

**Narrative Aesthetics and the Visual Arts
in Virginia Woolf's London Writings**

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ABSTRACT

My thesis argues that Virginia Woolf's London writings reveal the technique of the visual arts: painting, film and photography, from Impressionism to the Post-Impressionism. Critics have focused on either Woolf's London or on Woolf's writings and the visual arts. My research synthesises the city and Woolf's Post-Impressionist narrative aesthetics. The idea of 'androgyny' shows the transformation from 'binary oppositions' to hybrid textuality. This illustrates the way which Woolf uses the aesthetics of the Bloomsbury Group in writing. Drawing on Roger Fry's and Clive Bell's theories of 'Post-Impressionism', 'significant form' and 'emotion', Woolf's 'painting-in-writing' technique visualises the 'inner life' of her characters through the outer world of 'blue and green' atmosphere. Woolf's 'flâneuse' shows the androgynous 'dual vision' in *Jacob's Room*.

William James's conception of psychology helps the reader to see Woolf's 'halo' metaphor. Learning from Henry James's Impressionist 'process of vision' in *The Ambassadors* and his travel sketches of London, Woolf develops Post-Impressionist technique in *Night and Day* and *The London Scene*. While Strether internalises the external world as a passive 'impression', Katharine's emotion was externalised through lines, colours and shapes in words, moving toward 'psychological realism', as emotion comes to reveal the city's spatial relation. I read Cubism, Bergson's 'pure duration', Deleuze's 'the movement-image' and 'the time-image' to theorise the way which Woolf uses cinematic techniques, such as flashback, close-up and montage. Woolf's techniques see 'inner' time through 'outer' physical movement in words, as Clarissa walks in *Mrs Dalloway*. Woolf criticises the Victorian aesthetics of Julia Cameron's photography, developing the Post-Impressionist female gaze to show emotion, feeling and thought. Through the 'Angel' of the 'House', Woolf's London narratives show a transformation of style from Impressionism to Post-Impressionism, as emotions of the female gaze can subvert the patriarchal society in Eleanor's 'angle of vision' in *The Years*.

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LIST OF ABBREVIATIONS

- AROO* *A Room of One's Own* (1929). *A Room of One's Own and Three Guineas*. Ed. Morag Shiach. 1992. Oxford: Oxford University Press, 1998.
- CH* *Virginia Woolf: The Critical Heritage*. Eds. Robin Majumdar and Allen McLaurin. London: Routledge and Kegan Paul, 1975.
- D* *The Diary of Virginia Woolf*. Eds. Anne Oliver Bell and Andrew McNeillie. London: The Hogarth Press, 1977 – 84, 5 volumes.
- E* *The Essays of Virginia Woolf*. Ed. Andrew McNeillie. London: The Hogarth Press, 1987, 4 volumes.
- JR* *Jacob's Room* (1922). Ed. Sue Roe. London: Penguin, 1992.
- '*KG*' 'Kew Gardens' (1919). London: The Hogarth Press, 1919.
- L* *The Letters of Virginia Woolf*. Eds. Nigel Nicolson and Joanne Trautmann. London: The Hogarth Press, 1975 – 80, 6 volumes.
- LS* *The London Scene* (1931 – 32). London: Snowbooks, 1988.
- MD* *Mrs Dalloway* (1925). Ed. Elaine Showalter. London: Penguin, 1992.
- ND* *Night and Day* (1919). Ed. Julia Briggs. London: Penguin, 1992.
- TG* *Three Guineas* (1938). *A Room of One's Own and Three Guineas*. Ed. Morag Shiach. 1992. Oxford: Oxford University Press, 1998.
- TY* *The Years* (1937). Ed. Jeri Johnson. London: Penguin, 1992.

INTRODUCTION

In this thesis I explore Virginia Woolf's ways of seeing London through her characters' emotions and feelings. Woolf's London synthesises 'binary oppositions' of the inner and the outer. Her London is not a representation of what the city looks like on the surface, such as the Impressionists might offer. Rather, I argue that the city of London in Woolf's writing is a Post-Impressionist experiment, expressing inwardness. In Woolf's London narratives, her characters show their emotions and feelings through their ways of walking, seeing, and thinking. I argue that the idea of 'androgyny' illuminates not only the 'hybrid' genres as Mepham claims, or of 'gender' identities as Goldman points out. The idea of 'androgyny' can also be seen as Woolf's hybrid textuality, in the way which the 'binary oppositions' of 'words' and the 'visual arts' can be synthesised in Woolf's narrative forms, showing techniques of Post-Impressionist painting, the cinema and photography.

The Post-Impressionist way of synthesising 'binary oppositions' is central to Woolf's artistic vision. The idea of 'androgyny' is Woolf's response to the problem of what Herbert Marder called 'the opposites' (Marder 128) – femininity and masculinity (Goldman 2006, 130). As Jane Goldman points out, Woolf's androgyny 'has been understood as both synthesising and perpetuating gender difference' (Goldman 2006, 130). J. B. Bullen also claims that

The terms 'feminine' and 'masculine' are, of course, labels which exist remotely from their biological equivalents. Effectly, they are terms of cultural representation, whose relative value and meaning derive from the cultural which they inform: partly from their context, partly from conduct and mores, and partly from ideology (Bullen 2005, 184).

According to Bullen, "[m]asculinity" is not easy to define since, like "femininity" it exists not in isolation, but only in relation to its counterpart' (Bullen 2005, 185). The terms of 'feminine' and 'masculine' do not refer only to 'their biological equivalents'. Rather, I argue that these two terms represent cultural and ideological contexts in which the artist and the writer have situated. The term 'androgyny, offer[s] an escape from the absolutes of gender distinction' (Bullen 2005, 188). From this point on, I argue that the idea 'androgyny' is the fusion of 'binary opposites'. It is integral to Woolf's writing, including the visual and the verbal, the inner and the outer, the consciousness and the external world. Virginia Woolf's writing has, to use Bullen's term, the 'androgyne nature of Aestheticism' (Bullen 2005, 189).

Woolf's conceptualisation of 'androgyny' is critical. First of all, in *A Room of One's Own*, Woolf highlights the need for writers to transcend their gender. As she claims,

It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly. It is fatal for a woman to lay the least stress on any grievance; to plead even with justice any cause; in any way to speak consciously as a woman. And fatal is no figure of speech; for anything written with that conscious bias is doomed

to death. [...]. Some collaboration has to take place in the mind between the woman and the man before the art of creation can be accomplished. Some marriage of opposites has to be consummated (*AROO* 136).

Woolf, in this paragraph, uses the word 'fatal' for four times, reinforcing the idea that 'conscious bias is doomed to death'. I argue that androgyny 'in the mind' is the key for Virginia Woolf's artistic creation. According to Woolf, 'binary oppositions' will fertilise the writer's work. A writer's mind must 'lie wide open', in order to communicate 'his experience with perfect fullness'. A writer needs 'freedom' and 'peace' to write with deep human emotion and feeling through his characters.

As Woolf points out, women characters are crucial in male writers' works. In her observation, the role of women in real life is very different from that in male writers' writings. 'Women'

have burnt like beacons in all the works of all the poets from the beginning of time – Clytemnestra, Antigone, Cleopatra, Lady Macbeth, Phèdre, Cressida, Rosalind, Desdemona, the Duchess of Malfi, among the dramatists; then among the prose writers: Millamant, Clarissa, Becky Sharp, Anna Karenina, Emma Bovary, Madame de Guermantes – the names flock to mind, nor do they recall women 'lacking in personality and character'. Indeed, if woman had no existence save in the fiction written by men, one would imagine her a person of the utmost importance; very various; heroic and mean; splendid and sordid; infinitely beautiful and hideous in the extreme; as great as a man, some think even greater (*AROO* 55).

Female characters in male writers' works are famous, as their names come into Woolf's mind. And yet, these women characters express a strange situation, as

A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates the lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger. Some of the most inspired words, some of the most profound thoughts in literature fall from her lips; in real life she could hardly read, could scarcely spell, and was the property of her husband (*AROO* 56).

I argue that the 'woman-manly' character exists in the male writer's imagination and his writing. In the fictional world, female characters may 'dominate' and 'conquer'. However, on the other hand, in real life as Woolf discovers, in the patriarchal society, the role of women is shifting and uncertain, because 'in real life she could hardly read, could scarcely spell, and was the property of her husband'.

In *A Room of One's Own*, Woolf reconsiders women's and women artists' shifting and uncertain roles in 'real life', in order to synthesise the visual elements in her own writing, to argue that women can paint and women can write. In *Orlando*, Woolf creates a character – the heroine Orlando – to synthesise male and female genders, in a way in which 'binary oppositions', such as fixed identities of opposite sexes, can be united. *Orlando* shows how two opposite genders can be synthesised in a fictional work. It also shows the way which Herbert Marder's 'opposites' can be synthesised as a mixture of literary genres, as Woolf's fiction is written in a form of a mock biography.

Furthermore, in '1928 – 31: Androgyny and the End of the Novel', John Mepham argues that Woolf's vision of 'androgyny' can be read through her subsequent work as a series of 'anti-novels' (Mepham 124). Mepham also suggests that Woolf's writing is a 'hybrid' genre. For instance, Woolf's mingling of different literary genres in her writing includes the 'elegy' of *To the Lighthouse*, the 'non-fiction work of history and theory, in the form of a series of lectures by a fictional character' which is Woolf's *A Room of One's Own* in 1929, and the 'eyeless playpoem' of *The Waves* and the 'Essay-Novel' of *The Pargiters* (Mepham 125).

Catharine R. Stimpson, in 'Woolf's Room, Our Project: The Building of Feminist Criticism', also claims that in *A Room of One's Own*, Woolf's feminist commitments have been expressed by her narrative mode (Stimpson 171). I argue that Woolf's feminism is not a process of purification, searching for a way in which a woman may write, speak, or think as a woman or a man as a man. Woolf's feminism is modern, because in her punning and playful style, she maintains to show her own aesthetics in her narrative practice a refusal to stick to one fixed position – male or female, words or colours and shapes, inwardness or the external world.

The concept of 'androgyny' synthesises two opposite forces, not only in the context of sexual difference, but also in psychology and language, as many critics have pointed out. For instance, Toril Moi and Elaine Showalter highlight two different approaches. Showalter, in her *A Literature of Their Own*, suggests that Woolf's 'flight' into 'androgyny' does not express women's experience fully, because she reads Woolf's writing as a strategic escape from her troubles as a woman in a patriarchal society. According to Showalter, Woolf's suicide reveals

the failure of her 'utopia' – 'androgyny'. As she claims, a 'room' of one's own is actually a 'safe' remove, for women can express 'their own anger, rebellion, and sexuality' in this sanctuary and prison (Showalter 1999, 264). Showalter maintains that the 'Angel' of the 'house' is Woolf herself, and a 'room of one's own' is one's own 'grave'.

Showalter's account shows her impatience with Woolf, for her ideal 'androgynous' 'utopia' does not show enough 'anger'. On the other hand, Moi takes a poststructuralist approach, separating the 'author' and his or her 'works', in the light of the 'death of the author' and the 'birth' of the text, claimed by post-structuralists such as Roland Barthes. Consequently, in Woolf's writing, she uses language to de-construct the patriarchal myth and 'the death-dealing binary oppositions of masculinity and femininity' (Moi 13). Moi's position makes it possible to read Virginia Woolf as 'the progressive, feminist writer of genius she undoubtedly was' (Moi 18).

I argue that Woolf's mode of perception is the female gaze in her narrative. She had managed to put into practice what critics formulated as a theory half a century after her. It is not an easy task to trace the transformation of perception in Woolf's texts, as no simple visual imagery is to be found, but only diverse, changeable images spread here and there. Toril Moi also points out that Woolf's writing presents an 'endless deferral of meanings', because of the multiplicity of perspectives, '[t]here is no final element' (Moi 9). My research demonstrates the fragmentation and dismembered visual images in the early novel like *Night and Day*, to see the way in which Woolf moves toward a new way of seeing in *Mrs Dalloway*, as in the later stages of her writing career, at many points converges with women gazers as in *The Years*.

Other critics, like Moi, have tried to see Woolf in a wider vision of feminist discourse and modernism. For instance, Makiko Minow-Pinkney synthesises Showalter's and Moi's views, in order to re-define Woolf's symbolic 'androgynous mind' in the modernist context. By starting to question the 'utopian vision' (Minow-Pinkney 10) of undivided consciousness of the author and the text, sexuality and textuality, the subject and its symbolic, Minow-Pinkney shows two alternative approaches: first of all, Lacanian *méconnaissance* and secondly, feminists' responses to Lacanian theory, particularly as the reader can see in works of Kristeva and Cixous. Seeing Woolf's 'androgyny' as a symbolic balance between two forces – patriarchy and the oppressed Other, Minow-Pinkney makes sense of Woolf's writing in the context of modernist syntax, claiming that the idea 'androgyny' is a symbol with subversive power. This power is not only the displacement of fixed positions, but also "a challenge to the fixity of identity, as a challenge to the 'male' and 'female'," a 'challenge' to the "whole fix of 'sexuality'" (Minow-Pinkney 15).

