Ramsay must bring outward units (guests) into some inner, spiritual community, Lily must bring inner units (ideas, feelings, forms) into a coherent outer objectification (102).

This movement from outer to inner, and inner to outer, is like that found in Woolf's autobiographical writing, often in connection with water imagery, and is similarly followed by a moment of being. Those moments constructed of "outward units" display a more obvious unity than moments created by "inner units," though the latter do involve a unification of separate elements.

The first of the two major moments of being in To the Lighthouse occurs during Mrs. Ramsay's dinner party in the first section. The dinner party becomes, through Mrs. Ramsay's efforts, a stable moment where both unity and permanence are established. This moment involves many people, but leading to it are specific moments involving fewer people. Some of these more important minor moments involve Mrs. Ramsay and Lily Briscoe and illustrate their differences as artists.

Mrs. Ramsay's abilities and the success of her efforts are emphasized when she is contrasted with Mr. Ramsay. Her role as wife and mother is closely related to her role as artist. Makiko Minow-Pinkney comments on this relationship between the two roles:

> Women's intellectual capacities are in constant tension with the mundane round of the domestic world they maintain.... To live through this disjunction between inner and outer ... is painful, but this tension may be more fructifying than the male exclusiveness that simply abolishes one of the two terms (103-104).

Mr. Ramsay illustrates how "male exclusiveness" may limit creativity, his efforts being juxtaposed with the creative

fertility of his wife.

The power of the domestic scene is implicitly recognized by both Mr. Ramsay and William Bankes. Mr. Ramsay casually glances at his wife and son, and "the sight of them fortified him and satisfied him and consecrated his effort to arrive at a perfectly clear understanding of the problem which now engaged the energies of his splendid mind" (TL 53). This sense of satisfaction is shared by Bankes, who views the same scene and feels "that barbarity was tamed, the reign of chaos subdued" (TL 74). Order triumphs, allowing Mr. Ramsay to give his complete attention to the "problem."

It is not enough, however, for although he is "fortified" before embarking upon his journey of thought, Mr. Ramsay's efforts are defeated even before he exerts them. The cause of his failure is his tendency to distinguish thought only as it is "divided," as the letters of the alphabet are divided, into separate units. The letter "Q" symbolizes a barrier--a barrier preventing him from attaining the end he seeks. Mr. Ramsay recognizes that his ability to distinguish thought only as divided results in

> that old, that obvious distinction between the two classes of men; on the one hand the steady goers of superhuman strength who, plodding and persevering, repeat the whole alphabet in order, twenty-six letters in all, from start to finish; on the other the gifted, the inspired who, miraculously, lump all the letters together in one flash--the way of genius (TL 55).

Mr. Ramsay acknowledges he does not possess genius;

at present he cannot even successfully "plod" on to achieve his goal. This is a revelation of sorts, evoking feelings of powerlessness, as the analogy between Mr. Ramsay and the doomed expedition leader shows. The genius, who possesses the ability to "lump all the letters together in one flash," achieves a sense of unity, encountering no barriers because his vision is not dependant upon completing a process characterized by separate stages. However, the scope of Mr. Ramsay's vision is severely limited, and this is figuratively and symbolically represented by the hedge--a prominent, angular image--into which he peers, only to encounter "the intricacy of the twigs" (TL 56).

After his failure, Mr. Ramsay's overwhelming impulse is to seek out Mrs. Ramsay; it is here that the "male exclusiveness" of Mr. Ramsay reveals itself as inadequate and the fertility of domesticity is shown. Prior to this a distinction between intellect and emotion is made by both Bankes and Mr. Ramsay, and although emotion is trivialized by them when compared to intellect, it is interesting to note that both male characters recognize the dependency of Mr. Ramsay upon emotional as well as intellectual gratification. Bankes thinks, "It was astonishing that a man of [Mr. Ramsay's] intellect could stoop so low as he did--but that was too harsh a phrase--could depend so much as he did upon people's praise" (TL 37-38). Mr. Ramsay notes his own dependency upon emotional gratification which

he considers a weakness, being at one point "determined to hold fast to something of this delicious emotion, this impure rhapsody of which he was ashamed, but in which he revelled ..." (TL 41-42).

Therefore, it is not surprising that his initial reaction after failing to receive intellectual gratification is to attempt to satisfy his emotional needs. Mrs. Ramsay supplies the support, through sympathy and encouragement, that Mr. Ramsay expects, or rather "demands," of her. The "sterility" of Mr. Ramsay is, temporarily at least, cured when administered to by Mrs. Ramsay, who

> seemed to raise herself with an effort, and at once to pour erect into the air a rain of energy, a column of spray, looking at the same time animated and alive as if all her energies were being fused into force, burning and illuminating ..., 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.... It was sympathy he wanted, to be assured of his genius, first of all, and then to be taken within the circle of life, warmed and soothed, to have his senses restored to him, his barrenness made fertile (TL 58-59).

During this act of creation, James feels all his mother's "strength flaring up to be drunk and quenched by the beak of brass, the arid scimitar of the male, which smote mercilessly, again and again, demanding sympathy" (TL 59).

By creating life and bringing her husband "within the circle of life," Mrs. Ramsay gives Mr. Ramsay a sense of stability amidst the chaotic assault of his fears. James' image of a fruit tree symbolizes both her creativity and her support; he

> 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 (TL 60).

This "boasting of her capacity to surround and protect" leaves Mrs. Ramsay "scarcely a shell of herself ... to know herself by; all was so lavished and spent" (TL 60). This willingness to share, this openness to another's perspective, is Mrs. Ramsay's strength, whereas the egotistical self-absorption of Mr. Ramsay becomes his weakness and defeats his efforts to create, to achieve unity.

The images of the "beak of brass" and the "scimitar" representing Mr. Ramsay, "the fatal sterility of the male," and the image of "a rosy-flowered fruit tree" representing Mrs. Ramsay, may all be classified by virtue of their shape as images of "prominences & angles" (Diary III 39). Just as is revealed in the diaries, however, there are two sides to the images. Woolf's reference to her old acquaintance is a negative one, for this person is described as having "no feelings, no sympathies, prominences & angles are all completely razed bare" (Diary III 39). This negative, emotionless side of the images is most closely associated with Mr. Ramsay, "a man afraid to own his own feelings," who attempts to suppress most emotions, and who must demand sympathy from his female companions, particularly his wife (TL 70). Thus Mrs. Ramsay may be seen to represent the other, more positive, side of the images of "prominences &

angles," those still surrounded by "feelings" and "sympathy." Indeed, Mrs. Ramsay asserts "she often felt she was nothing but a sponge sopped full of human emotions" (TL 51).

This vision of Mr. Ramsay as "prominences & angles ... completely razed bare" is shared by another artist, namely Lily Briscoe. The image of the scrubbed kitchen table representing his work may also be seen to symbolize Mr. Ramsay, who defines himself by his work. Andrew tells Lily, "Think of a kitchen table then ... when you're not there" (TL 38). The table itself is a sterile object; only when it is surrounded by people does it change. Just as Mrs. Ramsay "created drawing-room and kitchen, set them all aglow," filling them with life, so too the table, devoid of people, is "razed bare." The image of the table is a revelation creating a sense of discovery for Lily in that she is able to conceptualize Mr. Ramsay's work. Her vision of "a scrubbed kitchen table ... lodged in the fork of a pear tree"--"a phantom kitchen table, ... which stuck there, its four legs in air"--represents her discovery. Lily, as an artist, not only shares a similar view of Mr. Ramsay with James, she also shares with Mrs. Ramsay an association with the image of a tree.

Lily's recognition of Mr. Ramsay's "seeing of angular essences, this reducing of lovely evenings ... to a white deal four-legged table" also allows her to capture the

shape of his own essence (TL 38). Years later, Lily more specifically associates the image of Mr. Ramsay's work with Mr. Ramsay himself:

> The kitchen table was something visionary, austere; something bare, hard, not ornamental. There was no colour to it; it was all edges and angles; it was uncompromisingly plain. But Mr. Ramsay kept always his eyes fixed upon it, never allowed himself to be distracted or deluded, until his face became worn too and ascetic and partook of this unornamented beauty which so deeply impressed her (TL 232).

Just as Lily sees the table as representing the essence of Mr. Ramsay, so too does she attempt to find an image to represent the essence of Mrs. Ramsay. This search for the symbol of Mrs. Ramsay's essence takes place within Lily's efforts to paint her abstract picture.

Lily Briscoe, like Mrs. Ramsay, attempts to create of the moment something permanent. Mrs. Ramsay is an artist whose materials are emotions, and the product of her efforts--a community of feeling--is just as intangible, even though she works through "outer units," through people. Lily not only works from a similar impalpable source--a private, inner vision--but her vision is transmuted into a visual representation and a tangible object, namely her painting. Because so much of Lily's inspiration comes from an inner, personal source--her painting forming "the residue of her thirty-three years, the deposit of each day's living mixed with something more secret than she had ever spoken or shown in the course of all those days"--it is only natural that she is not immune to the influence of Mrs. Ramsay (TL

81).

Lily sees the effect Mrs. Ramsay has on William Bankes, and her response is like that of Mrs. Ramsay when confronted with the demands of Mr. Ramsay. Lily thinks,

> It was a love ... distilled and filtered; love that never attempted to clutch its object; but, like the love which mathematicians bear their symbols, or poets their phrases, was meant to be spread over the world and become part of the human gain (TL 73-74).

Her desire to become "inextricably the same, one with the object one adored," to attain a sense of "unity," is Lily's strength as an artist and the cause of her "agony" and excitement (TL 79, 81).

The simultaneous, yet contradictory, states of agony and excitement experienced by Lily Briscoe are also contained within the diaries, revealed as Woolf's own personal responses in some of the entries, most particularly those of the well and fin episodes. As in the diaries, where the result of the rising and falling movement seems renewed creativity, Lily becomes inspired when she undergoes a similar experience. This is stimulated by William Bankes:

> Suddenly, as if the movement of his hand had released it, the load of her accumulated impressions of him tilted up, and down in a ponderous avalanche all she felt about him. That was one sensation. Then up rose in a fume the essence of his being. That was another. She felt transfixed by the intensity of her perception ... (TL 39).

A recollection of Bankes' positive and negative qualities precedes her vision of his essence. This revelation becomes a moment made permanent:

> Standing now, ... impressions poured in upon her ... and to follow her thought was like following a voice which speaks too quickly to be taken down by one's pencil, and the voice was her own voice saying without prompting undeniable, everlasting, contradictory things, so that even the fissures and humps on the bark of the pear tree were irrevocably fixed there for eternity (TL 40).

The tree becomes a symbol of the stability offered by the moment which has been made permanent, defying the natural, chaotic movement of time--time formed of moments unremembered.

Just as Lily is able to see both Mr. Ramsay's and Bankes' essence of being, she can also see that of Mrs. Ramsay--a "triangular purple shape" (TL 81). This shape closely resembles Mrs. Ramsay's own vision of her true self as a "wedge-shaped core of darkness" (TL 95).1 Since the shape is no "attempt at likeness," Bankes' natural tendency is to question its purpose. Lily's answer and subsequent attempt to explain the picture as a whole during their conversation reveal her efforts to achieve a sense of balance and unity:

> For what reason had she introduced them then? he asked. Why indeed?--except that if there, in that corner, it was bright, here, in this, she felt the need of darkness ... But the picture was not of them, she said. Or, not in his sense. There were other senses too in which one might reverence them. By a shadow here and a light there, for instance ... A mother and child might be reduced to a shadow without irreverence. A light here required a shadow there ... (TL 81-82).

Shape is also of relevance to the unity of the picture, for "beneath the colour there was the shape":

> The question being one of the relations of masses, of lights and shadows ... how to connect this mass on the

> right hand with that on the left. She might do it by bringing the line of the branch across so; or break the vacancy in the foreground by an object.... But the danger was that by doing that the unity of the whole might be broken (TL 32, 81-83).

Lily has her visions, but they are not always easily translated into permanent, visual records like her paintings:

> Then beneath the colour there was the shape. She could see it all so clearly, so commandingly, when she looked: it was when she took her brush in hand that the whole thing changed. It was in that moment's flight between the picture and her canvas ... (TL 32).

Lily is not yet able to achieve completely the sense of unity required to finish her painting successfully. It is no wonder that her subsequent action, consciously or unconsciously, seems aimed at alleviating--partially, at least--the frustration caused by being unable to paint her vision.

The walk to the "break in the thick hedge" takes Lily and Bankes to an unobstructed view of the "blue waters of the bay" (TL 33). This is not a route taken by chance but is a regular pilgrimage for them:

> They came ... regularly every evening drawn by some need. It was as if the water floated off and set sailing thoughts which had grown stagnant on dry land, and gave their bodies even some sort of physical relief. First, the pulse of colour flooded the bay with blue, and then 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. Then, up behind the great black rock, almost every evening spurted irregularly, so that one had to watch for it and it was a delight when it came, a fountain of white water ... (TL 33-34).

This hedge, earlier seen only as a barrier to Mr. Ramsay,

provides Lily and Bankes with a window whose view "excited" them--sharp contrast to Lily's recent agony caused by her attempts at painting.

The process by which both, especially Lily, feel revitalized by the sight is stimulated by their emotional response to the scene. The senses of expansion and of being checked--two contradictory states--are followed by the appearance of the "fountain of white water." This second image of a fountain is similar to the "fountain and spray of life" that Mrs. Ramsay provides for her husband. The effect of both fountains is the same: a physical and mental relief primarily due to the sense of satisfaction engendered by the presence of the fountain.