Woolf's narrative style is androgynous, bringing together 'hybrid' literary genres, masculinity and femininity, words and the visual arts. Her artistic vision challenges a fixed understanding of oppositions, such as male and female, fiction and biography, the visual and verbal arts. In addition, I argue that Woolf's writings and her London novels show her ultimate way of challenging the fixed position of literature and the visual arts. In Woolf's London novels, she uses techniques of painting, film and photography in her narrative aesthetics, such as the 'painting-in-writing' technique, the cinematic flashback, close-up, montage of shots, and the female gazer's 'angle of vision'. To understand all these, I read Woolf's London writings into the same historical context of the early twentieth

century, for painters, filmmakers and photographers at that time were developing 'experimental' ways of seeing, expressing a rapid changing social and perceptual world.

I look at the way 'androgyny' is transformed in Woolf's writings, from a gendered 'binary oppositions' to her own hybrid textuality. Firstly I read the influence on Woolf of Roger Fry's and Clive Bell's aesthetic theories, focusing on their writings about 'emotion', 'Post-Impressionism', and 'significant form'. For both of them, the essence of Post-Impressionist art is the use of 'simplification' to achieve 'formal significance', expressing 'emotion' (Bell 1947, 223). I argue that Woolf's writing technique has a strong connection with Fry's and Bell's theories. As Woolf's Post-Impressionist writing technique is developed, it comes to be different from Henry James's Impressionism. I explore the relationship between Virginia Woolf's writing and the aesthetics of the Bloomsbury Group – from Cambridge to London, and again from 22 Hyde Park Gate to Bloomsbury. The starting point of my research is to see how the aesthetics of the Bloomsbury Group can define, shape and have effects on Woolf's literary works and her female gaze in the context of the city of London. Through reading works by Clive Bell and Roger Fry, I argue that Woolf's work shows not only her affiliation with them, but also that she finds her own narrative path by responding to their aesthetics. Woolf's 'painting-in-writing' style is her own 'experimental' practice in words. Her narrative technique is a process, evoking colours, lines and shapes through movements. Woolf's verbal images can compose them together in writing, in order to visualise London through emotions and feelings of her characters.

I argue that Woolf's writing style draws on a painter's perspective. I discuss a range of her literary texts – essays, art criticisms, as well as the visual arts of

Post-Impressionism, exploring new features of her 'dual vision' and her depiction of the female gaze. The 'visual' in Woolf's writing has two aspects: one is the aesthetics of the Bloomsbury Group, and the other is the Baudelairian flâneur. The former illustrates the painter's perspective as understood by the Post-Impressionists in her artistic vision. The latter makes it possible to understand the development of Woolf's female gaze in London. Woolf goes further in portraying the complexity of the visual sensations of London, moving from one consciousness to another. The streets of London symbolise patterns of 'states of mind' throughout novels such as *Night and Day* (1919) and *Jacob's Room* (1922). I explore the way which Woolf's craft is established by the 'painter's eye', shaping the narrative form of her London with her 'painting-in-writing' technique. I illuminate Woolf's narrative aesthetics and her depiction of consciousness, to show that they are able to develop into 'psychological realism'.

My attempt to read Woolf through the visual is in line with an increasing critical attention to the importance of vision in literature. For instance, Arnold L. Weinstein uses 'vision' and 'response' to demonstrate different modes of narration in writers, particularly Henry James. The theme of vision and awareness is essential to Jamesian perception and narrative strategy. His portrayal of the centre of consciousness forms the cornerstone of modern fiction. *The Ambassadors* is Henry James's richest and fullest expression of the modern treatment of perception, such as the process of Strether's observation and his growing awareness as a foreigner in Paris. Strether's perception reveals places, people and things, opening the reader's eye to the beauties and delights of the visible world: Paris itself, and also the secrets behind it. Vision in James's novels serves as the very narrative structure, which is built around solid events

(Weinstein 73). James's visual logic constructs an enclosed narrative world. Virginia Woolf's Post-Impressionist way of writing can be read a continuation of James's literary Impressionism, in the way which she makes the modern British novel a form of 'fine arts'.

In order to pursue the relation between consciousness and visual impressions, I trace William James's concept of 'the stream of consciousness'. Also, I read Henry James's *The Ambassadors* and his London essays, to see the relation between the inner and outer worlds, showing the way which the James brothers illuminates Woolf's dialectic of the inner and the outer in her narrative style. The portrayal of the process of thinking of her characters is particularly expressive in Katharine Hilbery, Ralph Denham and Mary Datchet in *Night and Day*. By studying Henry James's painterly perspective in literature, I argue that Woolf transforms his depiction of visual impressions into her own literary form, visualising psychology, emotion and feeling of her characters through lines, colours and shapes. Woolf's 'painting-in-writing' technique shows her characters' ways of seeing London. The mood of the city can be expressed.

I go on to discuss the relation between the flâneur and the flâneuse in the works of Walter Benjamin and Virginia Woolf. Woolf's flâneuse reveals her own 'dual vision'. I use this notion to reveal the significance of walking and looking in the portrayal of 'emotions' and 'feelings' in the cityscape. Woolf's female protagonists can be understood as flâneuses. As they walk through the streets, they show their passion for looking at the city, in a way in which their inner worlds are revealed. I trace Henri Bergson's notion of *la durée* and Deleuze's theory of cinematography, to illustrate the way which Woolf represents time and memory in her cinematic technique. Woolf develops her writing by using the

techniques of the cinema. Her observation of the cinema, as a form of modern art, focuses on the way which the cinema express human emotion, as in her essay 'The Cinema' (1926). However, long before she comments on the cinema in this particular essay, Woolf was using cinematic techniques in her narrative. Film offered Woolf a new visual aesthetics. *Mrs Dalloway* synthesises consciousness, developing Septimus and Clarissa as 'parallel' characters. The text itself reveals Woolf's use of cinematic visual language as symbols of human emotion, developing cinematic techniques such as close-up, flashback, and montage as her own narrative aesthetics.

London gives *Mrs Dalloway* a coherent structure. I argue that the city makes the inner world of the characters visible, in terms of memory, time and space. The city has not only geographical significance, but also a psychological and gendered one. Furthermore, the personalities of the characters are conveyed through their visions of London. Big Ben is the landmark of the city, having symbolic meanings. It represents the 'outer' form of the novel. The 'inner' form of the novel, on the other hand, is the imaginary cityscape in each character's consciousness. Woolf creates a unified form of the novel by synthesising the 'dual vision' of 'private' and 'public' spheres, inner time and clock time of London.

Woolf's writing indicates the complexity of women's experience in the urban space. The female gaze is Woolf's aesthetic strategy, representing her struggle against male authority in her response to Victorian traditions. Woolf's female gaze indicates that women and men look at London differently. Women are not objects. They do not have to flatter men's gaze. Woolf subverts the myth of the male gaze, which no longer embodies the unchallenged power of patriarchy, as the reader can see in *The Years* and *Three Guineas*. Virginia Woolf's narrative

style is androgynous, bringing together hybrid literary genres, masculinity and femininity, the visual and verbal arts. It is her own vision, which challenges a fixed understanding of 'oppositions', such as male and female, fiction and biography, words and fine arts. I argue that Woolf's writings and her London novels show her ultimate way of challenging the fixed position of seeing literature as words and the visual arts as colours, lines and shapes.

Woolf grew up among photographs. Her family member Julia Margaret Cameron was a photographer, who took photographs of famous men and beautiful women figures of her time. Woolf's understanding of and familiarity with photographic technique play a significant role in her fictional writing. Woolf's photographic syntax represents London through the female gaze. I analyse the way which the character's female gaze constructs the spatial politics of London, as in *The Years*. This novel covers the 'family saga' of the Pargiters from 1880 to 1937, from the Victorian aesthetics to modernism. In this novel, Woolf's female gaze of London reveals an awareness of the female experience and consciousness. I argue that the 'eye' as the 'camera' in Woolf's narrative makes minute details significant, suggesting a series of hidden messages. The camera lens catches the hidden message through photography. The viewer sees the photograph, making his own sense of it, in order to decode the message behind cultural signs. In *The Years*, Woolf's female gazers are also decoding messages behind the patriarchal society, in order to understand the role of a woman in her family and her society.

Woolf had significant experience of photography throughout her career as an innovative female writer. She was also conscious of the relation between photography and her family members, particularly Julia Margaret Cameron. Woolf's continuous attention to photography's visual effects influenced her work,

as it did modernist aesthetics in general. The camera was invented by Fox Talbot in 1839. Within thirty years, photography was being used for 'police filing, news reporting, documentation, family albums and so forth' (Berger 1991, 52). I argue that Woolf's use of five published newspaper photographs in *Three Guineas* shows a way which a female gazer can de-mystify a patriarchal world. The 'absent' photographs of the dead bodies of women and children in the Spanish Civil War indicate that Woolf rejects the way of looking at the dead bodies as 'dead icons' of the patriarchy. She refuses to use photography as 'propaganda' that aestheticises politics.

The idea of 'absence' is a quality perceived and named, occupying the central place in Woolf's imagination, as when she is remembering and imagining herself with her mother, on a journey to St Ives or coming back to London in 'A Sketch of the Past'. I argue that the visual image of her mother's dress, with 'black' background and 'red, yellow and blue flowers', delicately evokes both her mother's 'presence' in Woolf's childhood memory and 'absence' in Woolf's writing present. In a photograph, the pictured object is liberated from its immediate material milieu. Photographic images in *The Years* are allegorical, for it shows nothing but the 'absence' of the object.

In *Three Guineas*, Woolf uses photographs of male figures to show the patriarchy. Her main concern is the social and cultural role of women within the patriarchal structure – namely, the coming to power of Hitler in 1933, the victory of Generalissimo Francisco Franco in the Spanish Civil War of 1936-1939, and the growth of Fascism as the apotheosis of patriarchal power. Woolf advocates a form of radical political action, in which women should use their positions to challenge the rise of Fascism. The narrator's 'female gaze' uses photographs in

Three Guineas as a powerful adjunct to her feminist arguments. The use of photography shows a subversive power relation between the female gazer and male gazed. The photographs depict powerful male figures: 'A General', 'Heralds', 'A University Procession', 'A Judge' and 'An Archbishop'. Woolf uses them to mock their own self-importance. By using photographs of male authority to articulate her narrative aesthetics, Woolf deconstructs the myth of masculinity as the embodiment of authority, offering instead the female gazer and arguing for world peace.

Women's position leads to Woolf's own narrative aesthetics, which according to Daniel R. Schwarz is 'more aesthetic than moral' (Schwarz 2005, 33). Woolf's narrative, as a work of art, 'transform[s] the psychological process into a metaphor, a narrative form or a symbol' (Schwarz 2005, 32). I argue that Woolf's Post-Impressionist writing technique helps the reader to understand Woolf's female gaze in the context of the urban space. As Woolf herself claims in *A Room of One's Own* (1929), the experience of looking is gendered, because women and men see things differently. For Woolf, 'it is obvious that the values of women differ very often from the values which have been made by the other sex; naturally, this is so' (*AROO* 95 – 96). Jane Austen and George Eliot, both 'wrote as women write, not as men write' (*AROO* 97). A woman has a different vision, a different mind. A woman's writing explores these 'differences' – the territories that a man had not been. George Eliot achieved the goal of depicting 'the ordinary tasks of womanhood' – 'the ancient consciousness of woman, charged with suffering and sensibility' (Woolf 1979, 160). There is no single 'state of mind', no single state of being. When Woolf describes Carlyle's house, she does not focus

on the 'greatness' of a great man. Rather, she thinks about what Mrs Carlyle has to face every day – the 'dust in the basement' in *The London Scene*.

To conclude, Woolf's 'dual vision' draws together vision and design, visual and verbal arts, intellect and imagination, the mind picture and the outside world. Woolf's modes of looking explore mental processes, in which the external visual objects can visualise feeling and thought, as an insight into the heart of things, an atmosphere, a mood, an emotion, a passion and a sensory awareness of the minute nuances of things. Avoiding the description of the appearance of things and details of conventional realism, Woolf's depiction of human consciousness and the imaginary cityscape illuminates her own Post-Impressionist way of seeing.

CHAPTER ONE

VIRGINIA WOOLF'S HYBRID TEXTUALITY: FROM IMPRESSIONISM TO POST-IMPRESSIONISM

BLOOMSBURY AND THE MOOD OF LONDON

First of all, through reading Roger Fry's and Clive Bell's work in the Bloomsbury Group, the reader can see the origin of Virginia Woolf's 'hybrid' textuality. Woolf's Post-Impressionist narrative technique combines 'the visual and the verbal arts, visualising the 'inner life' through the outer world in writing. In both Roger Fry's and Clive Bell's art criticism, Post-Impressionist paintings represent a fresh emphasis on style, in terms of line, colour, and shape. Roger Fry's aesthetic theories show that he understands the relation between 'Post-Impressionism' and 'emotion' through artistic 'vision' and 'design'. What Fry sees in Post-Impressionist paintings is 'the simplest elements' (Fry 1908, 375).

Woolf's use of colour, shape and line in her writing shows the 'experimental' way of 'painting-in-writing'. Fry's way of seeing Post-Impressionism was further developed by Clive Bell. Bell's 'significant form' synthesises Fry's ideas such as 'the simple elements', 'vision' and 'design', because Bell also sees the 'simplification' of artistic design as the essence of Post-Impressionism. The quality of Post-Impressionist 'simplification' evokes 'emotion' through artistic 'significance' of form (Bell 1947, 223).