The image of the fountain may be characterized by its shape as one of those "prominences & angles" mentioned in Woolf's diaries. The emotional reaction which is elicited by and surrounds the appearance of this "prominence" results in Lily's and Bankes' sense of satisfaction. The presence of this water imagery is carried over to the dinner party which quickly follows Lily's walk. Here as well it offers the opportunity to experience the feelings of satisfaction associated with the revelations which accompany certain moments when unity is achieved.

During the dinner party, Mrs. Ramsay succeeds in creating a moment of being when true unity is achieved amongst many separate and disparate elements. Her discovery

(TL 160) brings some degree of permanence in the face of passing time, a stability in the face of chaos, stability symbolized by the poem--and the tree imagery within it--recited at the conclusion of the dinner. Lily both assists and benefits from Mrs. Ramsay's efforts; she has a "flash" of inspiration and resolves the dilemma of the relationship between the two masses in her picture, therefore also creating a sense of stability, though only within her painting. Water imagery permeates the entire dinner party sequence and illustrates the movement between contrasting states which leads to a productive conclusion.

At the beginning of the dinner party, Mrs. Ramsay

> felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly.... Nothing seemed to have merged.... And the whole effort of merging and flowing and creating rested on her (TL 126).

She pursues her objective of placing the "elements," the people at the table, together to create a wholeness which otherwise would not occur. The effort is taxing:

> she began all this business, as a sailor not without weariness sees the wind fill his sail and yet hardly wants to be off again and thinks how, had the ship sunk, he would have whirled round and round and found rest on the floor of the sea (TL 127).

At present, Mrs. Ramsay is safely above the "sea," above the "fluidity" of time "out there," and her creativity is not jeopardized.

During the course of the dinner, the frail "pulse" of her creation is endangered, and Mrs. Ramsay responds by

characterizing the mishap in terms indicative of the danger water may present. She turns to Lily for assistance:

> I am drowning, my dear, in seas of fire. Unless you apply some balm to the anguish of this hour, ... life will run upon the rocks--indeed I hear the grating and growling at this minute (TL 138).

Though she uses the image of the sea, these are "seas of fire." Howard Harper states, "sex 'burns' throughout the oeuvre," and since the source of this difficulty is Charles Tansley, the fire imagery could represent the threat posed by unharmonious relations between the sexes (226). There is another possibility, however, that seems to be more fitting, considering Mrs. Ramsay's efforts. Life itself holds both threat and promise, and fire imagery represents that threat. Support for this interpretation may be found in The Waves, where it is associated with Rhoda, who is constantly "on tiptoe on the verge of fire" and who eventually commits suicide (W 72; see also 94-95, 151).2

Lily's efforts to rescue Mrs. Ramsay are successful and the latter goes on to recall another timeless moment--providing encouragement to her present ongoing process of creation. As may be seen in her use of the word "eddy," her reference to drowning and running aground, and also her following reference to a placid "lake," Mrs. Ramsay simultaneously envisions contrasting states of water. However, these contrasting states all symbolize the same thing--life--life composed of time moving quickly and moments made permanent.

Mrs. Ramsay's memories of the Mannings represent life and time's more permanent state. Even within this memory she acknowledges the difference between moments remembered and moments forgotten:

> It was like reading a good book again, for she knew the end of that story, since it had happened twenty years ago, and life, which shot down even from this dining-room table in cascades, heaven knows where, was sealed up there, and lay, like a lake, placidly between its banks (TL 140).

With Lily's efforts and her memory of the Mannings, the threat has ceased and a promise for the preservation of the present moment is strengthened.

When the candles are lit, the world beyond the window panes ripples "so strangely that here, inside the room, seemed to be order and dry land; there, outside, a reflection in which things wavered and vanished, waterily" (TL 147). Mrs. Ramsay has created and formed the members of the dinner party into a "common cause against that fluidity out there" (TL 147). A new moment, to be preserved in a memory, will emerge from this "common cause" as it is orchestrated by Mrs. Ramsay.

Soon it seems that Mrs. Ramsay's efforts are rewarded. She recognizes the proper placement of all the right parts, and the moment is captured. Mrs. Ramsay "had reached security"--her moment had been fashioned; unity had been achieved. She illustrates how her "metaphysical thought" and domestic concerns coincide, with movement between these two states creating the "moments of being"

which bring revelations.

> Nothing need be said; nothing could be said. There it was, all round them. It partook, she felt, carefully helping Mr. Bankes to a specially tender piece, of eternity; as she had already felt about something different once before that afternoon; there is a coherence in things, a stability; something, she meant, is immune from change, and shines out ... in the face of the flowing, the fleeting, the spectral, like a ruby; so that again tonight she had the feeling she had once today, already, of peace, of rest. Of such moments, she thought, the thing is made that endures (TL 158, my emphasis).

The moment, however, does not end with this insight.

Mrs. Ramsay feels that "Here ... was the still space that lies about the heart of things, where one could move or rest; could wait now ... listening" (TL 159). She does "wait," and her passivity is rewarded. The end of this enchanted moment is, however, coming to a close, but not without providing one final piercing glimpse to Mrs. Ramsay:

> Now she need not listen. It could not last, she knew, but at the moment her eyes were so clear that they seemed to go round the table unveiling each of those people, and their thoughts and their feelings, without effort like a light stealing under water so that it ripples and the reeds in it and the minnows balancing themselves, and the sudden silent trout are all lit up hanging, trembling. So she saw them; she heard them; but whatever they said had also this quality as if what they said was like the movement of a trout when, at the same time, one can see the ripple and the gravel, something to the right, something to the left; and the whole is held together; for whereas in active life she would be netting and separating one thing from another; ... now she said nothing. For the moment she hung suspended (TL 160-61).

Movement ceases as balance and unity are achieved, as "the whole is held together." Revelation accompanies Mrs. Ramsay's sense of community, for she "unveils" each person

so that "their thoughts and their feelings ... are all lit up" (TL 160-61).

As the end of the dinner party approaches, there now exists such a togetherness that Mrs. Ramsay feels "that community of feeling with other people which emotion gives as if the walls of the partition had become so thin that practically ... it was all one stream" (TL 170). Everyone is swept into the same "eddy." Mrs. Ramsay rises, goes, and then "waited a moment longer in a scene which was vanishing even as she looked, and then ... it changed, it shaped itself differently; it had become ... already the past" (TL 168). Mrs. Ramsay's accomplishment has "struck everything into stability," and "They would, she thought, ... however long they lived, come back to this night; this moon; this wind; this house; and to her too" (TL 170). And they do.

Mrs. Ramsay realizes that her creation is complete and that the moment of unity cannot last except in memory and so does not make a futile attempt now to prolong it. Instead, she leaves, having a definite effect on the remaining members of the dinner party: "And directly she went a sort of disintegration set in; they wavered about, went different ways" (TL 168). The sense of unity is completely lost.

The tree imagery found in the poem recited near the conclusion of the dinner is repeated as Mrs. Ramsay leaves the room. Its purpose and effect are essentially the same

as Lily's tree, for the tree represents stability. The tree imagery in the poem symbolizes stability resulting from permanence, that permanence being found in Mrs. Ramsay's captured moment. The role of art in creating permanence is also emphasized by the conjunction of the poem and the moment. A subsequent image of trees is also connected to this particular moment:

> So she righted herself after the shock of the event, and quite unconsciously and incongruously, used the branches of the elm trees outside to help her to stabilise her position. Her world was changing: they were still. The event had given her a sense of movement. All must be in order (TL 169).

This use of tree imagery recurs again soon afterwards with a similar positive effect.3

Alone with her husband after the dinner, Mrs. Ramsay once more divides her mental and physical selves, so that she is thinking of her husband and the consequences of his fears while she knits. She gradually attains a sense of quiet peace: "she grew still like a tree which has been tossing and quivering and now, when the breeze falls, settles, leaf by leaf, into quiet" (TL 177). The result is that Mrs. Ramsay seems about to repeat experiences which occur earlier:

> And dismissing all this, as one passes in diving now a weed, now a straw, now a bubble, she had felt in the hall when the others were talking, There is something I want--something I have come to get, and she fell deeper and deeper without knowing quite what it was, with her eyes closed (TL 178).4

The words recited by Mr. Carmichael come to her mind, and

she leaves her knitting to begin reading a book "here and there at random" (TL 178). The effect of this is to reverse her direction; now, instead of feeling she is falling, "she felt that she was climbing backwards, upwards, shoving her way up under petals that curved over her" (TL 178-79).

This process of movement between contradictory states, such as those characterized by feelings of falling and rising, is the same that occurs before all other moments of being found in the novel, whether the moment is a minor one involving only one or two individuals or a major one involving many people, as happens at the dinner party. Here is no exception, for

> so reading she was ascending, she felt, on to the top, on to the summit. How satisfying! How restful! All the odds and ends of the day stuck to this magnet; her mind felt swept, felt clean. And then there it was, suddenly entire; she held it in her hands, beautiful and reasonable, clear and complete, the essence sucked out of life and held rounded here--the sonnet (TL 181).

Just as Lily's painting seeks to capture Mrs. Ramsay's essence, here another form of art, literature, serves a similar purpose. Revealed in this passage is the sense of unity and discovery created by these moments of being, as seen in the words "entire" and "rounded." Once more, circular imagery symbolizes unity. The feeling of satisfaction which accompanies the discovery is also present.

Mrs. Ramsay is not the only individual who gains a flash of insight as a result of being inspired during the dinner party. Lily, who is "made to feel violently two

opposite things at the same time", "especially [while] staying with the Ramsays," evidences the contradictory states which when juxtaposed often result in the creation of moments of being (TL 154). While Lily watches Mrs. Ramsay and Mr. Bankes, she is prompted to think of her work:

> She remembered, all of a sudden as if she had found a treasure, that she had her work. In a flash she saw her picture, and thought, Yes, I shall put the tree further in the middle; then I shall avoid that awkward space (TL 128).

Once again, tree imagery is at the center of a revelation; here it preserves the unity of the picture as well as signifies the stability offered by these moments of being.

In the "Time Passes" section of To the Lighthouse, the struggle against the chaotic rush of time seems exhausted. The effort which saw moments of being created and preserved in "The Window" ceases. Stability gives way to instability as the direction of the novel reverses. In this way, the structure of the novel may be seen to evince movement between two contradictory states, often characterized by the senses of rising and falling. Thus, the rising and falling movement contained within the first section envelops the novel as a whole.5

The assault against the positive "circle of life" nurtured by Mrs. Ramsay is envisioned through water imagery. Here, Mrs. Ramsay's worst fears are realized; life is swept away and the forces of death and disorder become dominant. The assault begins with "a downpouring of immense darkness.

... Nothing, it seemed, could survive the flood, the profusion of darkness ..." (TL 189). "The nights now are full of wind and destruction;" nothing brings "the night to order" (TL 193). Gradually, all semblance of the order Mrs. Ramsay sought to create in house and garden disappears:

> Night after night, summer and winter, the torment of storms, the arrow-like stillness of fine weather, held their court without interference. Listening (had there been any one [sic] to listen) from the upper rooms of the empty house only gigantic chaos streaked with lightning could have been heard tumbling and tossing, as the winds and waves disported themselves like the amorphous bulks of leviathans whose brows are pierced by no light of reason, and mounted one on top of another, and lunged and plunged in the darkness or the daylight (for night and day, month and year ran shapelessly together) in idiot games, until it seemed as if the universe were battling and tumbling, in brute confusion and wanton lust aimlessly by itself (TL 202-203).

In this section, the house is shown to be falling to ruin, for no human efforts are made to bring order and stability to the natural world which surrounds the house and in time invades it. Thus, the trees, inhabitants of the natural, unordered world, cannot symbolize the stability afforded them in "The Window." It is the lighthouse, an image of prominence created by man and thus removed from nature, which maintains the promise of order and stability amidst the destruction which characterizes most of the second section.

Other promises of renewed order and stability exist besides the lighthouse; Mr. Carmichael, the poet (another artist), produces a "volume of poems that spring"--spring being of course a season of renewal and creativity--and Mrs.

McNab periodically visits the house to clean it until it becomes "too much for one woman, too much, too much" (TL 206). These efforts appear too feeble to challenge the dominant motion of falling or sinking, especially when what showed most promise in the first section is ironically destroyed, death claiming Mrs. Ramsay, Prue and Andrew. However, the cumulative effect of the efforts does exert a positive influence which counteracts the destruction:

> The long night seemed to have set in; the trifling airs, nibbling, the clammy breaths, fumbling, seemed to have triumphed.... What power could now prevent the fertility, the insensibility of nature? ... For now had come that moment, that hesitation when dawn trembles and night pauses, when if a feather alight in the scale it will be weighted down. One feather, and the house, sinking, falling, would have turned and pitched downwards to the depths of darkness.... If the feather had fallen, if it had tipped the scale downwards, the whole house would have plunged to the depths to lie upon the sands of oblivion. But there was a force working ... (TL 206-209).

Mrs. McNab and Mr. Carmichael are joined by Mrs. Bast and George, and they fortify the creative force which strives to stay "the corruption and the rot" in "Time Passes" (TL 209). The house and garden are "rescued from the pool of Time that was fast closing over" them, so that "some rusty laborious birth seemed to be taking place" (TL 209-210). Mrs. McNab's scene "in a ring of light" and the "ball of memories" which accompanies this scene are characterized by their circular imagery--imagery like that in the first section (and the autobiographical writing) where it signified a sense of unity, permanence, and thus

stability (TL 210-211). Thus the falling motion is reversed, and the dominant motion becomes ascension.

This change in motion is reinforced by Lily Briscoe, who upon returning to the house "late one evening in September," "her mind still rising and falling with the sea, ... had lost herself and gone under.... She had slept at once" (TL 213, 222-223). Just before waking, "She clutched at her blankets as a faller clutches the turf on the edge of a cliff. Her eyes opened wide. Here she was again, she thought, sitting bolt upright in bed. Awake" (TL 214). Lily's own experience mirrors the motion of "Time Passes," for "in the circular paradigm of To the Lighthouse all falling is a prelude to rising" (DiBattista 99). When the dominant movement is once again ascension, the opportunity to establish some sense of stability in Part III, "The Lighthouse," again presents itself, as it did in Part I.

Although Mrs. Ramsay is not physically present in Part III, "she is a vivid memory, a presence by virtue of an absence," as seen in Lily's silent lamentations:

> Oh, Mrs. Ramsay! she called out silently, to that essence which sat by the boat, that abstract one made of her, that woman in grey, as if to abuse her for having gone, and then having gone, come back again (DiBattista 102; TL 266).6

Just as Mrs. Ramsay belongs to the past and through memory merges into the present, the events of this day arise from past events, particularly those occurring the day of the dinner party ten years earlier. Through excursions into the

past, the present is seen from a new perspective (Dick 195). As a result of this "new perspective," a new moment of insight is to be created. Mr. Ramsay, accompanied by James and Cam, intends to visit the Lighthouse, completing what was begun ten years earlier. This "forms a symbolic link with the dead Mrs. Ramsay" (Kapur 66-67). Lily, also, intends to complete her picture started that same day ten years ago, again drawing a "symbolic link" to the past and Mrs. Ramsay.

Upon their return to the house, Mr. Ramsay declares to Lily, "You will find us much changed" (TL 221). With the absence of Mrs. Ramsay, the house has now become "a house full of unrelated passions" (TL 221). Lily is keenly aware of the resulting "chaos"; it is "as if the link that usually bound things together had been cut, and they floated up here, down there, off, anyhow. How aimless it was, how chaotic, how unreal it was ..." (TL 219). One thing that remains unchanged, however, is Mr. Ramsay's "imperious need" for sympathy, sympathy he once demanded from Mrs. Ramsay and now demands from Lily. Lily evades his "demand" and escapes him momentarily, but his words do not escape her,

> and like everything else this strange morning the words became symbols, wrote themselves all over the grey-green walls. If only she could put them together, she felt, write them out in some sentence, then she would have got at the truth of things (TL 219).

She seeks to order her experiences, to re-establish that missing "link." Lily finds that the "extraordinary

unreality was frightening; but it was also exciting" (TL 220).7

The mind's movement among disparate, unrelated thoughts and experiences--"Going to the Lighthouse. But what does one send to the Lighthouse? Perished. Alone. The grey-green light on the wall opposite. The empty places"--and the emotions this movement evokes gradually become productive. A "frail shape she was building" represents Lily's efforts to bring "some of the parts" together, but any "interruption"--specifically, Mr. Ramsay--threatens to destroy her creative efforts (TL 220). Her "moment of revelation" ten years past, the insight into solving a problem involving the balance and unity of her picture, reasserts itself: "Move the tree to the middle, she had said" (TL 220). Once more, movement has produced, in this case reproduced, a moment of revelation where the accompanying insight signifies a feeling of unity, unity which creates a feeling of permanence in the face of the evanescent and which gives a sense of stability, symbolized by an image of prominance--the tree.

Lily's efforts to paint the picture which had been "knocking about in her mind all these years" result in further movement (TL 220). Mr. Ramsay proves to have a divisive effect on her concentration, even though she seeks protection and support from Mr. Carmichael, another artist:

> she knew now what she wanted to do. But with Mr. Ramsay bearing down on her, she could do nothing. Every time

> he approached ... ruin approached, chaos approached. She could not paint.... He made it impossible for her to do anything (TL 221).

Her efforts to create are defeated because Mr. Ramsay "permeated, he prevailed, he imposed himself. He changed everything" (TL 223). Even when she resolves to "give him what she could," she is defeated (TL 225). The process of this defeat is typically visualized in water imagery. Lily feels that "She ought to have floated off instantly upon some wave of sympathetic expansion ... But she remained stuck," all the while wishing "that this enormous flood of grief ... should be diverted ... before it swept her down in its flow" (TL 225-26). The attention drawn by her comment concerning his boots diverts this "flood" and the abrupt shift results in Lily's being "tormented with sympathy" at a "completely inappropriate moment" (TL 230).8 However, this "feeling had come too late; there it was ready; but he no longer needed it" (TL 231).

Movement does not cease with Mr. Ramsay's departure. At the beginning of the section, movement manifests itself primarily through the way Lily's thoughts and her efforts to paint are continually checked by Mr. Ramsay's presence. Throughout the remainder of "The Lighthouse," movement occurs on a greater scale, involving the structure of the novel, with the focus shifting back and forth between those on land and those at sea. Although Lily remains on land, her thoughts are periodically directed towards Mr. Ramsay by

her view of the boat sailing to the lighthouse. However, the internal sense of movement experienced earlier by Lily as well as others also continues. As before, this movement eventually creates new moments of revelation.

Once the "little company" departs, Lily simultaneously feels both "relief and disappointment" (TL 231, 233). This split between opposing emotional states also manifests itself in a more physical sense:

> She felt curiously divided, as if one part of her were drawn out there--it was a still day, hazy; the Lighthouse looked this morning at an immense distance; the other had fixed itself doggedly, solidly, here on the lawn (TL 233-34).

Even after turning her attention to her painting, Lily continues undergoing similar experiences. Her brush stays "trembling in a painful but exciting ecstacy in the air," and it is "With a curious physical sensation, as if she were urged forward and at the same time must hold herself back" that she begins to lay brush to canvas (TL 235).

The "dancing rhythmical movement" Lily attains while painting is obstructed by "a space" which draws her "out of living ... into the presence of ... this other thing, this truth, this reality ... [which] emerged stark at the back of appearances and commanded her attention" (TL 236). The empty space in the painting is to be filled with Lily's representation of the "reality" she "sees" but which now temporarily evades her efforts. This movement between "the fluidity of life" and "the concentration of painting" is

eventually resumed, but now it is "some rhythm which was dictated to her" (TL 237). The play between "outer things" and things from the "depths" of her mind temporarily solves the problem of the "space." Her renewed creativity is likened to a "fountain," a symbol identifying her with Mrs. Ramsay. Lily's efforts to create unity within her picture are dependant upon this movement between her memory of the past and present situation.

One memory is of "the scene on the beach" where Mrs. Ramsay "resolved everything into simplicity; ... she brought together this and that and then this," making "this moment of friendship and liking--which survived, after all these years complete, ... affecting one almost like a work of art" (TL 238-240). Circular imagery is combined with "scene making" in this recollection: "Why after all these years had that survived, ringed round, lit up, visible to the last detail, with all before it blank and all after it blank, for miles and miles?" (TL 254)

The effect of this particular memory is like Mrs. Ramsay's memory of the Mannings during her dinner party, and it serves a similar function by providing further encouragement to the artist's efforts to achieve a moment of being. The result is a minor revelation for Lily, much like those occurring in Part I:

> The great revelation had never come. The great revelation perhaps never did come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one.... Mrs. Ramsay

> making of the moment something permanent (as in another sphere Lily herself tried to make of the moment something permanent)--this was the nature of a revelation. In the midst of the chaos there was a shape; this eternal passing and flowing (she looked at the clouds going and the leaves shaking) was struck into stability. Life stand still here, Mrs. Ramsay said. "Mrs. Ramsay! Mrs. Ramsay!" she repeated. She owed it all to her (TL 240-241).

The movement between opposing states does not end with this insight for although "it was amazingly pure and exciting," Lily experiences and is "driven by the discomfort of the sympathy which she held discharged" (TL 241).

This discomfort is directly related to Mr. Ramsay, and accordingly Lily's attention is diverted to the sight of the boat Mr. Ramsay presently occupies and then turns to matters of the past before resuming painting. The movement between present and past, surface and depth, is reflected in her subsequent thoughts about the necessity of uniting opposite characteristics within her picture:

> Beautiful and bright it should be on the surface, feathery and evanescent, one colour melting into another like the colors on a butterfly's wing; but beneath the fabric must be clamped together with bolts of iron. It was to be a thing you could ruffle with your breath; and a thing you could not dislodge with a team of horses (TL 255).

With her memory again resurrecting Mrs. Ramsay, Lily again experiences a sense of the fertility so often associated with Mrs. Ramsay. She continues to "dip" into the past, and "collected her impressions of the Rayleys ... in a series of scenes" (TL 257). The conjunction between her painting and memories is close, for Lily "went on

tunnelling her way into her picture, into the past" (TL 258).

Her impressions and memories of the Rayleys and her knowledge that "the marriage had not been a success" in the sense Mrs. Ramsay had wished, and despite her efforts, presents an "obstacle in her design" of the picture. Lily recognizes that "Life has changed completely" from what Mrs. Ramsay had known and desired (TL 260). The "obstacle" of Mrs. Ramsay's "astonishing power" which Lily encounters at this point is similar to that presented by Mr. Ramsay at the beginning of the section. Both Mr. and Mrs. Ramsay impose themselves on others through their implicit desires and explicit actions; this may result in a similar stultifying effect upon the responsive individual, as it does in this case upon Lily.

Once more the obstacle is removed by a resumption of movement. Lily's memory of William Bankes and their friendship allows her to roam the depths of her mind until "Against her will she had come to the surface" (TL 265). Looking at Mr. Carmichael, Lily "wanted to say not one thing, but everything," and her inability to "express in words these emotions of the body" creates "physical sensations" which are "extremely unpleasant" (TL 265-266). Mrs. Ramsay's absence in body yet presence in memory and Lily's failure to balance this through some form of knowledge or understanding results in the fragments of her

surroundings becoming "like curves and arabesques flourishing round a centre of complete emptiness" (TL 266).

This "centre of complete emptiness," like the empty space in Lily's painting, is painful because of the absence of any meaningful revelation. Lily has no definite answer to her question and turns to another artist for some support. Like the appearance of her old enemy, reality, which "emerged stark at the back of appearances," Lily views the effect of Mr. Carmichael's anticipated response in similar terms:

> ... 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 that had Mr. Carmichael spoken, for instance, a little tear would have rent the surface pool. And then? Something would emerge. A hand would be shoved up, a blade would be flashed (TL 266-267).

But as before, the space remains empty, and there is no revelation answering her question, no moment of vision accompanied by a blade. Lily can only surmise what Mr. Carmichael would say: "how 'you' and 'I' and 'she' pass and vanish; nothing stays; all changes; but not words, not paint" (TL 267). Only when answered can Lily paint, for "the space would fill; those empty flourishes would form into shape"--shape where the idea and its articulation are indivisible. But there is no answer.

The pain Lily feels as a result of her "want" for Mrs. Ramsay increases and then lessens; this "anguish left, as antidote, a relief that was balm in itself, and also ...

a sense of some one there, of Mrs. Ramsay" (TL 269). In the presence of Mrs. Ramsay, Lily's painting is directed "by some instinctive need of distance and blue, she looked at the bay beneath her ... again she was roused as usual by something incongruous" (TL 270). The incongruity of the "brown spot" which is Mr. Ramsay's boat is heightened by the fact "that the sea and sky looked all one fabric" (TL 271). Mr. Ramsay still defies Lily's efforts to create balance and unity.

Although her "feeling for Mr. Ramsay changed as he sailed further and further" and "so much depends, she thought, upon distance," Lily cannot explore "the unreality of the early morning hour" nor feel "something emerge" (TL 284-285). The "feeling of completeness" she rediscovers while moving and floating and sinking in the "waters" of her experience reinforces her belief in the special talent some possess

> whose gift it was to choose out the elements of things and place them together and so, giving them a wholeness not theirs in life, make of some scene, or meeting of people (all now gone and separate), one of those globed compacted things over which thought lingers ... (TL 286).

However much Lily attempts to achieve a sense of wholeness within her picture, she seems to fail. The disproportion of the view is mirrored in her picture: "For whatever reason she could not achieve that razor edge of balance between two opposite forces; Mr. Ramsay and the picture; which was necessary" (TL 287).

Lily "must try to get hold of something that evaded her" (TL 287). She attempts to "force" her efforts, but then acknowledges that is not the path to success: "But one got nothing by soliciting urgently ... Let it come, she thought, if it will come. For there are moments when one can neither think nor feel" (TL 287-288). Once Lily recognizes the importance of being passive, not active, the process of realizing her vision begins in earnest.

In this more passive state, Lily's attention and memory wander freely between the present and the past. The sight of Mr. Carmichael starts her "thinking how many shapes one person might wear" and of the ways of "knowing people"--by "the outline" or "the detail" (TL 289). The different "shapes" of Mr. Carmichael, Mrs. Ramsay and Charles Tansley through time suggest themselves to Lily as she moves through the depths of her mind. As before, her thoughts continually return to the central figure of Mrs. Ramsay.

Movement between past and present is joined by the duality in Lily's assertion that "Fifty pairs of eyes were not enough to get round that woman with.... Among them, must be one that was stone blind to her beauty" (TL 294). Another insight points to a similar quality of duality inherent in the "daily life" of the Ramsays as Lily shared it. Instead of nothing staying and all changing in the "fluidity of life," "one had constantly a sense of repetition--of one thing falling where another had fallen,

and so setting up an echo which chimed in the air and made it full of vibrations" (TL 237, 295).