Roger Fry's analysis of Post-Impressionism and Clive Bell's theory of 'significant form' are useful to see the way which Woolf develops her own aesthetics of 'painting-in-writing'. Virginia Woolf finds her own literary path through the visual arts and art criticism, creating her own Post-Impressionist writing technique to depict the city of London. I argue that Woolf's Post-Impressionist writing technique comes very different from Henry James's literary Impressionism. Woolf does not record what her characters 'see'. Rather, she expresses and visualises what they 'feel' through depicting the external world, using colours, shapes and lines in words.

The origin of the Bloomsbury Group was at the University of Cambridge and more specifically at King's College and Trinity College. Most of the men belonged to the Cambridge Conversazione Society, 'whose elected members were known as the Apostles' (D'Aquila 5). The society was formed for discussions of philosophy, politics, aesthetics and literature (Nicolson 12). Leonard Woolf recorded his Trinity years in *Sowing: An Autobiography of the Years 1880 – 1904*:

During the years we were at Trinity, Henry James was at the height of his powers, writing those strange, involved, elusive novels of his last period. We read *The Sacred Fount*, *The Wings of the Dove*, and

The Golden Bowl as they came out. Lytton Strachey, Saxon, and I were fascinated by them – entranced and almost hypnotised (Leonard Woolf 1967, 106).

After the Cambridge years, Leonard Woolf, Clive Bell, Lytton Strachey, Maynard Keynes and Thoby Stephen built a ‘little Cambridge’ in 46 Gordon Square, Bloomsbury, where ‘they would turn back the calendar; repeat old stories; read poetry; laugh with the old laughter’ (Leonard Woolf 1967, 123). The Thursday evenings had been well established by the summer of 1905. The pipe-smoking young men came into Bloomsbury expecting a drawing room that would melt into Thoby or Lytton’s Cambridge rooms. The Stephen sisters, Vanessa and Virginia, also ‘sat up talking to young men till all hours of the night’ (Leonard Woolf 1967, 126).

46 Gordon Square shows a transformation from the Victorian aesthetics to Woolf’s Post-Impressionist narrative. Virginia Woolf sees in Vanessa Bell’s ‘display of portraits’ in 46 Gordon Square is ‘her mother’s tendency to sacrifice herself for men in her role as the “Angel in the House”’ (Reed 2004, 24). Vanessa Bell’s ‘display of portraits’ represents the ‘milieu’ of the Victorian educated men in which her mother Julia Jackson was situated. The reader can see this ‘milieu’, as Vanessa Bell wrote to Virginia Woolf in the letter, saying the way in which Bell arranged portraits and photographs:

On the right hand side as you come in I have put a row of celebrities: 1. Herschel – Aunt Julia’s photograph. 2. Lowell. 3. Darwin. 4. father. 5. Tennyson. 6. Browning. 7. Meredith – Watts’ portrait. Then on the opposite side I have put five of the best Aunt Julia photographs of Mother (Reed 2004, 23).

Woolf’s recognition illustrates her reflection on the relation between mother and daughter in *Night and Day* ‘[a]s early as 1919’ (Reed 2004, 24) and later in *The Years* and ‘A Sketch of the Past’. Moreover, Woolf’s other works such as the essay ‘Ellen Terry’ and the play *Freshwater* also show Cameron’s and Watts’ Victorian milieu. The subversive power comes from a woman’s creativity, as the actress Ellen Terry presents in Woolf’s argument.

Duncan Grant’s two paintings, *Interior, 46 Gordon Square* (1914, in Shone 1999, Plate 74) and *Interior at Gordon Square* (1914 – 5, in Shone 1999, Plate 75), demonstrate a painterly version of the flat within the visual form of abstract painting. Between 1914 and 1915, Grant was frequently painting in Vanessa Bell’s studio, before they both went to Charleston because of the First World War. These two paintings express an essential view of the double-interior which formed Grant’s inspiration: the front and back rooms on the first floor of the Bells’ house. I argue that the geometric scheme of the work is analogous to Katharine’s pursuit of her dream world of mathematical signs in *Night and Day*. Woolf shows Katharine’s thought as a ‘halo’ of pure and abstract form, revealing the way which Woolf’s Post-Impressionist narrative technique goes beyond the literary tradition of her Victorian family. The visible world of London is a way to express what the character feels.

The original members of the Memoir Club in 1920 were: Clive and Vanessa Bell, Lytton Strachey, Leonard and Virginia Woolf, Desmond and Molly

MacCarthy, Roger Fry, E. M. Forster, Duncan Grant, Maynard Keynes, Bertrand Russell and G. E. Moore (Quentin Bell 14). According to Raymond Williams, the aesthetics of the Bloomsbury Group indicate a particular way of seeing the visual and verbal arts, which placed great value on liberation, freedom of thought, modernisation, aesthetic enjoyment and intellectual openness (Williams 1980, 59).

Hermione Lee in *Virginia Woolf*, notes that when Woolf describes the Bloomsbury Group, she often refers to ‘conversation’. Lee points out that the pleasure and excitement of talking get into Woolf’s writing, as “[s]ome of her best non-fiction, like *A Room of One’s Own*, or the essays on [Walter] Sickert, takes the form or has the air of conversation. This is what ‘Bloomsbury’ meant to her” (Lee 1996, 269). Through the conversation with members of the Bloomsbury Group, Woolf could talk about writers such as Marcel Proust and Henry James, showing the significance of those ‘Thursday evening parties’. Woolf herself in ‘Old Bloomsbury’ (1921 – 1922) also comments that

These Thursday evening parties were, as far as I am concerned, the germ from which sprang all that has since come to be called – in newspapers, in novels, in Germany, in France – [...] – by the name of Bloomsbury. They deserve to be recorded and described. Yet how difficult – how impossible. Talk – even the talk which had such tremendous results upon the lives and characters of the two Miss Stephens – even talk of this interest and importance is as elusive as smoke (Woolf 1976, 164 – 165).

The evening talks are passionate and intellectual exchanges, as if conversations were simultaneously a union of knowledge and spirit for the Bloomsbury Group.

Woolf had significant connections with the world of the visual arts and art criticism. The friendship between Roger Fry and Virginia Woolf was critical for her creative works (McLaurin 17). The problem involved in the concept of representation is central in both of their arts, as in the way which Fry's aesthetic theories illuminate the psychological elements in Woolf's London writings. For example, at the heart of *Night and Day* (1919) stands the house of Katharine's remarkable family. It is like a 'shrine' to the dead poet Richard Alardyce. Cheyne Walk faces the River Thames, at the Embankment, in Chelsea. It is a place filled with historical and literary associations. For instance, Thomas Carlyle, a friend of Anne Thackeray Ritchie – Leslie Stephen's sister-in-law, had lived round the corner at 24 Cheyne Row. As Jean Moorcroft Wilson points out in *Virginia Woolf's London: A Guide to Bloomsbury and Beyond*,

Cheyne Walk is full of interest in itself. Starting at number 4, you will see that the novelist George Eliot died there in 1880. Dante Gabriel Rossetti lived at number 16 from 1862 to 1882, when his house became a meeting place for artists and writers. [...]. [B]oth James and T. S. Eliot lived at Carlyle Mansions at the end. [...]. Alternatively, you might wander back, by way of Cheyne Row, where Carlyle lived at number 24, and other side streets, most of which have their own blue plaques and charm (Wilson 210 – 211).

Leslie Stephen had taken the young Woolf to see Carlyle's house there in 1897, and she revisited it in 1898, and in 1909 and 1931 (Zemgulys 57). Carlyle's house in Cheyne Walk and all its literary associations were potentially threatening to Virginia Woolf, since she was trying very hard to re-think the 'dangerous ground'

of Victorian literary tradition, in order to create a new literary path through the aesthetics of her narrative form.

Chelsea had been the centre of 'literary' London, because it had been home to many eminent Victorian writers. I argue that in Woolf's writing, Chelsea represents the ideology of the literary and artistic tradition of the great men and the authority of their gender, as it shows in the portrait of Katharine's grandfather in *Night and Day* and Carlyle's house in 'Great Men's Houses' in *The London Scene*. Chelsea becomes the very 'symbol' of the Victorian aesthetics, as in Woolf's criticism. Her Post-Impressionist narrative technique indicates a transformation from her father's 22 Hyde Park Gate to 46 Gordon Square, Bloomsbury. As Victoria Rosner points out, the transformation begins 'when Bloomsbury does, in 1904, when Leslie Stephen died and the Stephen children – Vanessa, Thoby, Virginia, and Adrian – left Hyde Park Gate to take up residency at Gordon Square in London's Bloomsbury' (Rosner 130). I argue that Woolf's move shows a path, which allows the possibility of going beyond the Victorian tradition, in order to find a voice of her own in writing. Through Katharine's family house and its location, Woolf makes a counter-narrative in *Night and Day*, re-writing its literary heritage with an 'experimental' form in the modern context. Woolf's significant narrative form shows her way, going beyond traditional realism, expressing emotions, feelings and thoughts of her characters through visible colours, shapes and the streets of London as lines.

Artists in the Bloomsbury Group make their works of art a harmonious unity of 'vision' and 'design', coming as a balance between emotion and intelligence. In Virginia Woolf's *Roger Fry* (1940), Woolf depicts the transformation of Fry's aesthetic theory and his paintings through introducing French Post-Impressionist

paintings. Post-Impressionist paintings exemplified the aesthetics of the art critics of the Bloomsbury Group. For instance, according to Desmond MacCarthy, the term 'Post-Impressionism' was invented by a journalist while he was working with Roger Fry, to organise *Manet and the Post-Impressionists* exhibition. It is the official title of the first Post-Impressionist exhibition in the Grafton Galleries off Bond Street in London, which opened on Tuesday 8 November 1910, running until 15 January of the following year (MacCarthy 71). Frances Spalding, in *Duncan Grant: A Biography*, points out that the journalist's name was Robert Dell (Spalding 1998, 99).

The press day was Saturday 5 November. Eight of the eleven daily newspapers reviewed the exhibition on either the 7th or the 8th, so that a substantial amount of press reaction was available to viewers before they saw the show themselves (Tillyard 81). To those who loved Edwardian 'tonal gradations, elegance, naturalism, sentimental anecdotalism and mimetic veracity, Post-Impressionism seemed crude, unskilled and unreal' (Spalding 1998, 100). Spalding also accounts for the anxious reaction of the British viewing public in 1910. She suggests that the Post-Impressionist exhibition was interpreted as a symptom of 'social and political unrest' (Spalding 1998, 100). She claims that

Britain might be enjoying a period of 'splendid isolation', but threats and anxieties were accumulating that made for an underlying nervousness. Industrial unrest had erupted in the Welsh coal-miners' strike, which was broken up that month by troops. The Irish were demanding Home Rule and the Suffragettes were gaining in strength. Only a few days after the show opened at the Grafton Galleries, the Suffragettes marched on the House of Commons while Asquith spoke on the question of Women's Rights:

117 arrests were made, the six-hour protest marking a 'Black Friday' that set off a programme of window-smashing, arson and bombs as the Suffragettes, denied political power through the normal democratic procedures, resorted to violence (Spalding 1998, 100).

Post-Impressionism was associated in the public's mind with Socialism and Women's Suffrage. These movements shared an enthusiasm for changing the old order to the new. In addition to the mental shocks of the British viewing public, the Post-Impressionist pictures – particularly the works of Cézanne, Matisse and Picasso drew Fry's and Bell's attention to a new aesthetic experience by their use of colour, primitive style and spatial arrangement of the canvas.

Leonard Woolf was the secretary of the second Post-Impressionist exhibition. The success of 'Manet and the Post-Impressionists' had prompted Fry to plan another Post-Impressionist show for two years on. It opened in the Grafton Galleries on 5 October 1912 in London and ran until the end of January 1913. The show was visited by twice as many people as the first one. And yet, the reaction of the public was as negative as the 1910 exhibition. As Leonard Woolf recorded:

Large numbers of people came to the exhibition, [...]. Anything new in the arts, particularly if it is good, infuriates them and they condemn it as either immoral or ridiculous or both. As secretary I sat at my table in the large second room of the galleries prepared to deal with enquiries from possible purchasers or answer any questions about the pictures. [...]. Hardly any of them made the slightest attempt to look at, let alone understand, the pictures, and the same inane questions or remarks were repeated to me all day long (Leonard Woolf 1964, 94).

The viewing public had little understanding of what the Post-Impressionists were trying to express. Leonard Woolf's comments reveal the shock of the viewing public and their negative attitude toward the controversial exhibition, particularly the technique – what has been seen as a 'primitive' way of constructing colours, lines and shapes of the Post-Impressionist pictures. The Post-Impressionist 'absence of conventional modeling, and especially the intense colors and conspicuous outlines found in many of these works, were disagreeably unfamiliar to the viewing public' (Falkenheim 14). Frances Spalding also describes the outrage of the viewing public: 'London was shocked to discover that one of its most distinguished critics had created a show in which Robert Ross detected 'the existence of a widespread plot to destroy the whole fabric of European painting' (Spalding 1996, 37).

As Fry comments in 'The Last Phase of Impressionism' (1908) that the Post-Impressionists have

a well-considered coordination of the simplest elements. [...]. The relations of every tone and colour are deliberately chosen and stated in unmistakable terms. In the placing of objects, in the relation of one form to another, in the values of colour which indicate mass, and in the purely decorative elements of design, Cézanne's work seems to me to betray a finer, more scrupulous artistic sense (Fry 1908, 375).

The Post-Impressionists use colours, shapes and lines to express 'emotions' in 'simplification'. The difference between Impressionism and Post-Impressionism lies in their way of dealing with 'light' and 'shadow'. C. J. Holmes claims in

‘Notes on the Post-Impressionist Painters: Grafton Galleries, 1910 – 11’ for the exhibition *Manet & the Post-Impressionists*, London, 1910 – 1911,

For the moment it is enough to recognise that in the first Post-Impressionist painters we have a reaction from the materialism which limited the original Impressionists to the rendering of natural effects of light and colour with the greatest attainable scientific truth. Within those iron limits art was bound to come to a standstill, and in setting up sincerity to personal vision as a guiding rule, in the place of sincerity to natural appearances, the Post-Impressionists were really only reverting to the principle which has inspired all the greatest art in the world (Holmes 10).

I argue that the Impressionists paint what they see; the Post-Impressionists paint what they feel. Moreover, for Roger Fry, the Impressionists

were interested in analysing the play of light and shadow into a multiplicity of distinct colours; they refined upon what was already illusive in nature. [...]. The Post-Impressionists on the other hand were not concerned with recording impressions of colour or light. They were interested in the discoveries of the Impressionists only so far as these discoveries helped them to express emotions which the object themselves evoked; their attitude towards nature was far more independent, not to say rebellious. (Fry 1910 – 1911, 8 – 9).

Both Fry’s and Holmes’s comments indicate what they saw as the fundamental difference between Impressionism and Post-Impressionism. The Post-Impressionists express emotions, rather than recording impressions of visible colour and light. The Impressionists capture the play of light and shadow in nature; the Post-Impressionists personalise nature with emotion, as will later be apparent

in my analysis of William James's writing, Henry James's *The Ambassadors* and the relation between Virginia Woolf's writing technique and their works.

Fry in his 'Expression and Representation in the Graphic Arts' (1908) explains that 'art is the means of communicating emotion from one human being to another' (Reed 63). He sees art as the unity of artistic vision, emotion, and 'the mood' (Reed 70) of the artist. Post-Impressionist paintings are not representations but expressions of psychological conditions. The emotional effects are constructed by the alternation of light and shade (Reed 68). Fry's 'Introductory Note to Maurice Denis, "Cézanne"' (1910) goes further. It argues that Post-Impressionism reveals a 'new ambition, a new conception of the purpose and methods of painting, [...] a new hope too, and a new courage to attempt in painting that direct expression of imagined states of consciousness which has for long been relegated to music and poetry' (Fry 1910, 207). The portrayal of a psychological condition is a 'mood', revealing the 'unity' (Reed 70) of the Post-Impressionist paintings – colour, line, mass and the spatial relations of a canvas. Cézanne is the painter who really started this movement. As Fry argues, he uses a pictorial language to appreciate 'the sensibilities of the modern outlook', as the 'new manifestation of creative art' (Fry 1981, 167).

'Synthesis' is a central idea in Fry's analysis of Cézanne's paintings. What Fry sees in Cézanne is the implied value of his work, which conceptualises the primitive, searching for an 'abstract harmony' of line, colour and shape (Christopher Butler 215). Christopher Butler's idea of 'abstract harmony' reinforces Fry's idea of 'synthesis'. In 'An Essay in Aesthetics' (1909) and 'The Artist's Vision' (1919), Fry points out that works of art are 'harmonious' expressions of form and colour which reveal the 'psychological and emotional

aspects of life' (Fry 1981, 34 and 13). The Post-Impressionist aesthetic vision does not mean the exact representation of the visual appearance of things. Rather, it is 'the expression of an idea in the artist's mind' (Fry 1981, 35). Furthermore, in 'Paul Cézanne' (1917), Fry states that the 'abstract form' – lines, colours and shapes of Cézanne's paintings comes from 'a sensibility' affected by the smallest detail of daily life, which might produce at any moment a nervous explosion (Fry 1981, 180).

Fry's vision urged him to see the future. 'It was not surprising', Fry wrote in the catalogue to the Second Post-Impressionist Exhibition,

that a public which had come to admire above everything in a picture the skill with which an artist produced illusion should have resented an art in which such skill was completely subordinated to the direct expression of feeling. [...]. Now these artists do not seek to give what can, after all, be but a pale reflex of actual appearance, but to arouse the conviction of a new and definite reality. They do not seek to imitate form, but to create form, not to imitate life, but to find an equivalent for life (Fry 1981, 167).

The purpose of art, for Fry, is not to imitate daily life, but to create the 'inner' life (Fry 1981, 13), to see this 'new and definite reality' as a mental image, which reflects one's emotion and a 'state of mind'. Fry's 'new and definite reality' means the portrayal of emotion and feeling. 'Psychological reality' – emotion, feeling and mood – is the focus of the Post-Impressionists. They express emotions with their use of colour, shape, the logic of spatial relations and the rhythmic line. The artist's personal view of things is the most meaningful and 'significant' aspect of 'form'.

As J. B. Bullen points out, Cézanne's Post-Impressionist technique illuminates Fry's 'spirit of primitive joy' (Bullen 1988, 32 – 33). Cézanne is highly praised by Fry, because Cézanne expresses his own emotions in his paintings, which is very 'Post-Impressionist' for Fry. Emotions are the most powerful inner force, which makes Cézanne's paintings 'the purest terms of structural design' (Fry 1981, 185). The arrangements of form and colour express the artist's aesthetic vision, to stimulate the viewer's emotion and imagination. A work of art, in this light, is a 'balance between the emotions and the intellect, between Vision and Design', as Woolf concludes in *Roger Fry* (Woolf 2003, 245).

When Cézanne died in 1906, his death was 'barely noticed in England' (Beechey 40). And yet, his influence on modern painting style, English Post-Impressionism and the aesthetics of the Bloomsbury Group is demonstrated in Fry's and Bell's writings (Watney 4). Virginia Woolf points out in *Roger Fry: A Biography* (1940), that

the young English artists were as enthusiastic about the works of Cézanne, Matisse and Picasso as [Fry] was. The first Post-Impressionist Exhibition, as many of them have testified, was to them a revelation; it was to affect their work profoundly. To explain and to expound the meaning of the new movement, to help the young English painters to leave the little back-water of provincial art and to take their place in the main stream, became from this time one of Roger Fry's main preoccupations' (Woolf 2003, 159).

Frances Spalding also points out that 'Roger Fry saw in Post-Impressionism two important developments: expression released from the tyranny of representation and, in the work of Picasso for example, a search for the intellectual abstract of

form' (Spalding 1984, 114 – 115). The Post-Impressionist synthesis of the 'binary oppositions' of the inner and outer worlds expresses significant psychological situation, as Roger Fry puts it in 'The Double Nature of Painting' (Fry 1969, 367). Matisse himself commented on *La Danse (I)* in a 1951 interview. I argue that the vivid expression of the flow of lines and spatial design comes from his 'emotion': the 'love' of dance, expressive music and rhythmic movement (Girard 112 – 114). The plastic idiom – such as the flow of rhythmic lines, new use of colour, the gestures or expressions of the faces, and harmonious spatial relations – shows an 'extreme poetic exaltation', which has been achieved in 'a great plastic construction' (Fry 1969, 371). Matisse is searching 'for an abstract harmony of line, for rhythm'. 'The general effect of his pictures is that of a return to primitive, even perhaps of a return to barbaric, art' (Fry 1910 – 1911, 11). I argue that moments of emotion and feeling represent the harmony of line, shape and colour, synthesising 'vision' and 'design'. Emotions are contained in the simplest forms, such as 'a red poppy, a mother's reproof, a Quaker upbringing, sorrows, loves, humiliations', as in *Roger Fry* (Woolf 2003, 161).

The Post-Impressionist exhibitions of 1910 and 1912 form a historical moment for the visual arts in Britain. I argue that Matisse's *La Danse (I)* (1909, in Bee 65) is a synthesis of the dual nature of painting, which contains not only the representation of the physical visual world, but also the expression of the inner 'emotion'. Five human figures are dancing hand-in-hand, harmoniously in a circle 'shape', between 'colours' of blue and green. I argue that the 'green' and 'blue' atmosphere in Matisse's *La Danse (I)* illuminates Virginia Woolf's 'Kew Gardens' (1919). Woolf's narrative technique is a mixture of the visual, verbal

and psychological. The 'blue and green' colour sensations create Woolf's 'painting-in-writing' as in *Blue and Green* (1921).

In its pictorial terms, this Post-Impressionist writing technique suggests the flux of visual experience and renders them integral and distinct. Woolf's 'painting-in-writing' technique is an 'experimental' practice of narrative form. In order to see Woolf's Post-Impressionist aesthetics, I take up 'Kew Gardens' (1919) to explore the way which emotion and feeling can be expressed by colours, shapes and 'points of view' (Baldick 263). In this way, the reader can see not only the significant role of Woolf's Post-Impressionist London writings, but also the importance of her technique in the history of fictional writing, in terms of the relation between verbal and visual arts.

As Lukács observes, '[t]he short story is the most purely artistic form; it expresses the ultimate meaning of all artistic creation as *mood*, as the very sense and content of the creative process, but it is rendered abstract for that very reason' (Lukács 51). Modern short fiction articulates 'emotion' (Fleishman 48). Woolf's achievement in perspective is through her depiction of multiple 'points of view' in her Post-Impressionist 'painting-in-writing' narrative form. Vision is the narrative pattern, which unifies emotion, the visual object and thought. Woolf uses the snail's perspective in 'Kew Gardens' (Sellei 190). I argue that it is a very different narrative strategy from Henry James's literary Impressionism and her Victorian predecessors. Woolf sees London through the 'inner life' of her characters. Her character's 'inner life' is like 'wordless voices', making the city of London 'murmured' ('KG' 21), as the 'flower-bed', the 'green-blue atmosphere' and 'the pattern of falling words' will show ('KG' 13).

I argue that 'Kew Gardens' is a portrait of the dialectic of time. The 'inner' time is visible through the 'outer' physical movement: walking. Woolf paints Kew Gardens of London in words through three symbolic moments. These moments are a fusion of mood, emotion and memory. 'Kew Gardens' demonstrates Woolf's 'painting-in-writing' technique. This narrative technique is a mixed aesthetics of vision and psychology, synthesising Woolf's 'significant form'. Colours, shapes and movements reveal Woolf's 'experimental' expression of emotion and mood. E. M. Forster also approaches 'Kew Gardens' by 'vision'. 'Vision', for Forster, means 'something that has been seen' (Forster 1919, *CH* 68) – people, 'coloured blobs, and green blue atmosphere of Kew' (Forster 1919, in *CH* 69). I argue that this 'vision' is expressed by Woolf's use of 'light', which has two levels: one is visual, as 'spots of colour raised upon the surface' ('KG' 2); the other is psychological, which is 'beneath the surface' ('KG' 2). The green turf and the blue sky construct the daytime 'green-blue atmosphere'. Under the green trees, and above the green turf, there are different 'shapes' of colour which express a fusion of emotions: the 'oval-shaped' flower-bed, the 'heart-shaped' rose, 'tongue-shaped' leaves, figures of 'man, woman, children', things in 'red, pink, yellow, brown and black' ('KG' 1).

Thought, emotion and mood are visualised through the external world. Woolf depicts Kew Gardens through the 'inner life' of Simon – the man who walks six inches in front of his wife 'purposely'. He wants to 'go on with his thoughts' ('KG' 3). Simon's 'inner life' – his memory – is visible through the lake and the dragonfly at Kew Gardens. Fifteen years ago when he proposed to Lily, the dragonfly went round and round, but it can 'never settle' on Lily's shoe 'with the square silver buckled at the toe' ('KG' 4). I argue that Simon's melancholic

emotion has been visualised through the dragonfly, as Lily walks away with her shoes.

The lake at Kew Gardens visualised Eleanor's memory of a kiss. Twenty years ago she was painting her 'first red water-lilies' ('KG' 6). Eleanor walks, with her memory of a 'sudden kiss' on the back of her neck. It comes from 'an old grey-haired woman with a wart on her nose' ('KG' 6). The 'kiss' is 'the mother of all kisses' ('KG' 6). At this very moment, Woolf uses Eleanor's watch and the snail's shell as metaphors, synthesising the past into the present moment. In the past, Eleanor could not paint. She took her watch with her shaky hands to think about the kiss for 'five minutes'. In the present, a snail is crossing between one stalk to another, parallelising Simon's and Eleanor's walk. The snail's shell symbolises the visible Kew Gardens, which has been stained by the sunlight, with the 'flower-bed' in red, blue, and yellow 'colours'. I argue that the snail's slight 'movement' for the 'space' ('KG' 7) of 'two minutes or so' echoes Simon's and Eleanor's slow walk and their memory, seeing the inner time and the clock time through movement. Eleanor's 'time' in motion – at this particular moment when she is walking and thinking about the past by the lake with her husband Simon – transforms Woolf's Kew Gardens from an Impressionist 'visible' garden to a Post-Impressionist 'space' of 'mood'. Woolf's Post-Impressionist 'painting-in-writing' technique makes the reader see Kew Gardens through the 'inner life' of her characters. Movement – the character's walking in and looking at London – comes to synthesise inner and outer worlds, the past and the present, emotion and 'points of view'.