The passivity and sense of duality gradually extend themselves to the painting; Lily stands "back as if to look at her picture, which she was not touching, however, with all her faculties in a trance, frozen over superficially but moving underneath with extreme speed" (TL 298). This state heralds the beginning of her moment of vision and does not cease. Someone sitting inside

> had settled by some stroke of luck so as to throw an odd-shaped triangular shadow over the step. It altered the composition of the picture a little. It was interesting. It might be useful. Her mood was coming back to her. One must keep on looking without for a second relaxing the intensity of emotion, the determination not to be put off, not to be bamboozled. One must hold the scene--so--in a vise and let nothing come in and spoil it. One wanted, she thought, dipping her brush deliberately, to be on a level with ordinary experience, to feel simply that's a chair, that's a table, and yet at the same time, It's a miracle, it's an ecstasy. The problem might be solved after all (TL 299-300).

The appearance of Mrs. Ramsay represents Lily's reconciliation of past and present, and new insight prompts her to an action she formerly resisted: "Where was that boat now? And Mr. Ramsay? She wanted him" (TL 300). Her feeling that "she had something she must share" indicates understanding and acceptance of both Mr. and Mrs. Ramsay, of them as individuals as well as their relationship as a couple. The process and occurrence of this change is an important prerequisite to the completion of her vision and is shared by the members of the "little company" voyaging to

the lighthouse.

Mr. Ramsay forces Cam and James to come to the lighthouse with him, to "take part in these rites he went through for his own pleasure in memory of dead people" (TL 246). Both possess divided feelings concerning the trip; on the one hand, "Their grievance weighed them down. They had been forced," and yet both experience "a sense of escape and exultation" (TL 246-247). They make a "compact" "to resist tyranny to the death," but the "tie" between them is continually tested (TL 246). And individually, both experience a similar pull between two opposing forces, forces which must be balanced.

Cam is caught between the wishes of her father and brother; she must "yield" to one or the other. Both are equally imposing and command her attention, and this fact provides yet another test of the tie between her and her brother. The forces that pull Cam are external and internal; they originate both without and within herself. She is aware of this difference between her and James in regard to the presence of external forces: "For she thought ... you're not exposed to it, to this pressure and division of feeling, this extraordinary tempation" (TL 252-253). James' struggle primarily arises from inner conflict, conflict within memory.

Mr. Ramsay's ability to excite his children, particularly James, to "extremes of emotion ... by his mere

presence" does not diminish over the years, as evidenced by James' desire to "take a knife and strike him to the heart" in response to another one of his father's anticipated unreasonable "demands" (TL 10, 273). This "old symbol" is related to childhood, to his past, and so his mind moves with a natural progression from present to past, revealing in the process an affiliation with his mother:

> Turning back among the many leaves which the past had folded in him, peering into the heart of that forest where light and shade so chequer each other that all shape is distorted, and one blunders, now with the sun in one's eyes, now with a dark shadow, he sought an image to cool and detach and round off his feeling in a concrete shape (TL 275).

Mrs. Ramsay's thoughts immediately following the dinner party and then later reading show a similar pattern.

An association with another artist, Lily Briscoe, is apparent in how James views this image as part of a distinct scene, much like the scenes of Lily's impressions of the Rayleys. This association with two artists who attempt "to make of the moment something permanent" is present from his childhood, since for James "any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests" (TL 241, 9). Thus, the disappointment and anger Mr. Ramsay evoke in James as child is permanently fixed in his memory, and their destructive effect on James' "happy world" is remembered just as clearly as that world itself.

The world of James' childhood is dominated by his

mother, whereas his adult world is dominated by his father. Somehow James must balance the two, and his view of the lighthouse indicates the beginning and foreshadows the eventual success of his efforts to do so:

> The Lighthouse was then a silvery, misty-looking tower with a yellow eye, that opened suddenly, and softly in the evening. Now--
>
> James looked at the Lighthouse. He could see the white-washed rocks; the tower, stark and straight.... So that was the Lighthouse, was it?
>
> No, the other was also the Lighthouse. For nothing was simply one thing. The other Lighthouse was true too (TL 276-277).

The movement between past and present impressions also affects James physically; under the expectation of his father's interruption, "The strain was acute," and when the situation is alleviated, "The relief was extraordinary" (TL 277, 279).

Cam also seeks to balance past and present, gaining some new understanding of her father in the process. The "fountain of joy at the change, at the escape, at the adventure (that she should be alive, that she should be there)" signifies her newfound knowledge and the balance she achieves between past and present feelings for her father. As in the diaries, Woolf uses water imagery to represent consciousness and subconsciousness and the revelations occurring from their interplay:

> And the drops falling from this sudden and unthinking fountain of joy fell here and there on the dark, the slumbrous shapes in her mind; shapes of a world not realised but turning in their darkness, catching here and there, a spark of light.... And watching her father as he wrote in his study, she thought (now sitting in

> the boat) he was not vain, nor a tyrant and did not wish to make you pity him (TL 281-282).

There is still the "compact," however, and Cam's position between her brother and father still pulls her in two ways, although she is beginning to move closer to her father.

James' satisfaction with his father's view of the lighthouse as "a stark tower on a bare rock" and Cam's realization that Mr. Ramsay is "quite unconscious of what they thought" and "It was thus that he escaped" are contrasted against their feelings that "they could not endure another explosion of the passion that boiled in him" (TL 301-302, 305). The surprise of his answer and the subsequent praise he gives to James signifies the imminence of the novel's second moment of being.

Just as Lily changes from being unwilling to give what she can to Mr. Ramsay, Mr. Ramsay changes from being a man who "takes" to one who "gives." The pleasure his gift of praise brings to James and Cam's understanding of its significance to James also prompts a change in their attitude towards their father: "What do you want? they both wanted to ask. They both wanted to say, Ask us anything and we will give it to you" (TL 307-308). Mr. Ramsay, however, does not ask them for anything and upon arrival at the lighthouse stands "very straight and tall" and springs "lightly ... on to the rock" (TL 308).

Seemingly, at the same instant knowing of Mr. Ramsay's arrival at the lighthouse, Lily is "completely

tired out" "but she was relieved. Whatever she had wanted to give him, when he left her that morning, she had given him at last" (TL 308-309). Lily's new vision of Mr. Ramsay allows her to balance past and present with a new understanding of Mrs. Ramsay. Once more, Mr. Carmichael, who affirms the arrival at the lighthouse, implicitly provides assistance by his presence. Mr. Carmichael, "looking like an old pagan god, shaggy, with weeds in his hair and the trident ... in his hand"--like Neptune, god of the sea--crowns the "occasion" for Lily; she feels "as if she had seen him let fall from his great height a wreath of violets and asphodels which, fluttering slowly, lay at length upon the earth" (TL 309). Lily's vision of the flower-laden Mrs. Ramsay is laid at rest, no longer to torment her.

A new unity is achieved with this balance of past and present, and Lily successfully captures it and transmutes it into art, finishing her picture. Almost simultaneously declaring "It is finished"--pertaining to the voyage out to the lighthouse from its conception ten years prior to its conclusion--she concludes her painting, achieves that "razor edge of balance," and acknowledges the revelation of the moment:

> With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision (TL 310).

The sense of unity achieved by Mr. Ramsay, Cam,

James, Lily Briscoe, and Mr. Carmichael in "The Lighthouse" is very similar to the "community of feeling" generated by Mrs. Ramsay in "The Window." This and the many "repeated references to the beginning section create a rebounding image of a wave and its circular movement" (Kapur 74). Woolf also acknowledges the "circular movement" of To the Lighthouse in her diary as she nears its conclusion: "I feel as if it fetched its circle pretty completely this time" (Diary III 107). As within the novel itself, this use of circular imagery signifies unity, and again as in the novel, the stability offered by this sense of unity is indicated by an image of "prominence."

Responding to Roger Fry's query concerning the symbolism of the lighthouse, Woolf states, "I meant nothing by the lighthouse. One has to have a central line down the middle of the book to hold the design together" (Letters III 385). This "central line" is an integral part of the design of the novel; its presence represents the stability achieved through balance and unity, as Woolf reveals in her diary: "Now one stable moment vanquishes chaos. But this I said in The Lighthouse" (Diary III 141). The line is also closely related to the other images of "prominences & angles" which appear throughout the novel: the trees, Lily's line representing a tree, the fountains, as well as the lighthouse itself. So life and its continual flux is shown as ultimately positive in To the Lighthouse. "Moments of being"

are achieved amidst the "cotton wool of daily life," establishing permanence in the face of the evanescent and subduing "the reign of chaos" (TL 74).9

Chapter Three: Orlando

Since its publication, Orlando: A Biography has delighted readers and confused critics. Some critics have dismissed the book, especially in relation to Woolf's other more "serious" novels. Most of them focus on the designation of the complete title, "a biography," as well as Woolf's mixed view of the book's character--"The truth is I expect I began it as a joke, & went on with it seriously" (Diary III 185)--and conclude that Orlando is not a novel and shares no relationship with her novels.1 Those who do not ignore it often interpret literally and seriously what is meant to be taken lightly, thereby distorting its meaning.2 Most critics focus, to a greater or lesser extent, on the autobiographical nature of the book, namely Woolf's friendship with Vita Sackville-West.3 This is a valid approach but, as with To the Lighthouse, by no means the only way to examine this novel even when using autobiographical material and information.

A few critics recognize and acknowledge the continuity between Orlando and the other novels. John Graham notes that

> in this book Virginia Woolf paused to assess, by playing with them, certain themes and methods of her work thus far. She also paused to explore, by playing with them,

certain themes and methods of the work to come (106).4 James Hafley identifies the close relationship between Orlando and To the Lighthouse:

> Orlando is just as serious as To the Lighthouse, but, by further creative modulation of her perspective, Virginia Woolf was able to accomplish her serious meaning through a humorous form, and so to comment upon it in a new way--to explore new possibilities of its implications (94).

This "humorous form" arises from Woolf's emphasis on "fun" and "fantasy" as well as the "spontaneous" and "natural" style of the book (Diary III 203, 209). Woolf's ultimate judgement concerning this style is a positive one--"I think externality is good"--even though she feels "I never got down to my depths & made shapes square up, as I did in The Lighthouse" (Diary III 209, 203).

Woolf does avoid the "depths" to a greater degree in Orlando than in To the Lighthouse. She concentrates on the surface of daily life, on the "cotton wool," while still pursuing--though from another perspective--her goal of artistically representing moments of being. Her method of "writing exteriorly" is less overt and deliberate than the method of her previous novel; thus the pattern leading to the moment of being is less controlled and more implicit in Orlando. As before, it is revealed through the use of imagery, in particular imagery of flux, circular imagery and images of "prominences and angles." The significance of this imagery is clear when it is examined in the context of To the Lighthouse (and The Waves).

The initial stage of the pattern, movement betweeen opposing states or forces which is indicated by imagery of flux, remains unchanged when compared to the previous novel. As before, the overwhelming forces of flux characterize life and defy efforts to establish permanence. Imagery of flux reflects Woolf's manipulation of emotion and memory, time, androgyny, and the artist.

As in To the Lighthouse and Woolf's autobiographical writing, movement frequently results from emotion and memory. Orlando's fluctuation between extremes of emotion appears throughout the novel.5 "Sights disturbed him ...; sights exalted him" as a boy (O 10). He alternates between "ecstacy" and "despair" as "a nobleman afflicted with a love of literature" (O 46). Similarly, in the nineteenth century, Orlando is "plunged ... in the depths of despair" and "raised ... to the heights of joy" by Nick Greene's article and a toy boat (O 180).

Emotion and memory are often shown in terms of water imagery, but this imagery occurs less frequently in Orlando than in To the Lighthouse and the diaries. The most notable use of water imagery is in the section containing the Great Frost. This period is dominated by "ice which, though of singular tansparency, was yet of the hardness of steel" (O 23). The present has been frozen, "all struck stark in the act of the moment" (O 22). Initially, this backdrop contrasts sharply with Orlando's emotional state once he meets

"the Muscovite," Sasha: "For as he looked the thickness of his blood melted; the ice turned to wine in his veins; he heard waters flowing ...; spring broke over the hard wintry landscape; ... he dived in deep water" (Q 25). After Sasha's betrayal of Orlando, however, the Frost--and specifically its end--reflects the rage and tumult of his mind, with "solid ice" being torn "furiously apart" and giving way to "a race of turbulent yellow waters.... All was riot and confusion" (Q 39).

The rising and falling movement engendered by emotion is also endorsed by memory, the means by which the past mixes with the present. It is also shown in terms of water imagery. The "clear pool of memory" exists in "the dark pool of the mind," and one can "look deep into the darkness where things shape themselves" (Q 87, 204). Opposing the depths of memory is the surface of the present: "our most daily movements are like the passage of a ship on an unknown sea" (Q 49). Near the end, Orlando is careful while "cross[ing] the narrow plank of the present, lest she should fall into the raging torrent below"; once "the present fell from her like drops of scalding water," the upward and downward movement of the lift reminds her of the past and she remembers, consequently, "again [sinking] far beneath the present moment" (Q 187-190).