Shape is something one can see, colour expresses the emotion one feels. The young man and woman both go for a walk at Kew Gardens. They eventually stand

on the edge of the 'flower-bed'. The young woman presses the end of her parasol 'deep down into the soft earth' ('KG' 17). The young man imagines a scene of having tea with the woman with excitement:

little white tables, and waitress who looked first at her and then at him; and there was a bill that he would pay with a *real* two shilling piece, and it was *real*, all *real*, he assured himself, fingering the coin in his pocket, *real* to everyone except to him and to her; even to him it began to seem *real*; and then – but it was too exciting to stand and think any longer [...] ('KG' 17, my italics).

I argue that the scene is only 'real' in the man's 'inner life', because he 'feels' the excitement. He is thinking about having tea with the young woman with passion and emotion. The 'heat', the 'green-blue atmosphere' ('KG' 19), 'yellow and black, pink and snow white, shapes of all these colours, men, women and children' at Kew Gardens ('KG' 20) visualise the character's 'state of mind'. As Clive Bell defines that Woolf's narrative expresses a 'pure' visual form, as significant as a 'painterlike vision' (*CH* 144). Virginia Woolf's Post-Impressionist narrative form shows the significance of her characters' emotions and feelings in London.

With excitement, Fry feels that he can paint literary elements in Henry James on the canvas. According to Woolf, Fry could almost '*draw*' James's psychological pattern, putting its elegant texture in visual terms (Woolf 2003, 273). He also admired a visual poet like Coleridge, particularly his *Ancient Mariner*, for the rich colour of its literary images. I argue that Roger Fry's idea of seeing painterly elements in literature comes close to Virginia Woolf. She also creates her own path of writing through the visual, showing a transformation from

Edwardian realism to Georgian modernism, as she advocates in 'Mr Bennett and Mrs Brown' (1924).

'Simplicity' is also important for Woolf in writing. As Fry and Bell noticed that it is significant for the Post-Impressionists in painting. Woolf claims that the Georgians do 'as painters do when they wish to reduce the innumerable details of a crowded landscape to simplicity – step back, half shut the eyes, gesticulate a little vaguely with the fingers, and reduce Edwardian fiction to a view' (*E* III 385). I argue that Woolf's 'literary' voyage moves from Edwardian realistic representation to Georgian depiction of psychology, revealing the transformation of style; as for painters, it is from Victorian academic painting of elegance to Post-Impressionist freedom of emotional expression.

Woolf's 'Mrs Brown' is not a representation of a beautiful lady, who is sitting in the railway carriage in a brown dress. Rather, I argue that Woolf's Mrs Brown is a symbolic expression for an unknown 'figure', a 'character', an 'atmosphere', even a 'secret' that Woolf catches in her train journey from London 'Richmond to Waterloo'. Through the unknown 'figure' Mrs Brown, Woolf starts to find her out narrative path, constructing her 'painting-in-writing' technique of fictional writing. This essay is an example to demonstrate Woolf's reflection on the aesthetics of fictional writing, revealing her dissatisfaction with the methodology of the Edwardians such as 'Mr. Bennett'.

And yet, I argue that at this stage, Woolf also shows her own anxiety, for the novelists of her time still cannot find a technique of their own to make English novel writing a form of 'fine arts'. As Woolf points out, in order to find 'a way of telling the truth' of a character, 'Mr. Joyce', one of the Georgians, leads English literature to 'a season of failures and fragments' (Woolf 1950, 111). For Woolf,

James Joyce destroys Edwardian literary convention and ‘the very foundations and rules of literary society. [...]. Grammar is violated; syntax disintegrated; as a boy staying with an aunt for the week-end rolls in the geranium bed out of sheer desperation as the solemnities of the sabbath wear on’ (Woolf 1950, 108). The ‘indecenty’ in James Joyce’s *Ulysses*, as Woolf highlights, only shows ‘a desperate man’ who needs to break the Edwardian ‘window’ – the writing ‘tools’ of Mr Bennett. The Edwardian way of narrative is to represent the ‘house property’, the ‘window’, the ‘garden’ and the ‘terrace’, in order to construct the external visible ‘reality of Hilda Lessways’ (Woolf 1950, 102 – 104). James Joyce, the Georgian’s style of writing still cannot cover ‘the great Edwardians’ fault’ (Woolf 1950, 105). Joyce’s narrative technique has the Edwardian way destroyed; and yet, his way of writing is not a form of ‘fine arts’.

As Woolf saw it, literature ‘was suffering from a plethora of old clothes. Cézanne and Picasso had shown the way; writers should fling representation to the winds and follow suit’ (quoted in Briggs 2006, 97). English novelists should take their art seriously, detaching themselves from ‘childish problems of photographic representation’ (Woolf 2003, 164) as the Edwardians would do. The novelist shall emphasise more the expression of ‘emotion’ through abstract forms: lines, colours, figures and shapes in Post-Impressionist techniques.

Woolf’s way of depicting Roger and Helen Fry can be read as an example of using Post-Impressionist abstract form, depicting the significance of ‘two figures’ in the opening of *Roger Fry*. As Woolf wrote, ‘The trees were in leaf, and through the green light by the side of the summer river came two figures, both tall, both for some reason memorable and distinguished’ (Woolf 2003, 149). Woolf breaks away from representation, in order to create a new form for the art of the novel.

Woolf's account of James Joyce's 'New Realism' of psychology shows her eager to search for a way to express the inner world, to lift the veil of masculinity and to achieve de-centered and shifting 'points of view', in line with the new experiments taking place in the realm of contemporary painting.

Woolf theorises her own way of expressing the 'truth' of Mrs Brown. Her 'truth' is not Mr Bennett's way 'to make us believe' through what one sees. I argue that this 'truth' comes from Woolf's own 'anecdote', her own 'impression' (Woolf 1950, 105), through which she expresses Mrs Brown's emotion in London. The idea of writing the 'impression' of life reminds the reader of Woolf's common ground with Henry James. In the Preface to *The Ambassadors* (1903), Henry James points out that he wants to express 'Strether's melancholy eloquence' in Paris, and 'in a charming old garden attached to a house of art, and on a Sunday afternoon of summer, many persons of great interest being present' (James 1994, 2). Through Strether the character, Henry James shows Strether's 'process of vision' (James 1994, 2) – the way Strether 'sees' (James 1994, 2). Strether, the character in the novel, 'continues officiously to present to us' – "Live all you can; it's a mistake not to. It doesn't so much matter what you do in particular so long as you have your life. If you haven't had that what *have* you had? I am too old – too old at any rate for what I see. [...]. Live, live!" (James 1994, 1).

Henry James depicts what one 'sees'. And yet, Woolf illustrates what one 'feels'. The impression that Henry James wants to depict through Strether is to 'live' as much as one can, to keep the 'memory' of freedom, even it is an 'illusion' (James 1994, 1), as in the novel Lambert Strether says to little Bilham on the Sunday afternoon in Gloriani's garden (James 1994, 1). Virginia Woolf does not want to copy Henry James's writing style. She wants to express through

Mrs Brown's figure, to visualise 'an image' of the character (Woolf 1950, 111). The 'image' of Mrs Brown comes from an 'impression', but Woolf does not only represent the impression as what it looks like. Woolf proposes stories, theorising ways to depict a 'character' through mood, figure, and colour. For Woolf, the mood and colour of 'Mrs Brown' are 'overwhelming', making the reader feel 'like a smell of burning' (Woolf 1950, 111). The 'image' of an old lady, Mrs. Brown, can mean many things – the 'truth' of the character, the 'personality' of a figure, 'the spirit we live by', or 'life itself' (Woolf 1950, 111).

Writers from different nationalities would want to depict such a 'character' in different ways. For example, 'The English writer would make the old lady into a "character"'; a 'French writer' may 'sacrifice the individual Mrs. Brown to give a more general view of human nature'; the 'Russian would pierce through the flesh; would reveal the soul – the soul alone, wandering out into the Waterloo Road' (Woolf 1950, 97). The reader knows very little about Mrs Brown. Woolf feels like writing a novel about her, but the essay ends up with creating her own aesthetics and theory of fictional writing.

Woolf depicts Mrs Brown as an 'aged' female figure and shape, and 'brown' colour, expressing an atmosphere in the train – an emotion of sadness that Woolf 'feels' in the railway carriage. 'She was wounded in her pride, unmoored from her anchorage'. As Woolf watches her Mrs. Brown 'disappear', she feels some different atmosphere: 'tragic', 'heroic, yet with a dash of the flighty, and fantastic, before the train stopped'. The 'figure' of Mrs. Brown 'looked very small, very tenacious'. But Woolf feels that the mood of the figure is 'at once very frail and very heroic' (Woolf 1950, 96). Woolf's writing has the strange emotion and feeling of Mrs. Brown evoked, stimulating her narrative aesthetics. 'Mrs Brown'

is to develop a new way of narration, to express what one feels in the city of London.

THE 'DUAL VISION' AND 'SIGNIFICANT FORM' OF *JACOB'S ROOM*

Woolf theorises 'painting-in-writing' through Sickert, developing her own narrative style. Clive Bell's concept of 'significant form' in the visual arts can also be seen as Woolf's 'experimental' narrative form. Her use of lines, shapes and colours depicts the streets of London, not as a kind of tourist guide, but rather as an expression, a map of 'emotions'. Feelings and thoughts of Woolf's characters can be visualised through their ways of seeing the city they live in, as the reader can see in *Night and Day*, *Jacob's Room*, *Mrs Dalloway* and *The Years*. I argue that Woolf's understanding of the 'dual vision' helps her to define the dialectic of seeing the outer world through the inner elements, to show the way in which this physical 'eye' is transformed into the mind's eye, into the desire of her characters. The external and internal worlds can be synthesised in her narrative.

Woolf defines the 'dual vision' in 'Phases of Fiction' (1929), as 'the sympathy of a poet and the detachment of a scientist to everything that it has the power to feel' (Woolf 1966, 84). Marcel Proust and Henry James are writers who were both important to the Bloomsbury Group, as the works of these two writers were closely read and frequently discussed by the group members. Virginia Woolf

recognises the 'eye' of the painter in Proust and Henry James. Through reading literature and painting, I argue that Woolf has her own 'hybrid' approach in composing her writing. Woolf values Proustian pictorial scenes. The 'I' in *À la recherche du temps perdu* (1922) indicates the 'synthesis' of the physical eye and the mind's eye, brought together as visual impressions. Reading Clive Bell's *Proust* (1928), the reader can see that Woolf learnt to use colour and shape, to theorise her own 'dual vision' of seeing the outer world through the 'inner life' of a character in 'Phases of Fiction' (1929).

In *Proust*, Clive Bell points out the motif of *À la recherche du temps perdu* is 'memory'. 'And Proust', as Bell claims,

at least, came to be able to bring these monsters up from the deep at will almost and by the simplest devices. A surprise, the taste of a Madeleine soaked in tea, the phrase of a sonata by Vinteuil, the click of a lift as it passes a floor, the untying of a shoe-lace, the unbuttoning of an overcoat, such were the jolts that for him provoked explosion. *À la recherche du temps perdu* is a series of carefully planned explosions by means of which the submerged past is brought into the present, the deep-sea monsters of memory to the surface (Bell 1928, 41).

Proust's vision gives vivid expression to the 'throbbing moment when emotion has the force and reality of sensation', because he was 'an observer who analysed his experience, his mind was full of abstractions; because he was a poet these abstractions were seeking ever to give themselves concrete forms' (Bell 1928, 42 and 22). Proust's memories in words look like one painting after another, containing emotions. The 'shape' and the 'taste' of a Madeleine or the 'untying of a shoe-lace' are emotional experiences to Proust. Memories are evoked at their

most 'intense and vivid, at a moment of being experienced, are uncapturable' (Bell 1928, 42). The whole novel is an expression of pursuit, capture and exhibition of memory. In Clive Bell's words, memory is 'an ever-flowing stream, not a ball of string cut into neat lengths. Time overflows punctuation. [H]ow is a style to be anything but complicated and prolix when an artist is trying to say four things at once – to give a bird's eye view and "a close up" at once in time and space' (Bell, 1928, 13)?

In *Swann's Way*, the first volume of *À la recherche du temps perdu*, Proust shows the reader that the theme of his autobiographical novel is 'memory' itself. 'Memory' can be visualised in words. Proust claims that

Perhaps the immobility of the things that surround us is forced upon them by our conviction that they are themselves and not anything else, and by the immobility of our conceptions of them. For it always happened that when I awoke like this, and my mind struggled in an unsuccessful attempt to discover where I was, everything would be moving round me through the darkness: things, places, years. [...]. Its memory, the composite memory of its ribs, knees, and shoulder-blades offered it a whole series of rooms in which it had at one time or another slept; while the unseen walls kept changing, adapting themselves to the shape of each successive room that it remembered, whirling madly through the darkness (Proust 1957, 5).

For Proust, the mind's eye sees the flow of memory, as a series of symbolic, invisible walls and rooms. The mind's eye looks through the darkness, while he is half awake and half asleep. There is a whole series of images – people, things and places with emotional significance. While the narrator is half-awake, the image of

the 'symbolic room' keeps changing. A mental picture is like a puzzle, which contains different lines, including 'a thousand emotional veins' (Woolf 1966, 82). The complexity of emotions brings the pleasure of figuring out the puzzle of the mental picture.