Movement is also created through the manipulation of time when Woolf gives

> psychological time an objective reality that it does not possess--but this is fantasy. Fantasy is for Virginia Woolf a way to explore psychological time and substitute it for the clock time that rules our lives (Morris 66).6

This is apparent when Orlando confronts the problems of love, friendship and truth:

> directly he came to think about them, his whole past, which seemed to him of extreme length and variety, rushed into the falling second, swelled it a dozen times its natural size, coloured it a thousand tints, and filled it with all the odds and ends in the universe (O 62).

Orlando's long life serves other purposes as well, being "used as an excuse to examine the effect of time on customs, habits, beliefs, even human relationships, and to provide the novel its main dialectic between the ephemeral and the enduring" (Kapur 75).7

Although the concept of androgyny is present in To the Lighthouse, Woolf develops this concept to a much greater extent in Orlando.8 Hafley notes that Woolf's "concept of androgyneity is first given adequate expression in Orlando" and that it "is found on a variety of levels in this book" (101, 103). In Orlando, androgyny is viewed as a desirable balance between masculine and feminine qualities. The search for this balance as well as the nature of androgyny have been well documented by other critics; this examination will focus primarily on androgyny as it provides imagery of flux.

The strongest move towards androgyny occurs with Orlando's change of sex. He changes and yet remains

unchanged:

> His form combined in one the strength of a man and a woman's grace.... Orlando had become a woman.... But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity. Their faces remained ... practically the same. His memory ... --her memory then, went back through all the events of her past life without encountering any obstacle (O 86-87).

Externally, the change is almost non-existent; however, though at present Orlando apparently remains unchanged internally, his/her mind carrying the same memories, soon this will be directly affected by the external change of clothing.

Clothes reveal another "level" of androgyny, though their influence and significance varies. Two opposing views are presented in the text: one, that clothes "change our view of the world and the world's view of us," and two, that "Clothes are but a symbol of something hid deep beneath" (O 117,118). In actuality, the truth is most likely somewhere between the two opinions. Orlando's practice of changing clothes to suit the dictates of her inner self allows her to interact with and be accepted by society while in the sex of her choice: "For it was this mixture in her of man and woman, one being uppermost and then the other, that often gave her conduct an unexpected turn," so "that she found it convenient at this time to change frequently from one set of clothes to another" (O 118,137).9

Two other "levels" of androgyny exist in Orlando.

One is revealed in Orlando's relationship with Marmaduke Bonthrop Shelmerdine: "'You're a woman, Shel!' she cried. 'You're a man, Orlando!' he cried" (O 157). Both are "surprised at the quickness of the other's sympathy, and it was to each ... a revelation that a woman could be as tolerant and free-spoken as a man, and a man as strange and subtle as a woman" (O 161). Finally, Orlando's recurring "image of of a shabby man with big, bright eyes," Shakespeare, both suggests and anticipates the more explicit discussion of the concept of androgyny in A Room of One's Own as well as focussing attention on the artist (O 50).

The role of the artist remains unchanged in Orlando when compared with the artist's role in To the Lighthouse. In both novels, the artist attempts to establish some form of permanence amidst the evanescence of daily life and attain "the razor edge of balance between two opposite forces" (TL 287). Orlando acknowledges the effect of art on time: "it is a difficult business--this time-keeping; nothing more quickly disorders it than contact with any of the arts" (O 191).10 Orlando's poem and the tapestry, "the frail indomitable heart of the immense building," are testimony to the power of art, for "Orlando's poem and her house change superficially as the book progresses.... They last where human life comes and goes ... and stand as a tribute to that which is eternal--art" (O 198; Morris 69).

Orlando, as an artist, also creates a sense of

movement by the practice of alternating periods of privacy and solitude with periods devoted to intense socializing, where he/she further intensifies the sense of motion by moving between high and low classes. This movement produces a similar effect to that created by the changes of sex: "[Orlando] reaped a twofold harvest by this device; the pleasures of life were increased and its experiences multiplied" (O 138). Orlando's poem, "The Oak Tree," is enriched by the thought all his/her varied experiences initiate, and benefits from the solitude which enables Orlando to concentrate on writing.11

Whereas imagery of flux retains a similar significance and function in Orlando when compared to To the Lighthouse, circular imagery does not. Perhaps because the pattern of images and their significance is less controlled in Orlando than in To the Lighthouse and the autobiographical writing, the presence of circular imagery rarely accompanies the intense moments of being found in the latter works. Whereas this imagery carries a predominantly positive significance in these other works, it becomes more ambiguous in Orlando.

Shakespeare's "globed" eyes are the first examples of circular imagery (O 14). This imagery is also implicit in his thought, which Orlando imagines him to be rolling up and down within his mind. When associated with Shakespeare, the ultimate successful artist, circular imagery

attains a very positive significance. A similar significance can be attached to the image of a "ball" Orlando figuratively tosses "over the net" once she comes to "a conclusion upon Victorian literature" unfortunately "omitted" by her biographer (O 182). That she comes to a conclusion at all is important, for conclusions are revelations of a sort, and this revelation is signified by the image of a "ball."

The wedding ring of the nineteenth century is another circular image; this one, however, possesses a more ambiguous significance. The actual ring is preceded by an "agitation" that contracts itself to make "a ring of quivering sensibility about the second finger of [Orlando's] left hand" (O 150). Orlando becomes aware "that the whole world was ringed with gold" (O 151). Her initial attempt to quell this "agitation" fails; her ability to write is imprisoned by the nineteenth-century wedding ring. This aspect of the image obviously carries a negative significance, anticipating its role in The Waves.

The ambiguity surrounding the image of the ring arises from the fact that once Orlando "[yields] completely and submissively to the spirit of the age, and [takes] a husband," she is able to write and write well (O 152). The ring is the same, proof of Orlando's observation that "nothing changes" and yet everything changes (O 165). When her husband places the ring on her finger, Orlando finishes

her poem and is "safely delivered of a son" (Q 170,185). The fact that her husband leaves her immediately following the marriage ceremony is significant. It appears to suggest that her freedom to pursue expressions of her own creativity is undiminished by her marriage. At the same time, the demands of her society are met, and she encounters no obstacles from that quarter. Whereas before the significance of the ring was negative, now it is obviously positive.

The greatest similarity between To the Lighthouse and Orlando is found in the strong presence of images of "prominences & angles" in both novels, images providing stability in the face of chaos. Where the lighthouse is dominant in To the Lighthouse, tree imagery, both literary and natural, is dominant in Orlando. However, these images are not exclusive to each book; natural and artistic abstractions of tree imagery, lighthouse images, as well as other images of "prominences & angles" are found throughout both novels.

Lily Briscoe's artistic abstraction of a tree is transferred from the painting of To the Lighthouse to poetry in Orlando, resulting in Orlando's poem, "The Oak Tree," and again drawing "a central line down the middle of the book to hold the design together" (Letters III 385). The poem is a distillation of over three centuries' worth of Orlando's experience and thought, and it reflects how "through all

[the] changes she had remained ... fundamentally the same" (O 148). The sense of permanence, of stability, in the face of the evanescent is contained within "The Oak Tree."

Another example of the literary use of tree imagery is the name of the "coffee-house" frequented by the great men of letters in the eighteenth century--the "Cocoa Tree" (O 104,123). Once again, the stability offered by art through its ability to "disorder" time is symbolized through imagery. Natural images of trees also offer this sense of stability and support throughout Orlando.

The figure of an oak tree appears in the beginning, middle, and end of the novel. It is a stable object to which the young Orlando may attach his "floating heart," the gipsy Orlando her thoughts of home, and the "famous" Orlando her newfound wisdom. Orlando characterizes its roots as the "spine" of the earth, indicating its role in supporting and stabilizing. The old queen, Elizabeth, uses this image for a similar purpose: "[Orlando] was to be the son of her old age; the limb of her infirmity; the oak tree on which she leant her degradation" (O 17). The stability of a tree is also noted during the voyage back to England. Orlando sees "that towns on the cliff's edge seemed only kept from slipping into the water by the interposition of some great rock or the twisted roots of some ancient olive tree" (O 100).

Other images of "prominences & angles" appear

throughout the book, often when Orlando is experiencing some satisfying discovery. Thus the cliffs of England are witness to Orlando's new knowledge gained when "the obscurity, which divides the sexes ... was removed"; this image changes to the "image of [a] marble dome," heralding Orlando's "little glimpse" of Addison, Dryden, and Pope, which "was of the nature of a vision" (O 101,123).12 The image of a "fountain rising" accompanies Orlando's knowledge of her own beauty (O 116). Finally, the lighthouse image, specifically its beam, provides Orlando with the view of another "self" before the arrival of her "true self." It implicitly suggests that Orlando's "true self," which is "compact of all the selves we have in us" and the unchanging essence of being, resides in and is represented by that single, prominent structure (O 195).

Orlando is concluded "in the spirit of optimism" which pervades the entire novel, and, considering Woolf's desire for "fun" and "fantasy," this is not surprising (Moore 112). Its serious side, often overlooked or ignored, reveals the close interrelationship of Woolf's works, as an examination of the imagery shows. The pattern that is so apparent and explicit in To the Lighthouse is less so here. The method of Orlando, working through and concentrating on events which form the surface of life, tends to disperse any revelations that do occur. These revelations are less emphasized and occur less frequently than those of the

preceding novel, perhaps because Woolf has begun to question the ability of her efforts to achieve any significant degree of permanence and stability amidst the evanescent.

Chapter Four: The Waves

The Waves is often compared to the middle section of Woolf's To the Lighthouse, largely because of the similarity of style.1 Maria DiBattista proposes another aspect to the relationship between these two major novels: "The Waves may be an extrapolation of ["Time Passes"], suggesting a revisionist reading of Lily's confidence that 'Yes, I have had my vision'" (157). Indeed, one of Bernard's comments supports this view and appears to foreshadow the conclusion of the novel: "'Time seems endless, ambition vain. Over all broods a sense of the uselessness of human exertion'" (W 91).2 This "sense of the uselessness of human exertion" is continually contrasted with the sense of vision, or revelation, created by moments of being throughout The Waves. As a result, ambiguity pervades this novel as much as does the sound of the waves.

Woolf's use of imagery in The Waves clearly reflects this predominant sense of ambiguity, whose basis is found in the duality of the pattern of imagery revealed in her autobiographical writing. To the Lighthouse and Orlando stress the more positive aspect of the pattern, with the imagery representing an ultimate sense of permanence and stability. However, within these two works the negative

aspect of the pattern also exists and appears to be assuming more importance in Orlando, the novel immediately preceding The Waves. Comparative analysis of its predecessors shows this negative side of the pattern in The Waves, with imagery suggesting the barriers or limits to human endeavors being equal to, or dominant over, the positive side of the pattern.3

Woolf's own comment concerning the imagery of The Waves is revealing:

> What interests me in the last stage was the freedom & boldness with which my imagination picked up, used & tossed aside all the images & symbols which I had prepared. I am sure that this is the right way of using them--not in set pieces, as I had tried at first, coherently, but simply as images; never making them work out; only suggest (Diary IV 10-11).

This concentration on the suggestive aspect of imagery would appear to stress the importance of the response created through the use of imagery, thus emphasizing the role of emotion in its association with certain images. In this regard, another connection to the pattern of imagery found in Woolf's autobiographical writing may be seen. The dual characteristic of the pattern depends on whether satisfaction or dissatisfaction is evoked, respectively making either the positive or negative side of the pattern dominant.

On a more general level, Hermione Lee notes a further association between emotion and imagery, stating that within the novel "personality" and "action" are

represented by "a series of physical images which are made to stand for a state of mind" (163). Lee also observes that "many images are shared between the characters" and that "the narrative sustains their common consciousness through the general use of images like circles or waves, and through their participation in each other's private figures of speech ..." (164-165). Thus, since The Waves itself concentrates on various "states of mind," an exploration of the function of imagery within this work is vital to understanding the novel as a whole. The pattern of imagery revealed elsewhere in Woolf's writing may be found in The Waves; a study of the imagery of flux, circular imagery, and images of "prominences & angles" promises to be rewarding and enlightening.

The rhythmic style of The Waves is one of the novel's most notable characteristics, and Woolf's use of imagery is an integral part of its creation. The first stage of the pattern, imagery of flux, is much more emphatic in this novel than in the novels preceding it. Makiko Minow-Pinkney notes the predominance of such imagery:

> Throughout The Waves effects of rhythm pulse, pass, recur; rhythmic patterns or images of in/out, up/down, rise/fall appear innumerably: "Lifts rise and fall; trains stop, trains start as regularly as the waves of the sea" ((W 139) 174).

As in To the Lighthouse, water imagery in The Waves both suggests and represents different states of being as well as time. All of the characters liken life itself to

some form of water imagery, be it a drop, shower, wave or stream. The opposing images of surface and depth are also employed, either separately, as before, or united in the image of the wave, with its crest and trough.4 Depending on the state of mind, this imagery may or may not be threatening; it all revolves around the character's response to his/her perception of time. There is, however, in the "interludes" much water imagery which is somewhat removed from the characters, and it appears most similar to the water imagery in the ten-year interlude "Time Passes"--indifferent to the human world and its efforts.5

Nancy Topping Bazin comments on the function of the wave image within the interludes, and its relationship to the characters:

> The wave image ... exists ... as an inescapable moving force which marks time as relentlessly in The Waves as Big Ben does in Mrs. Dalloway. The interludes which precede each of the nine soliloquy-sections of The Waves abruptly bring us out of the world of unspoken thoughts up to the physical, external world visible subject to the changes wrought by time. The interludes depict "the majestic march of day across the sky" (p. 193). Nothing the characters think or imagine can stop this march of time over their lives. They can fight it, but they cannot win (154).

Thus, while the characters seek to find meaning by creating unity and permanence amidst what Bernard terms "our emphemeral passage," time, in the imagery of the waves, offers the opportunity for both creation and destruction. This duality and the need for continual struggle noted by Bazin combine to produce a particular effect Howard Harper

sees in the

> nine chapter endings [which] reveal many similarities and, above all, a remarkable uniformity of tone: desperation. Most emphasize the imagery of the waves, with their contextual suggestions of helplessness, drowning, endless repetition, uproar, breaking, fragmentation, dissolution, death (241).

The tone of desperation is akin to that felt by Mrs. Ramsay as she listens to the sound of the waves, but for her the duality of that image was relevant; the sound of the waves may also provide a sense of comfort and security.

The relationship of the wave imagery and the six characters' lives throughout time contributes to the novel's ambiguity: "Are the waves meant to suggest the human lives, or are they the detached, impersonal forces of fatality?" (Lee 168) Will there be some form of permanence resulting from human effort, or will all effort fail and be obliterated by time? Bernard appears to doubt the success of any effort when he asks, "'how can we do battle against this flood; what has permanence? Our lives too stream away ... past the strip of time, unidentified'" (W 153). Art is the origin of permanence and stability in To the Lighthouse and Orlando, and it appears to offer a similar avenue for human endeavors in The Waves. In fact, the wave image itself is tied to art by Neville, but even so still retains its ambiguity:

> 'Now begins to rise in me the familiar rhythm; words that have lain dormant now lift, now toss their crests, and fall and rise, and fall and rise again. I am a poet, yes. Surely I am a great poet. Boats and youth passing and distant trees, "the falling fountains of the pendant

> trees". I see it all. I feel it all. I am inspired. My eyes fill with tears. Yet even as I feel this, I lash my frenzy higher and higher. It foams. It becomes artificial, insincere.... Yet it is incredible that I should not be a great poet' (W 55-56).

This sense of ambiguity surrounding the artist's effort to create has great implications for Bernard, another aspiring artist who attempts to join "linked phrases" into a meaningful story and in the end is faced with the greatest task of all--"'to sum up, ... to explain to you the meaning of my life.... But in order to make you understand, to give you my life, I must tell you a story - and there are so many, ... and none of them are true'" (W 160-161). The "neat designs of life" are not the only truth, and thus Bernard must "'begin to seek some design more in accordance with those moments of humiliation and triumph that come now and then undeniably'" (W 161). Thus, he later delights in "'Great clouds always changing, and movement'" (W 161).

The emphasis on flux is important; it is at this point that the paradoxical relationship of time and human life becomes apparent. Either one moves forward to gain fuller understanding and perhaps create some form of permanence, or this effort is barred and fails, enabling flux to triumph. In The Waves, the sense of movement or flux is dominant; as Bernard says, "'There is no stability in this world'" (W 79). The moments establishing permanence resulting from human effort have a lesser impact than those in To the Lighthouse, and art functions differently here

than in that novel and Orlando. As Hermione Lee points out, "The important points of climax ... are movingly and strenuously lyrical, but they do not stand out vividly from the rest of the novel" (169).

Thus, in The Waves, there is less stability and more limitation caused by barriers to human endeavors. These endeavors are aimed at creating permanence and stability in an effort to defeat flux, flux being largely represented and emphasized by wave imagery. The ambiguity shown here is carried through to the circular imagery which characterizes the next stage of the pattern of imagery revealed in Woolf's writing.

Circular imagery functions in The Waves much as it does in the preceding novels, indicating unity and knowledge gained through revelations during moments of being. It also further develops in this novel the duality exhibited in Orlando; the image may evoke a positive, satisfactory sense of wholeness, or oneness, or a negative, unsatisfactory sense of imprisonment. The duality of the pattern of imagery originates in the emotions engendered by the difference between these moments:

> throughout the novel Bernard especially and to some extent the others ... alternate between moments characterized by integration, order, and inner satisfaction ... and moments characterized by disintegration, chaos and dissatisfaction (Bazin 147).

The ambiguity of this image is found in the unity it represents, for disintegration and chaos are also part of

that unity.

There are two sides to unity in The Waves: one, the desirability of the separate elements of the group forming one community with no distinctions--much like Mrs. Ramsay's dinner party--and two, the loss of identity or personal liberty which results, and which is resented, when this unity is imposed upon the participants. While the first celebrates integration, the second holds within that sense of unity dissatisfaction and the desire for disintegration. Bernard seeks to "'melt into each other with phrases" and "sees everyone with blurred edges'" (W 11, 34). He notes how the six "'are drawn into this communion by some deep, some common emotion'" (W 85). However, some resist this "communion": "'There is always somebody, when we come together, and the edges of meeting are still sharp, who refuses to be submerged'" (W 143). Thus, circular imagery again suggests unity but also exhibits duality and ambiguity, and closer examination reveals the different aspects in the numerous major examples of this imagery.

Bernard opens the first "soliloquy" with his image of "a ring" which "'quivers and hangs in a loop of light,'" and he returns to this image throughout the novel (W 6). Howard Harper notes, "Although the ring is primarily Bernard's symbol, the other voices speak of rings too, and in the process differentiate themselves" (215). In one aspect, Bernard's use of the ring image "comes to symbolize

completeness and wholeness" (Harper 209). Words, Bernard's primary tools, become "smoke rings" which he uses to unify people with himself:

> 'But if I find myself in company with other people, words at once make smoke rings - see how phrases at once begin to wreathe off my lips.... I do not believe in separation. We are not single.... A smoke ring issues from my lips ... and circles him, bringing him into contact' (W 45-46).

People and words are essential to Bernard's own sense of being, as he says: "'I cannot bear the pressure of solitude. When I cannot see words curling like rings of smoke round me I am in darkness - I am nothing'" (W 89). The significance of the image of the smoke ring is not limited to its shape. The evanescence of the image is also significant; it contributes to the ambiguity of the novel's imagery.

The ring also symbolizes the "completeness and wholeness" Bernard experiences with Jinny, who "'can imagine nothing beyond the circle cast by [her] body'" (W 86). Jinny brings Bernard into that circle, and he characterizes the celebration and creation of their union in terms of circular imagery: "'There was no past, no future; merely the moment in its ring of light, and our bodies; and the inevitable climax, the ecstasy'" (W 171).6

The other aspect of Bernard's ring is identified by N. C. Thakur, who notes that it also "symbolizes a mystic vision of reality, of the 'eternal renewal'" that Bernard speaks of near the end and likens to the cyclic motion of the waves (109). Bernard associates personal development

with this "eternal renewal" while still using circular imagery when he later notes: "'The mind grows rings; the identity becomes robust; pain is absorbed in growth'" (W 174). One cannot escape this natural cycle of "eternal renewal," and in this sense it becomes imprisoning. Darker connotations attach themselves to this process when Bernard speaks of the "doom-encircled population" (W 77).

The association of circular imagery with natural cycles is strengthened by Susan, who shares the ring image with Bernard when she sees "'A caterpillar ... curled in a green ring'" (W 6). "Susan's ring, obviously, is that of nature" (Harper 215). Even the image of the caterpillar itself emphasizes life's cyclic renewal, since it represents an early stage of life. Susan is also the one who journeys to Elvedon with Bernard; it is here that both see the lady writing, encircled by a walled garden, and recognize that they "'are in a hostile country'" (W 12). Again, the sense of imprisonment associates itself with circular imagery.

The image of the globe is another example of circular imagery and is closely related to the ring. At the same time as Bernard sees the ring, Neville sees "'a globe ... hanging down in a drop,'" and, like Bernard, he will return to this image throughout the novel (W 6). Like the ring image which is most closely associated with Bernard but which others share, Bernard also employs Neville's image of the globe: "'Let us again pretend that life is a solid

substance, shaped like a globe, which we turn about in our fingers'" (W 170; also see 173).

Unlike the ambiguity of the ring, the globe is positive as it is "an image for perfected life which one tries to shape 'round, whole, and entire from the confusion of chaos'" in this novel as well as earlier ones (Thakur 110).7 Harper also acknowledges the function and continuity of the globe image as well as its relationship to the image of the ring:

> Neville's first perception reveals--at least in retrospective--his penchant for order and for completion. Here as elsewhere in Virginia Woolf's writing, the image of the globe is used as a symbol for human experience; it is like the ring, but three-dimensional, complete in itself (222).

An instance of "perfected life" symbolized by the image of a globe is evident at the conclusion of Percival's farewell dinner. All characterize the moment they "have made" as the shape of a globe containing various elements of life and a unified meaning for all six (W 98).8

Louis shares Bernard's image of the ring even more closely than Susan. His attempts "'to fix the moment in one effort of supreme endeavor'" with the "sudden perception" of his "complete integration" relies on words; he attempts "'to fix in words, to forge in a ring of steel,'" the sense of "order" established by the boys as they sit "'on this ring of grass'" (W 27). Like Bernard's "smoke rings," Louis' "ring of steel" symbolizes unity created out of separate parts. Throughout The Waves, "Louis speaks several times of

forging a ring of steel--out of 'poetry'" (Harper 241). Considering the function of poetry in Orlando, this is a positive image, for it represents stability and permanence.

Life's cyclical quality is apparent to Louis, for upon leaving for school he likens this "'first day of a new life'" to "'another spoke of the rising wheel'" (W 44). London eventually becomes the scene of his life and commerce its center, and both are represented by similar, but more ambiguous, circular imagery.9 Louis states,

> 'The roar of London ... is round us. Motor-cars, vans, omnibuses pass and repass continuously. All are merged in one turning wheel of single sound. All separate sounds ... are churned into one sound, steel blue, circular' (W 91).

Concerning his role in the world of commerce, he says: "'My shoulder is to the wheel; I roll the dark before me, spreading commerce where there was chaos in the far parts of the world ... from chaos making order'" (W 113). This stress on establishing order appears to take on unfavorable connotations with his repeated comment "'I will reduce you to order'" as well as the apparent analogy between his labour and that of Sisyphus and his connection with colonialism (W 64).

During Percival's farewell supper, Louis' "steel blue, circular" sound of London gives way to a vision of "'a chain whirling round, round, in a steel-blue circle beneath'" (W 92). This other "ring of steel" temporarily imposes order upon chaos, a positive function:

> 'Everything is now set; everything is fixed.... A circle has been cast on the waters; a chain is imposed. We shall never flow freely again.' ... 'For one moment only ... Before the chain breaks, before disorder returns, see us fixed, see us displayed, see us held in a vice' (W 96).

A more negative association may be made between this image of a circular chain and Louis' initial perception and statement: "'A great beast's foot is chained'" (W 6). Once more, circular imagery may be linked to imprisonment and loss of liberty.

Harper states that Louis' beast is death itself (228). Further support for this now very negative association may be found in the transposition of the "chain whirling round" into "'the dance of the savages ... round the campfire.... They dance in a circle'" (W 94). Madeline Moore notes that Louis foresees death in this vision of a "primitive funeral ritual" (233). Images of death appear in the midst of a celebration of life, again emphasizing Bernard's perception of the cycle of "eternal renewal."

Percival's farewell dinner is remarkably similar to Mrs. Ramsay's dinner party in To the Lighthouse. Indeed, these two central figures share similar functions; both are "unifiers," succeed through their presence in establishing "unity and harmony," and make "of the moment a work of art which will always be remembered" (Bazin 150-151). This unity is represented by circular imagery: "'Now once more,' said Louis, 'as we are about to part ... the circle in our blood, broken so often, so sharply, for we are so different,

closes in a ring'" (W 97). "Individually, the six protagonists are fragmentations, but when drawn together they form the perfect ring, the symbol of wholeness for which each aspires" (Kapur 85).

The participants in this latter dinner party "are walled in here" and do just as those earlier members did--pursue "their common cause against that fluidity out there" (W 91; TL 147). When they achieve that "common cause," "The symbolic moment is thus experienced as the triumph of civilisation over natural flux" (Minow-Pinkney 176). Bernard triumphantly declares:

> 'We have proved, sitting eating, sitting talking, that we can add to the treasury of moments. We are not slaves bound to suffer incessantly unrecorded petty blows on our bent backs.... We are creators. We too have made something that will join the innumerable congregations of past time. We too ... stride not into chaos, but into a world that our own force can subjugate and make part of the illumined and everlasting road' (W 98).10

But in the midst of all this, Louis and Rhoda "'are aware of downfalling'" and "'forebode decay'" (W 95). The next dinner party reveals the extent of this "downfalling" and "decay."

Though Percival is absent from the Hampton Court reunion dinner party, like Mrs. Ramsay even in death he holds a degree of influence over others. This influence is enough to inspire unity among the six who gather to honour his memory, and the "six figures in The Waves do reach another 'moment' of shared knowledge, but darkly now, with a more negative weight" (Warner 70). That unity is more

fragile than before, for the "sense of ungovernable flux is more acute, the 'illimitable chaos' more menacing than previously (160)" (Minow-Pinkney 176).

Bernard's triumph at the ease with which they earlier created unity is gone: "'Once we could break the current as we chose. How many telephone calls, how many post cards, are now needed to cut this hole through which we come together, united, at Hampton Court?'" (W 146). He must acknowledge their limitations, and "the sense of those 'limitations' is now overwhelming" during this "parody of that [earlier] occasion" (Warner 70). Their efforts are now reminiscent of Louis' as he attempts "'to roll the dark before [him],'" and carry the same connotations:

> Thus, when the six do join together at the end of the meal, it is not in a metaphysical 'ring', creating a bright globe of life, but it is hand in hand walking six abreast into the darkness, a phalanx attacking time ... (Warner 70).