Woolf mentioned Proust for the first time in her diary entry, Thursday 18 April 1918. She was having a conversation with Roger Fry. Proust's *Du Côté de chez Swann* had been published in Paris in November 1913. The conversation between Woolf and Fry shows their enthusiasm for Proust's novel (*D I* 140). I argue that Woolf shapes her own 'hybrid' approach, seeing literary elements in painters, and painterly elements in writers. Woolf turned to the works of Henry James and Marcel Proust, when she was in the process of gaining her understanding of the relation between literary form and painting, or elements in the novel which the reader can see as comparable to a visual work of art.

A character's 'state of mind' is 'the central point' of narrative. Proust's perception made his characters 'rise like waves forming, then break and sink again into the moving sea of thought and comment and analysis which gave them birth' (Woolf 1966, 85). Woolf makes a comparison of the writing styles of Proust and Henry James. James's fictional world is like an envelope, 'thin but elastic, which stretches wider and wider and serves not to enforce a view but to enclose a world' (Woolf 1966, 83). The Jamesian fictional universe is the whole progress of thoughts, emotions, sensations and memories at the centre of consciousness. His psychological novels project a 'drama of the mind', through what people 'think' and what is 'thought about them' (Woolf 1966, 88). The combination of psychological complexity and 'dual vision' creates the dialectic of the inner and the outer worlds in Woolf's narrative aesthetics.

In 'The Art of Fiction' (1927), Woolf argues that E. M. Forster's 'notably harsh judgment' upon Henry James's 'fiction' was unfair. According to Forster, James was going to 'perish' because his story-telling is too different from what Forster calls '[t]he Story, People, Plot, Fantasy, Prophecy, Pattern, and Rhythm' (Woolf 1966, 52). James's way of presenting life in fiction, in Forster's reading, is a failure. There is not enough connection to 'real' life. It is too much an 'aesthetic' view of fiction. For Woolf, on the contrary, James creates a literary pattern, which has beauty in itself, as Woolf tried to make a novel to be a work of art, which has the aesthetic function of rousing 'a thousand ordinary human feelings in its progress' (Woolf 1966, 54).

Proust's writing shows the balance and fusion of an artistic vision and the real life. Woolf sees the 'eye' of the painter in Proust. 'It is the eye', as Woolf comments, 'that has [...] produced effects of extreme beauty and of a subtlety hitherto unknown' (*E* IV 244). Proust conceives his literary world as the main character's reflection on the past, and the narrative takes the form of a series of pictures. He depicts the 'inner life', such as memory, in a pictorial way. His narrator evokes the transitory and elusive beauty of colours, textures, and atmosphere while providing an analysis of the character's emotions at the same time. There is always one metaphor after another, one image after another image.

The narrative organises his perceptions and shapes his emotional responses to a particular moment of life in the external visible world. The narrator has moments of inner astonishing excitement and impression, a state of personal feeling, which has been liberated from the sequence of ordinary time and space, as a moment of psychological and emotional self-awareness. As Lee McKay

Johnson points out, in this process of perception, a visual object loses its physical particularity and becomes a symbol:

This sense of the instantaneous deepening of reality, of form flashing out, is not only similar to Bergson's intuition, but also close to Baudelaire's concept of the 'surnatural', to Hopkins's 'inscape', to Joyce's 'epiphanies', to the 'moments' of perception in which 'symbolic meaning descends' in Virginia Woolf, to the 'moments' of sensation in Proust and in Pater. All of these experiences of momentary revelation are characterized by 'wholeness', a metaphysical change in everything at once, and the model for this experience is visual transformation, a sudden new sight that makes the ordinary visionary (Lee McKay Johnson 111).

Woolf's essay 'Pictures' (1925) is a good example of the way which she conceptualises the importance of the 'eye' of the painter and symbolises the visual in her fictional writing. Woolf uses a visually oriented style of writing. As she comments, 'writers have begun to use their eyes' (Woolf 1947, 141). Great novelists such as Henry James and Marcel Proust learn from the visual arts to sharpen their eyes. Their works can be read as a starting point for Woolf's analysis of 'the precise spot' (*E* IV 243). This 'spot' of the painter's eye makes writers use their pens in a way they have never tried before. The 'precise spot' 'is the eye that has fertilised [the writers'] thought' (*E* IV 244).

The following scene shows Woolf's theorisation of the 'painter's eye' to depict a character's 'emotion'. Woolf claims that

We have to understand the emotions of a young man for a lady in a box below. With an abundance of images and comparisons we are

made to appreciate the forms, the colours, the very fibre and texture of the plush seats and the ladies' dresses and the dullness or glow, sparkle or colour, of the light. At the same time that our senses drink in all these our minds are tunneling, logically and intellectually, into the obscurity of the young man's emotions which, as they ramify and modulate and stretch further and further, at last penetrate so far, peter into such a shred of meaning, that we can scarcely follow any more, were it not that suddenly, in flash after flash, metaphor after metaphor, the eye lights up that cave of darkness, and we are shown the hard, tangible, material shapes of bodiless thoughts hanging like bats in the primeval darkness where light has never visited them before (*E IV 244*).

According to Woolf, a depiction of the appearance of the visible and sensory, such as 'the very fibre and texture of the plush seats and the ladies' dresses' is not in itself a portrayal of consciousness, feeling and emotion. The above passage shows the dynamic relation between the physical eye and the mind's eye, the visible world and the 'psychological reality' – the invisible emotion and thought. For Woolf, a novelist is only a second-rate story-teller, if he or she writes only the surface of the external world. On the other hand, the portrayal of emotion makes a writer a painter, who is able to paint visual impressions and mental pictures in words. Woolf's way of seeing the 'dual vision' demonstrates the influence of the Post-Impressionist portrayal of psychology and emotion.

Virginia Woolf uses colours, shapes, lines and a range of evocative images to express emotion in writing, in terms of Post-Impressionist aesthetics. For Woolf, Fry and Bell, colours, shapes and lines can materialise what the Post-Impressionists 'feel'. The tendency towards primitivism is in Clive Bell's praise of Post-Impressionist art, showing the harmonious composition of colour, shape

and line, in a way which reflects 'a matter of technique' and a flash of insight with 'significant form' (Bell 1947, 44). In Woolf's writing, emotions and feelings are 'prints of mind'. As Woolf claimed in 'Phases of Fiction' (1929), '[e]verything that can be felt can be said' (Woolf 1966, 84). Pamela L. Caughie pushes this argument further, by focusing her discussion on Woolf's view of the relation between art, life and truth. Woolf's artistic figure, particularly Lily Briscoe in *To the Lighthouse* (1927), indicates that the artist is questing after the 'essence beneath or the truth beyond all surface manifestations and conventional forms' (Caughie 30).

The artist Lily Briscoe reveals Woolf's search for artistic freedom and originality. Woolf also learns her writing technique from Clive Bell's 'significant form' (Bell 1947, 8). It is the central notion of Clive Bell's aesthetics. In *Art* (1914), Bell claims that '[t]he starting point for all systems of aesthetics must be the personal experience of a peculiar emotion. The objects that provoke this emotion we call works of art' (Bell 1947, 6). A work of art transforms the 'personal experience' into an expression of 'emotion'. The artist has his emotion expressed in a work of art, making it 'significant'. A work of art evokes the viewer's emotion through the aesthetic form, including lines, shapes and colours.

I argue that Clive Bell sees 'emotion' in Post-Impressionist works of art through the 'simplicity' of their aesthetic forms. 'Simplicity' makes Post-Impressionist works of art 'significant'. Emotion is not 'aesthetic'. Rather, it is 'personal experience'. As Christopher Reed also points out,

What was important for Bloomsbury in this idea [of 'significant form'] was that it rooted aesthetics in individual experience, overriding authoritative hierarchies of artistic technique (time-

consuming and expensive) and subject matter (morally uplifting), which reinforced dominant cultural values (Reed 2004, 9).

Every work of art provides different emotions. These emotions are recognisable – love, anger, sadness – as the viewer can feel them. The essential quality of a work of art is ‘significant form’. It is the combination of artistic ‘vision’ and ‘design’, expressing the artist’s emotion and evoking the viewer’s emotion. This ‘form’ with aesthetic significance refers to figures, shapes, colours, and lines.

As Beryl Lake argues, works of art are ‘significant ultimately of the reality of things, of “that which gives to all things their individual significance, the thing in itself, the ultimate reality”’ (Lake 31). I argue that this reality, ‘the thing in itself’, is psychological and personal in the Post-Impressionist way. That is the reason why it is ‘significant’. In ‘significant form’, the viewer can see and feel the artist’s feeling and emotion through a work of art. Feelings and emotions in arts are personal and real. They do not come from imitating the physical appearance of the visual object.

The Post-Impressionists express emotion and personal psychological conditions, as profound truth and real significance. They push this idea further and further; at the same time, the style of their paintings reveals a return to primitive art. Primitivism in the Post-Impressionist fashion works through simplicity and purity of form, containing a sense of originality. Bell finds ‘significant form’ in primitive art and Cézanne’s paintings. As he points out,

The fact that significant form was the only common quality in the works that moved me, and that in the works that moved me most and seemed most to move the most sensitive people – in primitive art, that is to say – it was almost the only quality, had led me to my

hypothesis before ever I became familiar with the works of Cézanne and his followers. Cézanne carried me off my feet before ever I noticed that his strongest characteristic was an insistence on the supremacy of significant form (Bell 1947, 40 – 41).

The primitive inner force moved Bell. It is exactly in Cézanne's expression of spiritual calmness, particularly in his painting of Southern France, Provençal landscapes. Bell defines the essential quality of 'significant form' as 'lines and colours combined in a particular way, certain forms and relations of forms' (Bell 1947, 8). According to Bell, 'significant form' in a work of art has the power to move its viewer. 'Significant form' is the way, which 'emotions' can be expressed by the artist and can be felt by the viewer.

Paul Smith explains emotion in Cézanne's landscape paintings. Cézanne's response to the landscape indicates 'his love of his "native" soil was grounded in deeply rooted experiences of his mother's body, [...] a real, expressive, psychological content in his landscape paintings that he intends them to express' (Smith 2001, 117). I argue that Virginia Woolf also uses this Post-Impressionist technique to depict the psychology and mood of her character Jacob through the landscape of Cornwall, in *Jacob's Room*. The harmony of lines, human figures and colours emerges from the poetic elements of landscape. Cézanne's maternalisation of landscape indicates a metaphorical relation between mother earth, nursing and the child. As in *Jacob's Room*, Woolf depicts Jacob's nanny in a 'pure' form as a 'large black rock' shape in Cornwall. Jacob sees the nanny as 'a rock'. 'The waves came round her. She was a rock. She was covered with the seaweed which pops when it is pressed' (*JR* 5).

I argue that Jacob's way of seeing his nanny as 'pure' form, a big black rock shape, comes very close to Cézanne's maternalisation of landscape and his bathers. In *Bathers* (1894 – 1905, in Robbins, Cat. 43), Cézanne has painted the earth in brown, making the colour similar to the huge, statue-like, rock-shaped female figures of his bathers. Inner feelings and emotions can be conveyed through landscape, in a way which both Cézanne and Woolf do not imitate nature with the accumulation of detailed information. It was how Woolf thought her Edwardian predecessors worked. Rather, the Post-Impressionist way of using solid colours and shapes make the externalisation of the inner world possible.

Landscape can be seen as a 'magnificent form' of the Post-Impressionist paintings. Through landscape, the painter expresses his emotion, his imagination and his desire, in order to 'climb the slopes of her tremendous knees, and sometimes when the sickly mists of summer made her stretch out wearily across the fields, to slumber trustfully in the shadow of her breasts, like a quiet hamlet at some mountain's foot' (Smith 2001, 118). I argue that in Cézanne's *Hillside in Provence* (1890 – 1892, in Robbins, Cat. 29), the 'abstract form' of colour, shape and line expresses his emotion for his native land through multiple 'points of view' of the road, the rocks, the trees, the hills and the sky. His parallel strokes and geometrical structure on the canvas subvert realistic landscape paintings – those only represent nature. Cézanne uses solid black, brown, green, grey and red colours to combine with triangle, square and oval shapes and with horizontal, vertical and smooth curved lines, creating his vision with a harmonious painterly design.

Virginia Woolf's *Jacob's Room* (1922) is a Post-Impressionist narrative experiment in her process of searching for 'significant form'. It is a novel painted

in colours, shapes and lines. With multiple 'points of view', emotions and feelings are visible to the reader through visual objects, figures, London streets and rooms. It is also an experiment with Woolf's Post-Impressionist painterly 'dual vision' of the inner and the outer worlds, in which she tries to reduce details of physical realities, matters or events, showing emotions and feelings through movements, lines, colours and shapes. Woolf finds out her own narrative methodology through the aesthetics of Post-Impressionism.

In *Jacob's Room*, as the narrator 'I' comments, 'the observer is choked with observations. Only to prevent us from being submerged by chaos, nature and society between them have arranged a system of classification, which is simplicity itself; stalls, boxes, amphitheatre, gallery. The moulds are filled nightly. There is no need to distinguish details' (*JR* 57). I argue that Woolf's 'dual vision' synthesises Impressionism and Post-Impressionism, showing the psychological detachment, as an observer who is looking at the city of London through a camera lens – classifying, making sense of what one sees. On the other hand, Woolf's passion for observation is visualised in her poetic, mysterious and painterly style, in which the central character Jacob Flanders has been looked at, and is still unknown and as chaotic as the character's 'emotions and feelings', for '[s]uch is the manner of our seeing. Such the conditions of our love' (*JR* 60).

The city of London, in *Jacob's Room*, is different from Cornwall and the seaside landscape, where Jacob spent his childhood. The 'city' itself is as chaotic and as strange as 'life' itself. Woolf's character Rose Shaw cries, 'Life is wicked – life is detestable' in a party in Holborn, by the 'oval tea-table' (*JR* 82). I argue that Woolf's 'dual vision' synthesises the city and the observer who walks in its streets. London has its own emotional map. This map, for Woolf, has not

been 'apparent to every one for hundreds of years', because 'no one has left any adequate account of it' (*JR* 82). London's 'map of emotions' is in 'the streets of London' themselves, is in the 'passions', feelings and emotions of people who live, walk and think in the city. The official map will show people the names of streets; and yet, one's passion and emotion will lead one's own steps in London, to see '[w]hat are you going to meet if you turn this corner' (*JR* 82) in the character's own 'map of emotions'. The streets of London have their own emotions, for they have been looked at through the inner world of Woolf's characters. Thus Woolf finds her own 'significant form', and with the Post-Impressionist painterly technique in her narration, giving her narrative aesthetics of London.

The city itself is as old as Jacob's room. The room is in a house near the British Museum in London. 'The eighteenth century has its distinction. These houses were built, say, a hundred and fifty years ago. The rooms are shapely, the ceilings high; over the doorways a rose or a ram's skull is carved in the wood. Even the panels, painted in raspberry-coloured paint, have their distinction' (*JR* 58 and 155). I argue that Jacob's room holds the design of Woolf's novel, so that Woolf can make a structure of Jacob's life, thought, feeling and emotion – love, emptiness, and passion. The high ceiling in Jacob's room visualises the 'dome' shape of the British Museum Reading Room, evoking the sense of 'greatness' of the male canon. The 'dome' shape is a gendered 'male society', symbolising a series of Jacob's 'cloistered rooms' from Cambridge to London, and 'the works of the classics' (*JR* 69). Jacob's world is like his room and the 'dome' shape of the British Museum Reading Room. It is a steady and unmoved world, where there are Shakespeare, Marlowe, and the Greeks, Aristotle and Plato, 'printed books',

‘manuscripts’ – a series of ‘unbroken file[s]’ (*JR* 90). The ‘dome’ is arranged by ‘letters of the alphabet’ (*JR* 93). These letters ‘[c]losely stood together in a ring round the dome were Plato, Aristotle, Sophocles, and Shakespeare; the literatures of Rome, Greece, China, India, Persia’ (*JR* 93). The ‘dome’ symbolises the ‘great mind’ of the male gender, an ‘enormous mind’ of the male canon (*JR* 93). Jacob and his painter friend Nick Bramham are also in this male canon. They objectify women as their sexual objects, such as prostitutes and models who cannot paint but can only sit passively for the male artist.

While depicting the ‘dome’ shape and the high ceiling as symbols of the male canon, Woolf creates a different narrative aesthetics with colour and musical rhythm, synthesising ‘binary oppositions’ of the ‘inner’ and the ‘outer’ worlds, masculinity and femininity. ‘Music’ is like ‘colour’, expressing the spiritual essence of life, for ‘[t]he rhythm of soul depends on it’ (*JR* 91). I argue that Woolf depicts Miss Marchmont and ‘her philosophy – that colour is sound’ (*JR* 93), to show ‘binary oppositions’ of male and female worlds. Woolf feels that this ‘dome’ shape male canon is like philosophy, which is too great to be possessed by ‘the power of any single mind’ (*JR* 93). This ‘enormous’ male canon does not ‘leave room for an Eliot or a Brontë’, as Woolf’s character – the ‘feminist’ Miss Julia Hedge says (*JR* 91). Miss Julia Hedge’s ‘argument’ does not come from ‘printed books’ or ‘manuscripts’. Instead, I argue that it comes from her hope, as a ‘feminist’, that women and men can be treated equally. This passion and hope produce her argument: ‘if you let women work as men work, they’ll die off much quicker. They’ll become extinct. That was her argument’ (*JR* 92). Although as she worked, ‘[d]eath and gall and bitter dust’ of the British Museum Reading Room settle ‘on her pin-tip’ (*JR* 92), her passion and determination turn her cheek-bones

to red colour, and ‘a light’ of intelligence is ‘in her eyes’ (*JR* 92). Miss Julia Hedge’s passion breaks the fear that ‘women cannot write’, ‘women cannot paint’ in *To the Lighthouse*.

Woolf does not want to possess the ‘enormous’ male tradition – ‘Plato, Aristotle, Sophocles, and Shakespeare’ – in the process of formation her narrative aesthetics. She finds her own voice through creating Miss Marchmont and her philosophy as a solution in a Post-Impressionist way. Miss Marchmont’s emotion has shown through her desire to have a cup of tea and claim her umbrella back. On her way, she

could never resist a last look at the Elgin Marbles. She looked at them sideways, waving her hand and muttering a word or two of salutation which made Jacob and the other man turn round. She smiled at them amiably. It all came into her philosophy – that colour is sound, or perhaps it has something to do with music. And having done her service, she hobbled off to tea. It was closing time. The public collected in the hall to receive their umbrellas (*JR* 93).

Miss Marchmont works more assiduously than the general public, Jacob and the ‘other man’, because she works according to her own philosophy and emotion, which are unique and special to her. I argue that Miss Marchmont’s ‘colour is sound’ philosophy indicates Woolf’s awareness of the relations between the visual, the verbal and the sound as music in early silent film. Woolf’s vision links the eye, the mind and the music that is in Miss Marchmont’s imagination.

Showing the ‘colour’ of music and rhythm in painting, ‘colour’ in motion, ‘colour-music’, is not only the aim of the European avant-garde – ‘including those of Kandinsky, Survage’, as Laura Marcus points out (Marcus 2007, 101). I argue

that Miss Marchmont's 'colour is sound' philosophy is a common ground, in which the Bloomsbury Group and European artists share the same aesthetic values. Duncan Grant, in 1914, created *Abstract Kinetic Collage Painting with Sound (The Scroll)*. According to Laura Marcus, Grant's work

was a scroll with an abstract motif of rectangles made from painted paper, and Grant's original conception appears to have been that it should be viewed through an opening in a lit box. As the canvas wound through, it would be accompanied by music, probably the 'Adagio' from Bach's *First Brandenburg Concerto*. There is no record of it ever being displayed in this way: the filmed reconstruction at the Tate Gallery represented the scroll moving horizontally [...]. In this work we see the desire to bring together image and music and a fascination with pure colour combined with the desire for kinesis. A note by Grant indicates the effect he wished to create: 'Black green white yellow to grey to dark grey to black. Begin again solemnly in grey and green ... yellow again gayer to red and yellow accompaniment' (Marcus 2007, 100 – 101).

I argue that the 'movement' of colour in Grant's work parallels the physical 'movement' of the crowd in the city of London in *Jacob's Room*. People are 'passing by' each other in the streets, going 'on' and 'off' the bus, 'crossing' the bridge, going 'back and forth', with all different shapes and colours. The 'swing door' of the pub in Soho 'opens and closes'. Its movement follows the rhythm of people's coming 'in' and walking 'out' of the pub. Miss Marchmont's 'movement' and her smile are as smooth as the rhythm in Duncan Grant's *Bathing* (1911, in Shone 1999, Plate 49). Miss Marchmont's rhythm of 'movement' forms a profound contrast to the 'unmoved' and 'pale' marble, and the 'quietness' of the

British Museum Reading Room, since 'Nobody laughed in the reading-room' (JR 92).

Grant's bathers in his painting *Bathing* express the joy of swimming, diving, climbing into the boat, through the painterly form of simplified human figures, mosaic shapes, the lines of the waves in yellow, brown, blue and green. I argue that Miss Marchmont's 'movement', like Grant's bathers in his painting, expresses the joy of life through the physical action – walking. Miss Marchmont reminds me of the Italian Futurist, Luigi Russolo's *Pictorial Dynamism of the Simultaneous Movements of a Lady* (1913, in Martin and Grosenick 54). As Martin and Grosenick point out, Futurism is

a reorientation that swept Italy into the current of progressive streams in modern art, such as Expressionism and incipient Cubism. On 20 February 1909, with the publication of his manifesto 'Le Futurisme' in the popular French journal 'Le Figaro,' Filippo Tommaso Marinetti founded the Futurist movement at one fell swoop. 'I hesitated a moment,' wrote Marinetti a few years later, 'between dynamism and electricity. My Italian heart beat faster when my lips invented and loudly voiced the word Futurism. It was the new formula for art-action' (Martin and Gersenick 6).

The Italian Futurist way of seeing the dynamics of art and action, showing the passion for life, as the reader can see in Miss Marchmont's movement, smile and her gaze at the Elgin Marbles in the British Museum. Russolo's lady in the dynamism of 'movements' expresses pure colours of red, yellow, black and blue. The lines indicate the way which multiple 'points of view' have been achieved as an objective observation of the female figure at the centre of the painting through

masses, forms and colours, as Woolf's Miss Marchmont has smiled and moved, 'done her service', 'hobbled off to tea' (*JR* 93).

The artists of the early twentieth century in Europe see the urban space as the inspiration for their artistic creation, expressing their feelings and emotions about the changing environment, its speed and its anxiety. For example, according to Sascha Bru, in 1906, the Futurist F. T. Marinetti used the term 'the avant-garde' to express the image of the future (Bru and Martens 9). Artists are making pictures of their own present as an allegory of a 'substantial' future. The 'avant-garde', as Raymond Williams has pointed out, 'saw itself as the breakthrough to the future' (Williams 1988, 3). The 'avant-garde' depicted the image of the future through experimental modes of perception and expression. The 'Futurist' image is presented through the elements of the artist's 'present' – the city, the machine, speed, time and space.

And yet, the creativity of the 'avant-garde' is not all about depicting external and physical movements. In their experiments, the inner invisible emotion, mood and feeling could be visualised through visual terms, forms, shapes and colours, expressing the image of modern European cities. In the same cultural context, I argue that Virginia Woolf visualised her own image of London through expressing the inner worlds of her characters in her verbal art. Woolf's writings show her awareness of contemporary European artistic movements, in which the concepts of time and space were explored and conceived as the very essence of modernism.

EMOTIONS IN 'PAINTING-IN-WRITING' AND PHOTOGRAPHIC 'ANGLE OF VISION'

Virginia Woolf loved painting (Dowling 96). In 'Pictures and Portraits' (1920), Woolf describes her way of looking at paintings in the National Gallery and the National Portrait Gallery. Woolf sees colours and shapes in paintings as a kind of silent language, communicating through colours:

the pictures with the least of language about them – canvases taciturn and congealed like emerald or aquamarine – landscapes hollowed from transparent stone, green hillsides, skies in which the clouds are eternally at rest. Let us wash the roofs of our eyes in colour; let us dive till the deep seas close above our heads (*E* III 164).

Landscape in paintings inspired Woolf to make up stories. It shows elements of colour and shape as the visual language, making the 'inner life' of her characters visible in her novels. Woolf's use of colour has an expression of feeling and meaning, rather than simply being a representation of visual appearance. In this way, colours and shapes do not only mean what the painter or the writer sees. Rather, they are what he or she feels. In Post-Impressionism, writing and painting can take on new ways of expression. Both media needed to find new languages

for subjective experience and to find new ways of depicting colours and shapes of the 'inner life'.

As Cheryl Mares points out, Woolf's ideal novel

would strike a balance between the two powers, between what Fry called a work's appeal to purely formal, 'plastic and spatial values' and its 'dramatic appeal to the emotions of actual life'. To strike this 'razor-edge of balance', Woolf attempts to create open-ended, nonconclusive designs that subvert themselves by incorporating their own antitheses or that call attention to their own limitations, their fictive or merely provisional status. The novel's purpose, as Woolf sees it, is to 'bring us into close touch with life', and life, as she sees it, is 'something of extreme reality' that 'rear[s] and kick[s]'. Therefore, if she is not to betray her sense of the purpose of her medium, impressions of form in her fiction, however intense, must be, like the sense of immunity, elusive (Mares 75).

I argue that emotion brings the reader to see into the 'inner life' of the character. Particularly in the aesthetics of the Bloomsbury Group, the 'pure' art form should bring out the significance of the 'inner life', as Woolf's writing would show. Woolf's narrative aesthetics reveal the psychological implications. Her 'experimental' narrative attempts to portray an 'inner life', constructed by emotion, mood and perception. As E. M. Forster commented, Woolf takes a variety of feelings and thoughts, 'passing them through her mind where they encountered theories and memories, and then bringing them out again, through a pen, on to a bit of paper' (Forster 1942, 7). Writers have to express emotion, to combine, to arrange, to select and to emphasise 'what they feel', so that 'vision' and 'design' can have a unified artistic form, as the Post-Impressionist painters do.

Woolf's attitude toward the Bloomsbury Group indicates the dialectic between literary and visual patterns. In Woolf's and Bell's writings, they present Walter Sickert and Duncan Grant as 'writers' in painters. On the other hand, James and Proust are 'painters' in writers. The modern period is rich in artists who give expression to different emotions and feelings through a fusion of artistic techniques. Woolf's writings show her intention of finding new ways to convey an essential Post-Impressionist vision of her own.