In Rhoda's eyes, the globe becomes a "bubble" (W 151). Her inability "'to spread in wider and wider circles of understanding,'" like ripples from a stone, reflects the fragility of that bubble.11

While discussing the style of the novel, James Hafley identifies the apparent paradox from which the ambiguity of The Waves arises:

> This uniformity of style in the soliloquies has several functions, one of the most important of which is that it emphasizes and extends the book's statement that the very unity found beneath diversity is the essence of the diversity itself--that life's flux is precisely its unity (108).

Bernard acknowledges the conjunction of these two seemingly opposite states more than once, the first time when he states, "'Underneath, and, at the moment when I am most disparate, I am also integrated'" (W 52). Later, he thinks of his life and the effect of having children: "'we come up differently, for ever and ever. This, then, serves to explain my confidence, my central stability ...'" (W 77).

Bernard's stability is, however, paradoxical and dubious, for if flux is unity, then unity cannot provide a true sense of stability. Furthermore, this unity is not positive but negative, as Bernard appears to perceive later: "'Was this, then, this streaming away mixed with Susan, Jinny, Neville, Rhoda, Louis, a sort of death?'" (W 189). Thus, the Hampton Court dinner party highlights the development of a weaker sense of unity and an increasing dominance of flux within the novel. Bernard, in turn, pursues this further in his final soliloquy.

When circular imagery appears in the final section of The Waves, which it rarely does, its negative aspect is emphasized. Some of the instances of its use have already been noted, for many of the examples are repetitions of or expansions on earlier perceptions or events, as Bernard proceeds to "sum up" what has gone before. In his opening statement, he undercuts the validity of his explanation when he says:

> 'The illusion is upon me that something adheres for a moment, has roundness, weight, depth, is completed.

> This, for the moment, seems to be my life. If it were possible, I would hand it to you entire' (W 161).

Bernard labels his perception an illusion because he possesses "'the knowledge of limitations'" (W 182). He is aware that things often remain "'a splintered mosaic, vanishing, twinkling; not yet formed into one whole'" and that it is "'impossible to order them rightly; to detach one separately, or to give the effect of the whole,'" for what "'is now methodical and orderly and flung with a purpose'" only "seems" to be so (W 167,173,177).

There are few instances of circular imagery here because what that imagery represents--a sense of unity, wholeness, completion--is rarely created in life's chaotic rush; Bernard must "'seek among phrases and fragments something unbroken'" amidst "'the incomprehensible nature of this our life'" (W 180). With age, Bernard moves closer to truth, for his youthful confidence in his ability to create unity and permanence is misleading. Instead, he must "'begin to seek some design more in accordance with those moments of humiliation and triumph that come now and then undeniably,'" for not all revelations will be satisfactory (W 161).

The duality of these moments reflects Woolf's in Moments of Being. Circular imagery represents both positive and negative examples of these moments. One example of a negative moment involves Bernard's memory of Susan's childhood distress: "'I then first became aware of the

presence of those enemies who change, but are always there; the forces we fight against'" (W 162). He associates his vision, and recurring memory of Elvedon, with these "enemies" and "forces," and the circular imagery assumes negative connotations, becoming imprisoning: "'It is as if one had woken in Stonehenge surrounded by a circle of great stones, these enemies, these presences'" (W 163).

Throughout The Waves, Bernard reveals his dependency upon an audience to fuel his creativity: "'The truth is that I need the stimulus of other people'" (W 54). This, perhaps, is the reason for the lack of newly created moments of unity in the last section, for here there is only the stimulus of his memory. In a sense, this absence of "stimulus" proves to be a limitation of, or barrier to, creativity. The imagery of the next stage of the pattern--images of "prominences & angles"--emphasizes this.

Like circular imagery, images of "prominences & angles" exhibit the duality of the pattern of imagery found in Woolf's autobiographical writing. In their positive aspect, these images represent the stability a sense of permanence provides, arising from the revelation of a moment of being. They may also represent a negative sense of limitation which arises from a moment of being. These images work both ways in The Waves, as they sometimes do in To the Lighthouse and Orlando, and are therefore ambiguous at times. There is in this novel, however, an emphasis on

the negative aspect of the images of "prominences & angles," highlighting a lack of stability and undercutting any sense of stability created.

As in To the Lighthouse and Orlando, Woolf makes extensive use of trees as images of "prominence" in The Waves. Although tree imagery exists throughout the novel, it becomes the dominant type of imagery in Bernard's summation, as he repeats and develops earlier examples of the image. The willow tree seen by Bernard and Neville in their youth becomes a counterpart to Bernard's memory of Elvedon. It becomes, Bernard notes, "'that which is symbolic, and thus perhaps permanent, if there is any permanence in our ... tumultuous lives'" (W 168).12

For Bernard, this permanence contrasts with "'the populous undifferentiated chaos of life which surged behind the outlines of my friends and the willow tree'" (W 168). Bernard recognizes the stability represented and offered by this image and thus returns to it, for it opposes flux: "'The tree alone resisted our eternal flux'" and "'shows through stable, still.... Hence the comment it makes; the standard it supplies, and the reason why, as we flow and change, it seems to measure'" (W 168,170). While Bernard stresses the positive aspect of the tree, Neville's use of this image is predominantly negative.

In Neville's vision of the apple tree, the tree becomes a symbolic barrier, having an early association with

death:

> `The apple-tree leaves became fixed in the sky; the moon glared; I was unable to lift my foot up the stair.... I shall call this stricture, this rigidity, "death among the apple trees" for ever. There were the floating, pale-grey clouds; and the immitigable tree; the implacable tree with its greaved silver bark. The ripple of my life was unavailing. I was unable to pass by. There was an obstacle. "I cannot surmount this unintelligible obstacle," I said. And the others passed on. But we are doomed, all of us, by the apple trees, by the immitigable tree which we cannot pass' (W 16-17).13

This "immitigable tree" returns to haunt Neville with Percival's death: "`He is dead.... There stands the tree which I cannot pass'" (W 101). The tree represents a barrier to Neville, for he will no longer be able to continue to forge the friendship between himself and Percival and create something which remains unchanged amidst a changing world.

Percival himself becomes an image of "prominence" within the novel by virtue of his position in relation to the others as well as their descriptions of his stature. Neville describes him as "upright" and "monolithic" (W 24,55) He is "the central, dominant ... image shared by all the speakers" and "somehow represents the promise of wholeness" (Lee 165-166; Harper 230). Bernard feels "`[Percival] sat there in the centre,'" and Neville states, "`But without Percival there is no solidity'" (W 103,82). When Percival dies, "[a] world which had appeared to be open and infinite is suddenly revealed to be tragically limited" (Harper 230).14 Tree imagery also reflects Percival's position and

his effect on the others.

Neville uses other examples of tree imagery besides the "immitigable" apple tree to illustrate or reveal Percival's influence. Percival's arrival at the farewell dinner held in his honour creates a positive effect on Neville: "`Now ... my tree flowers. My heart rises. All oppression is relieved. All impediment is removed. The reign of chaos is over. He has imposed order'" (W 82). The image of the flowering tree strengthens Percival's similarity to Mrs. Ramsay, who rises "in a rosy-flowered fruit tree" to create a sense of security for her husband and appears to subdue "the reign of chaos" for Mr. Bankes (TL 60). A later example of tree imagery is rather ambiguous, avoiding either the negative connotation of the apple tree or the positive connotation of the flowering tree. Neville states, "`so I revisit my past life, scene by scene; there is an elm tree, and there lies Percival'" (W 120). Both Rhoda's and Louis' use of tree imagery is similar to Neville's and thus also reveals positive and negative connotations, again creating ambiguity.

Upon hearing of Percival's death, Rhoda states, "`Now I will walk down Oxford Street envisaging a world rent by lightning; I will look at oaks cracked asunder and red where the flowering branch has fallen'" (W 107). Whereas the oak tree was a positive, stable object in Orlando and the flowering tree a symbol of the stability Mrs. Ramsay

created in To the Lighthouse, here in The Waves these images are not so clearly positive. At Percival's farewell dinner, Rhoda associates flowering branches with "downfall" and "decay," foreshadowing the images she evokes upon hearing of Percival's death. Rhoda, however, appears to anticipate Bernard's final comment on moments of humiliation and triumph.

Rhoda's "humiliation," which occurs because "'An axe has split a tree to the core,'" in turn becomes a "gift" which is a "triumph," though simultaneously a "consolation" (W 109-110). The effect of Percival's death is ambiguous; while it appears to signify a crucial loss of stability, it also appears to remove a barrier to fuller understanding, resulting in her vision of a "square" and an "oblong" (W 110). The implications of these angular images will be discussed shortly. Thus, the tree imagery Rhoda associates with Percival's death is neither wholly positive nor wholly negative, and appears to symbolize a more complete vision of reality, one "'more in accordance with those moments of humiliation and triumph that come now and then undeniably'" (W 161).15

The oak tree is an important image for Louis as well as Rhoda, and it shares a similar ambiguity, though for him it is not so closely associated with Percival. He does, however, use Rhoda's image of the flowering tree in reference to Percival: "'Percival was flowering with green

leaves and was laid in the earth with all his branches still sighing in the summer wind'" (W 137). The oak tree is an image representing both an essential stability and a barrier to Louis' efforts.16 Louis' "'roots go down through veins of lead and silver, through damp, marshy places that exhale odours, to a knot made of oak roots bound together in the centre'" (W 64). His assurance in his ability to "'reduce [all] to order'" appears to rise from these "roots" (W 64).17

Later, after hearing of Percival's death, Louis states that he "'must drop heavy as a hatchet and cut the oak with [his] sheer weight,'" or his efforts will be wasted (W 113). For his efforts to succeed in subduing chaos through the order of commerce, "'the oak must be cleft to the centre'" (W 115). The oak tree symbolizes a barrier to Louis, just as it does for Rhoda, and in attempting to remove it Louis will create order and stability.

Other images of "prominences & angles" may be found throughout The Waves, and though these are not as dominant nor as consistent as tree imagery, they do possess a similar sense of ambiguity. Bernard's fin is one of the more important of these images, having a special significance when the relationship of Woolf's autobiographical writing is compared to her fiction. Many critics have noted and discussed the connection between the image of the fin in Woolf's diary and her use of that image in The Waves. For

the purposes of this discussion, the emphasis on the fin will be on its function as an angular image.

Maria DiBattista acknowledges the fin's positive qualities in a comparison with a major image of prominence in To the Lighthouse: "The netted fin, like the lighthouse, is a symbol of a stabilizing power in the fluidity of an immeasurable sea" (155). The first appearance of this image occurs, aptly enough, during Bernard's visit to "the eternal city" while he ponders the effects of time on his life. The fin signifies the rare possibility of a revelation, of gaining a fuller sense of understanding and sharing it with others when it is realized:

> 'These moments of escape are not to be despised. They come too seldom. Tahiti becomes possible. Leaning over this parapet I see far out a waste of waters. A fin turns. This bare visual impression is unattached to any line of reason, it springs up as one might see the fin of a porpoise on the horizon. Visual impressions often communicate thus briefly statements that we shall in time to come uncover and coax into words' (W 127-128).

It is these moments of revelation or vision which give meaning to life, but they are not regular and dependable occurrences.

All during Bernard's public schooling, "'nothing broke with its fin that leaden waste of waters'" (W 166). Later on in his education, when his awareness and knowledge increase, Bernard can enjoy with Neville

> 'one of those silences which are now and again broken by a few words, as if a fin rose in the wastes of silence; and then the fin, the thought, sinks back into the depths, spreading round it a little ripple of satisfaction, content' (W 184).

The unpredictability of these revelations is the source of their ambiguity, for their capriciousness can hurt as well as help, as Bernard reveals:

> 'Nothing came, nothing. I cried then with a sudden conviction of complete desertion, Now there is nothing. No fin breaks the waste of this immeasurable sea. Life has destroyed me. No echo comes when I speak, no varied words' (W 192).

Thus, the fin may function as a positive or negative image.

Louis' pyramid is similar to Bernard's fin; both are triangular images. The pyramid represents Louis' "task" and "burden," his attempt to fulfill his "destiny" by "'weav[ing] together ... into one cable the many threads, the thin, the thick, the broken, the enduring of our long history, of our tumultuous and varied day'" (W 137). There is no guarantee that he will succeed in his attempt to "'make reason of it all'" even in "'one poem on a page'" (W 137). He has little confidence that he will be successful, even doubting his own death and the resulting inability to "'attain even that continuity and permanence'" (W 137). Thus, the pyramid is a rather negative image which represents the difficulty of Louis' "colossal labour"--making "'reason of it all'" (W 136-137).18

Rhoda uses many significant images of "prominences & angles." These images represent the stability she searches for, and only occasionally finds, amidst the "disaster" of daily life. During the first dinner party, Rhoda describes the sanctuary she seeks:

> 'I see a shape, white, but not of stone, moving, perhaps alive.... When the white arm rests upon the knee it is a triangle; now it is upright - a column; now a fountain, falling. It makes no sign, it does not beckon, it does not see us. Behind it roars the sea. It is beyond our reach. Yet there I venture. There I go to replenish my emptiness, to stretch my nights and fill them fuller and fuller with dreams. And for a second even now, even here, I reach my object ...' (W 93-94).

This vision is a positive one, for it replenishes Rhoda's efforts in her continuing struggle with daily life--represented here by the sea--by bolstering her main defense, her dreams.19

Another one of these rare instances of vision occurs after Percival's death and is again described in terms of angular imagery. It is not so clearly positive as the first vision, for it arises from death. Rhoda recognizes this ambiguity:

> 'but what is the thing that lies beneath the semblance of the thing? Now that lightning has gashed the tree and the flowering branch has fallen and Percival, by his death, has made me this gift, let me see the thing. There is a square; there is an oblong. The players take the square and place it upon the oblong. They place it very accurately; they make a perfect dwelling-place. The structure is now visible; what is inchoate is here stated; we are not so various or so mean; we have made oblongs and stood them upon squares. This is our triumph; this is our consolation' (W 110).

Although there is "triumph," it appears to be a rather hollow victory seeing as it is simultaneously a "consolation." Perhaps this "gift" of vision which arises from death is what later prompts her to seek her own death and to find sanctuary in that "'perfect dwelling-place'" (W 110).20

The imagery of flux, circular imagery and the images of "prominences & angles" in The Waves function to reveal the limits of, and barriers to, human effort in its endeavor to create permanence in the face of impermanence. Bernard verbalizes this concept in his summation when he notes that the creation of order and stability is never secure, always an illusion.21 However, Bernard in The Waves and Woolf in her diary emphasize the continual effort that must be made by man to oppose time's tendency to obliterate:

> 'It is the effort and the struggle, it is the perpetual warfare, it is the shattering and piecing together- this is the daily battle, defeat or victory, the absorbing pursuit,' (W 182)

and

> the theme effort, effort dominates: not the waves: & personality: & defiance: but I am not sure of the effect artistically; because the proportions may need the intervention of the waves finally so as to make a conclusion (Diary III 339).

Woolf's comment is interesting, but it must be noted that, though there is great stress on effort throughout The Waves, the waves do prevail and the novel closes with that image of "eternal renewal" and "incessant rise and fall" (W 200). This appears to emphasize the futility of any effort and to reduce meaning to the struggle alone, or to the cycle that initiates the struggle for permanence, to flux itself.22 This is not the way of the previous two novels, especially Orlando, where change is celebrated and recognized as constant. The primary difference may be found by examining the position of art in the three novels to see

the contrast of The Waves with To the Lighthouse and Orlando.

Lily Briscoe's painting and Orlando's poem, both completed works of art, contrast sharply with Bernard's notebooks of "half-finished phrases." His "'collection of valuable observations upon the true nature of human life'" never become a "book" of one volume let alone "many volumes" (W 46). The most he attains is "linked phrases" which he may be fortunate enough to form into a completed story. Bernard forecasts his own failure when he says of Neville, "'he will reach perfection and I shall fail and shall leave nothing behind me but imperfect phrases littered with sand'" (W 62). Later he reinforces this thought by saying he will "'never succeed ... in making the perfect phrase'" and has not "'found the true story, the one story to which all these phrases refer'" (W 90,126). He even questions the existence of that story.

Bernard's "half-finished phrases," taken throughout his life, are equivalent to Orlando's unfinished poem. There is no final process by which vision is transmuted into art in The Waves, and this is significant. "The fact that Bernard never translates his vision into a work of art seems indicative of Virginia Woolf's increasingly pessimistic view of life" (Bazin 165). Art is clearly not as stabilizing a force when pitted against the forces of time as it is in the previous novels.

Bernard despairs when he becomes aware that in "'making phrases, [he] had recorded mere changes,'" and in the end rejects them: "'I have done with phrases'" (W 193, 199). He expands upon one of Neville's earlier thoughts in his attempt to sum up his life: "'Life is not susceptible perhaps to the treatment we give it when we try to tell it'" (W 180).23 This is the source of the central ambiguity of the novel--the status of The Waves in terms of art.

Some critics believe that the novel itself is the work of art, the equivalent to Lily's painting and Orlando's poem. Perhaps Woolf was attempting to do what Rhoda has attained and reveal "'the thing that lies beneath the semblance of the thing,'" something akin to inverting the argument that Lily's painting (the semblance of the thing) echoes the structure of To the Lighthouse (W 110).24 Whether or not this is the case, the position of art in The Waves is much altered from that in the previous two novels. The sense of limitation to human effort is accentuated in this novel by the particular imagery of its ending. The conclusion is devoid of images like Lily's line, which completes and unifies her picture, or Orlando's bound copy of "The Oak Tree", and instead closes with the image of the waves, symbols of flux.

The conclusion of The Waves generates many different critical opinions, these being derived largely from the interpretation of Bernard's final soliloquy. Those who

believe that section to be the culminating moment of the novel, and an affirmation of effort, feel the ending is optimistic.25 Others feel the conclusion establishes a definite sense of pessimism. A few, however, are less inclined to apply such exclusive labels to this complex work of fiction, recognizing the ambiguity present throughout the novel. This, in my opinion, is the most accurate critical evaluation and one which becomes clear when the use of imagery and the emotion represented by that imagery are taken into account.26

A study of the imagery Woolf uses in her autobiographical writing provides, when applied to her fiction, the opportunity to develop a fuller understanding of The Waves in its relationship to the two preceding novels, To the Lighthouse and Orlando. The duality of the pattern of imagery revealed in the autobiographical work is fully developed in this novel; in The Waves, Woolf moves closer to revealing the "essence of reality" with its "'moments of humiliation and triumph'" (MB 84; W 161). Whereas To the Lighthouse and Orlando emphasize life's moments of triumph, The Waves includes and stresses those moments of humiliation which, as one ages, more increasingly characterize life than do the rare moments of triumph. While this may be a truer vision of reality, it certainly is a darker one.

Endnotes

Chapter One

1 See Novak (p.62) concerning Woolf's use of the quest plot.

2 See Novak (p.62) for a discussion on the relationship between emotion and imagery.

3 "These moments, dark and bright, are the source ... of the persistent shaping themes of her novels, of their tension, balance, and search" (Novak 142).

4 Warner (p.67) identifies another circular image which appears in the diary--the globe. It also serves to represent life:

> So the days pass, & I ask myself sometimes whether one is not hypnotised, as a child by a silver globe, by life; & whether this is living. Its very quick, bright, exciting. But superficial perhaps. I should like to take the globe in my hands & feel it quietly, round, smooth, heavy. & so hold it, day after day. I will read Proust I think. I will go backwards & forwards (Diary III 209).

Chapter Two

1 Mark Hussey (pp.76-77) and James Naremore (p.144) also comment on the relationship between these two triangular shapes.

2 Nancy Topping Bazin notes the danger of the attempt to attain the eternal using the analogy of the moth and the light--an image to which Woolf frequently turned.

3 A connection between Woolf's autobiographical writing and her fiction may be seen in the above passage. The phrase "shock of the event" is identical to Woolf's recollection in Moments of Being of her feelings when experiencing a moment of being and the revelation accompanying it. Certainly, Mrs. Ramsay feels much the same about her moment of being. Mrs. Ramsay's "sense of

movement" most likely evolves from the split between her deeper, more intellectual concerns and her domestic duties and the movement between these mental and physical states during dinner.

4 Mrs. Ramsay goes through a similar process when she shrinks to "a wedge-shaped core of darkness" (TL 95-96).

5 Vijay Kapur discusses the structure of To the Lighthouse in terms of stages representing thesis, antithesis, and synthesis. "Time Passes" obviously represents the second stage. This structure also represents the moment of being (synthesis) which arises from flux (thesis/antithesis).

6 Daiches (pp.93,95), Morris (p.62), and Meisel (p.199) comment similarly on Mrs. Ramsay's status in the third section.

7 Again, Lily experiences contrary feelings much like Woolf's in the well and fin diary entries.

8 Lily's affiliation with Mrs. Ramsay, which is strengthened by her response to Mr. Ramsay, may be seen by her reaction to the morose arrival of Cam and James.

9 Josephine O'Brien Schaefer also notes the positive conclusion: "The novel celebrates the power of human beings to impose order and beauty on the chaos of life" (136).

Chapter Three

1 See Zwerdling and Bazin. Though Bazin discusses androgyny, she omits a discussion of Orlando. While she discusses Bronte and Defoe favorably, she appears to ignore Woolf's comment in her diary that Orlando was to be a "Defoe narrative for fun" (Diary III 131).

2 See this in Daiches (pp.98-99).

3 See Jean O. Love.

4 Also see Hafley (p.100), Kapur (p.75), Harper/Guiget (pp.5,163), and Daiches (p.99).

5 Richter (pp. 216-217) states that the rising and falling pattern is a movement reflecting the characters' feelings.

6 Also see Kapur (p.75).

7 Compare p.61 of Orlando with the "Time Passes" section of To the Lighthouse to see a similar treatment of time.

8 See Bazin for a discussion of androgyny in To the Lighthouse.

9 Clothes also enable the Archduchess Harriet/Archduke Harry to alter the appearance of his gender superficially, but as he confesses to Orlando, "he was a man and always had been one" (O 112).

10 Compare this to Lily's thoughts in To the Lighthouse: "nothing stays; all changes; but not words, not paint" (267).

11 See Lee (p.156) for a discussion on this tension between the artist's desire for public acclaim and the desire for solitude. In Orlando, the role of the artist does not change but the means chosen to fulfill that role does; while the preceding novel primarily concentrates on painting with literature occupying a secondary place, Orlando emphasizes literature, specifically poetry. That Shakespeare is present throughout the novel, in sight and mind, is not a surprise.

12 See Lee (p.148) for a discussion of this image.

Chapter Four

1 See Ruth Temple (p.97).

2 See Louis' and Neville's comments on pages 114 and 119, respectively.

3 Lyndall Gordon notes that gloom presages The Waves and that this is very different from Woolf's sense of private fulfillment before To the Lighthouse (205).

4 See Bazin (p.147).

5 "Time Passes" and the interludes appear to share the same function in their respective novels; each emphasizes the natural world and contrasts it to the human world.

6 This example illustrates Woolf's "scene making" process, where the moment is remembered through a visual scene and the emotions accompanying that scene.

7 Compare p.61 of Orlando with the "Time Passes" section of To the Lighthouse to see a similar treatment of time.

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7 Thakur notes Woolf's use of the globe in Jacob's Room and Night and Day.

8 The image of the drop is a variation on the image of the globe (see W 54,124). Bernard also uses the globe image in describing a moment (W 106).

9 See Lee (p.175).

10 Bernard's "blows" are the same as Woolf's in Moments of Being (p.83).

11 It is interesting to note that Rhoda likens Percival to a stone dropped into a pond on p.93. Now that Percival is gone, the stone can no longer be dropped into the water, and thus no ripples are created.

12 Trees also symbolize certain plays and poems--art--and thus offer permanence. See p.184.

13 Neville's image of a tree is like Woolf's in Moments of Being. Warner (p.81) notes this connection. Another similarity betweeen the fiction and autobiographical writing is noted by Gordon (p.45), when she notes how Woolf associates Stella's death with a "leafless tree."

14 Harper also notes: "Destiny moves from potentiality to fatality" with Percival's death (233). It is interesting to note that the interludes mirror Percival's status. On p.99, the sun is in the middle of the sky, just as Percival is the center for the six. Then, in the interludes after his death, the sun has moved from the center (p.111).

15 Rhoda's flowers, her violets which are "torn up by the roots," are associated with death before Percival dies (W 110). Louis connects violets and death on p.95. But an even earlier association is made by Lily in To the Lighthouse, where she sees "violets and asphodels" fluttering to the earth and is then able to come to terms with the dead Mrs. Ramsay.

16 This duality may also be seen in the fact that, for Louis, Percival--often represented by tree imagery--both inspires and destroys (W 27).

17 Louis' and Bernard's use of flower stalks is very similar to this as well. See W pp. 8, 16, and 23.

18 Louis' difficulty in making "reason of it all" has serious implications for Bernard's attempts to sum up and explain the meaning of his life.

19 This vision is very similar to Bernard's vision of the tree which is outlined against the "chaos of life" (W 16). It also recalls Bernard's comment that Rhoda is "the nymph of the fountain ..., obsessed with visions, dreaming" (W 186). This fountain is, as in To the Lighthouse, a symbol representing successful creativity and thus permanence.

20 Harper notes that Bernard never incorporates this symbol for his own use nor do others (248-49). A comparison, however, of Rhoda's vision may be made to one of Susan's, who refers to a very similar structure:

> 'But I have seen life in blocks, substantial, huge; ... a dwelling place made from time immemorial after an hereditary pattern. These things remain square, prominent, undissolved in my mind' (W 145).

Another connection between fiction and autobiography may be seen in Rhoda's "cadaverous" puddle on p.43. Like Woolf's puddle, it becomes an obstacle (Diary III 113). Like Neville's tree, it appears to be associated with death and is thus an obstacle.

21 See W pp. 172-73, 177, and 184.

22 Warner notes that struggle is a central theme of The Waves (64).

23 Neville anticipates Bernard's remark, revealing a more complete, though rather pessimistic, understanding of Bernard's task than does Bernard himself: "He tells our story with extraordinary understanding, except of what we most feel" (W 47).

24 Rhoda's efforts appear to be the same as Woolf's--an attempt to "catch [the thing] before they became 'works of art' (Diary III 102) and also echo Lily's attempt to reveal her original conception.

25 See Hafley, Morris, and, to an extent, Warner.

26 See DiBattista, Harper, Bazin, and Minow-Pinkney.

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