For Roger Fry, a work of art is 'a means of communication between human beings' through the 'language of emotion' (Fry 1981, 205). By saying so, I argue that Fry again defines the fundamental element of 'art' – both 'painterly' elements in literature and 'literary' elements in painting. It is something that Clive Bell found strikingly in Duncan Grant's paintings. After reading Bell's writing on Grant, I argue that Virginia Woolf's writing on Walter Sickert is in a parallel fashion with Bell, developing the painter's technique of 'writing-in-painting'. Through this, Woolf then creates her own 'painting-in-writing' in her narrative aesthetics.

Clive Bell's comments on Duncan Grant's paintings reveal the 'literary element' in Grant's paintings. Grant's paintings remind Bell of the Elizabethan poets who wrote 'something fantastic and whimsical and at the same time intensely lyrical' (Bell 1929, 111). I argue that the 'literary element' in Grant's paintings is not a story or a moral doctrine. It is something 'left over' – something poetic which comes to have 'a germ of a poem' emerged. Grant's 'picture' comes out of that poetic 'germ' (Bell 1929, 112).

As Simon Watney points out, Duncan Grant's techniques have many aspects of Post-Impressionist aesthetics, because he has

mastered three complementary manners in his desire to establish a type of lyrical genre painting which would nonetheless be resolutely 'modern': the tight hatching techniques of Cézanne, [...] which relates closely to [...] early Matisse, and a highly personal technique [...] which was the result of his own responses to [...] Renaissance decorative art (Watney 87).

Duncan Grant's *The Dancers* (1910 – 11, in Shone, Tate Gallery 1999, Cat. 10) and *The Dance* (1937, in Birmingham Museums and Art Gallery, Birmingham, United Kingdom, Private Collection) are good examples to see 'Renaissance decorative art' and the Post-Impressionist technique. I argue that these two paintings show the relation between Grant's Post-Impressionist technique and other paintings. For instance, he was under the influence of Botticelli's *La Primavera*, as the viewer can see in the dancers' facial expressions and gestures. In Gauguin's *Three Tahitians* the viewer can see Grant's dresses of dancers and his use of colour.

Grant's techniques in painting are held within the large pictorial space by his decorative form, which is constructed by mosaic within mosaic. His style puts emphasis on line, elongation of the body, serene facial expression, gracefulness of pose and composition, and delicate colouring. These techniques show the literary and poetic 'left over' – a 'germ' of poetry in Bell's phrase. For Grant, Post-Impressionism offered a new perspective on decorative art, in which 'the aims of decoration and of painting were no longer felt to be mutually exclusive, being seen instead as two aspects of the same thing' (Watney 91). *The Dancers* is a 'highly personal piece'. Grant's portrayal of the stately movement of the five figures against the sky 'establish[es] a mood that recurs throughout his work'

(Shone, Tate Gallery 1999, 68). I argue that Grant's expression of the harmonious and peaceful 'mood' comes close to Fry's 'emotion', which is a synthesis of the artist's 'vision' and 'design', constructing Bell's 'significant form'. For this reason, Grant is 'more of an artist than an Englishman' (Bell 1929, 112) in Clive Bell's view.

In *The Sisters' Arts: the Writing and Painting of Virginia Woolf and Vanessa Bell*, Diane Filby Gillespie points out that when Virginia Woolf accompanied her sister Vanessa Bell to look at Perugino's paintings in Italy in 1908, they talked about what they saw, comparing the creative process of painters and writers. Both sisters want to 'create beauty' in painting and in writing. And yet, 'painting is silent, wordless, static, whereas writing documents "the flight of mind", the very process by which that beauty is perceived and achieved' (Gillespie 1988, 41). Woolf treats her own writing as a kind of 'painting' that attempts to 'communicate' the very act of perception. As Gillespie claims, during these early travels, Woolf was aware of different subjects for her pen, like a painter. The 'beauty' is what the writer puts down: 'her own state of mind' (Gillespie 1988, 42).

I argue that Woolf theorises her 'painting-in-writing' technique by looking at Sickert's paintings. In *Walter Sickert: A Conversation* (1934), Woolf writes about the relation between the use of light, colour, visual objects, the environment and human psychology. Woolf notes there 'how different people see colour differently; how painters are affected by their place of birth, whether in the blue South or the grey North; how colour blazes, unrelated to any object, in the eyes of children, how politicians and business men are blind, days spent in an office leading to atrophy of the eye' (Woolf 1934, 7).

Woolf praises Sickert's dramatic use of colour to depict figures, emotions and artistic vision. In 1933, Woolf visited in November to see Sickert's work at Agnews (Woolf 1934, 9). Woolf became 'completely and solely an insect – all eye', looking 'from colour to colour, from red to blue, from yellow to green' (Woolf 1934, 9). Woolf depicts her fantastic experience as a viewer of Sickert's show:

'On first entering a picture gallery' – there was silence for a moment. Many pictures were being shown in London at that time. There was the famous Holbein; there were pictures by Picasso and Matisse; young English painters were holding an exhibition in Burlington Gardens, and there was a show of Sickert's pictures at Agnews. When I first went into Sickert's show, said one of the diners, I became completely and solely an insect – all eye. I flew from colour to colour, from red to blue, from yellow to green. Colours went spirally through my body lighting a flare as if a rocket fell through the night and lit up greens and browns, grass and trees, and there in the grass a white bird. Colour warmed, thrilled, chafed, burnt, soothed, fed and finally exhausted me. For though the life of colour is a glorious life it is a short one. Soon the eye can hold no more; it shuts itself in sleep, and if the man who looks for cactuses had come by he would only have seen a shrivelled air-ball on a red plush chair (Woolf 1934, 9).

For Woolf, Sickert's 'coloured light' (Woolf 1934, 5) has an 'exaggerating' value (Woolf 1934, 5), 'serving' as signals which connect the sense of sight – the eye – 'the two great chambers of vision' (Woolf 1934, 7). Sickert's dramatic use of colour, according to Woolf, seduces the viewer's eye, as in the way which the colour of the flower is seductive to the insect. The naked eye is exhausted,

because 'we are outsiders, condemned for ever to haunt the borders and margins of this great art. Nevertheless that is a region of very strong sensations. First, on entering a picture gallery, the violent rapture of colour; then, when we have soused our eyes sufficiently in that, there is the complexity and intrigue of character' (Woolf 1934, 12). Colours express emotions and mood, having impact on the viewer, 'seducing' the viewer to see feelings and emotions through the character in paintings.

Woolf sees the way of using colour in Sickert's paintings, to visualise the 'inner life' of the character. Sickert's coloured light tells stories about his characters, models and sitters, in a way which coloured light is used better than a biography written in words. A biographer can make facts and statements, to provide only a biography is 'the three or four hundred pages of compromise, evasion, understatement, overstatement, irrelevance and downright falsehood which we call biography' (Woolf 1934, 13). Sickert's colours, lines and shapes are 'pure' form, making the viewer see 'emotion' and 'mood' directly through the form. Moreover, as Woolf also comments, Sickert's portraits of great men – for instance, *Charles Bradlaugh at the Bar of the House of Commons* and *Winston Churchill* – are not mechanical representations of the likeness of human faces. Rather, they are 'a summing-up, an epitome of a million acts, thoughts, statements and concealments' (Woolf 1934, 10) through colours, shapes and lines.

Walter Sickert's colours are 'flawless statements' to communicate emotion (Woolf 1934, 12). Furthermore, as Woolf points out, Sickert

takes his brush, squeezes his tube, looks at the face; and then, cloaked in the divine gift of silence, he paints – lies, paltriness, splendour, depravity, endurance, beauty – it is all there and nobody

can say, But his mother's name was Jane not Mary. Not in our time will anyone write a life as Sickert paints it. Words are an impure medium; better far to have been born into the silent kingdom of paint (Woolf 1934, 13).

For Woolf, Sickert 'writes' in painting, expressing emotion through using pure colour. To compare with colours, words are 'impure', because they can refer to many things with different meanings. To make the viewer see emotion and feeling, words are not as direct as colours. According to Woolf, Sickert's 'flawless' expression of colour makes him 'the best painter now living in England' (Woolf 1934, 28). Virginia Woolf holds a similar point of view as Clive Bell. Both of them consider that 'literature' is not a form of 'pure' art, for all its rich associations and references. Painters can use 'shapes of colour' to make 'emotions' directly and immediately visible by the viewer. I argue that colours, shapes and lines can be read as a more intuitive way of seeing emotion in writing. For Virginia Woolf, writers have to evoke this 'significant form' through words on the page.

Sickert's portraiture of human figures show not merely what men and women look like. Rather, Sickert 'writes' in his paintings, depicting a story, a poem or a play on his canvas, expressing the 'inner' drama and 'emotion' of his sitters through colours. Woolf sees Sickert as a writer. Sickert is like a 'biographer' in Woolf's eye, because in a portrait by him, the viewer can read a life. He seems to be a novelist as well, because some pictures of his suggest 'stories', such as *Rose et Marie; Christine buys a house; A difficult moment* (Woolf 1934, 13). The awareness of 'one pink cloud riding down the bosom of the west', over the shoulders of the innkeeper in painting reminds of Woolf 'the poets

who haunt taverns and sea beaches where the fishermen are tumbling their silver catch into wicker baskets' (Woolf 1934, 19 – 21). 'Figures' in paintings are motionless but have been seized in a moment of feeling, in a way which emotion was 'distinct, powerful and satisfactory' (Woolf 1934, 25), conveyed with 'expressive quality' (Woolf 1934, 17). I argue that Woolf reads Sickert's 'hybrid' approach as a combination of literary and visual patterns. Through Sickert's biographical, novelistic and poetic vision in painting, Woolf theorises the way which a writer can use painterly techniques in writing, to make the reader 'feel' emotion and feeling.

I argue that the relation between Woolf's writings and Sickert's paintings is that Virginia Woolf theorises her own Post-Impressionist 'painting-in-writing' technique through her ways of seeing Sickert's 'writing-in-painting'. The following passage in this essay represents the way which Woolf theorises 'painting-in-writing' technique:

Let us hold painting by the hand a moment longer, for though they must part in the end, painting and writing have much to tell each other; they have much in common. The novelist after all wants to make us see. Gardens, rivers, skies, clouds changing, the colour of a woman's dress, landscapes that bask beneath lovers, twisted woods that people walk in when they quarrel – novels are full of pictures like these. The novelist is always saying to himself how can I bring the sun on to my page? How can I show the night and the moon rising? And he must often think that to describe a scene is the worst way to show it. It must be done with one word, or with one word in skilful contrast with another. For example, there is Shakespeare's 'Dear as the ruddy drops that visit this sad heart.' Does not 'ruddy' shine out partly because 'sad' comes after it; does not 'sad' convey to us a double sense of the gloom of the mind and

the dullness of colour? They both speak at once, striking two notes to make one chord, stimulating the eye of the mind and of the body (Woolf 1934, 22 – 23).

Writers ‘paint’ mood and emotion through ‘abstract form’ in words on the page, just as painters ‘write’ what they feel through colour, light, line and shape. The mood of sadness can be ‘painted’ through the ruddy drops. Colour is everywhere in Sickert’s paintings. For instance, colour is in ‘the casual clothes of daily life’, in ‘the shape of the body’, in the ‘hat’, in the ‘face’, in the ‘look’, in ‘working’, in ‘unconscious gestures’ – as colour makes the ‘expressiveness’ and the very ‘rich’ and ‘beautiful’ qualities (Woolf 1934, 18) of the character’s ‘mobility’ and ‘idiosyncrasy’ (Woolf 1934, 21).

According to Woolf, Sickert ‘writes’ colour in painting ‘as carefully as Turgenev [...] composes his scene’ (Woolf 1934, 18). For instance, in *O Nuit d’Amour* (1922, exhibited in London, Agnew, 1933; see Baron and Shone 1992, Cat. 97), Sickert uses a particular ‘point of view’, observing, focusing and depicting the scene of a performance-in-process in the night café. Sickert paints the night with a ‘tender’ green coloured light. As Woolf points out, Sickert’s use of green colour expresses ‘the depth of sentimentality’, ‘the mixture of innocence and sordidity, pity and squalor’ (Woolf 1934, 15). Sickert ‘merely takes his brush and paints a tender green light on the faded wall-paper. Light is beautiful falling through green leaves. He has no need of explanation; green is enough’ (Woolf 1934, 15 – 16). Green is not only a colour. I argue that ‘green’ is the emotion that Woolf feels, as the deep ‘sentimentality’ in Sickert’s green colour.

According to Woolf, Sickert's 'tender green light' expresses the 'sentimentality' of the night, so that the painting's story of performing in the night café is as realistic and as vivid as in Dickens's novels. In this respect, Sickert is

a realist, of course, nearer to Dickens than to Meredith. He has something in common with Balzac, Gissing and the earlier Arnold Bennett. The life of the lower middle class interests him most – of innkeepers, shop-keepers, music-hall actors and actresses. He seems to care little for the life of the aristocracy whether of birth or of intellect. The reason may be that people who inherit beautiful things sit much more loosely to their possessions than those who have bought them off barrows in the street with money earned by their hands. There is a gusto in the spending of the poor; they are very close to what they possess. Hence the intimacy that seems to exist in Sickert's pictures between his people and their rooms. The bed, the chest of drawers, the one picture and the vase on the mantelpiece are all expressive of the owner (Woolf 1934, 17).

I argue that Sickert's paintings depict a close relation between 'his people and their rooms', comparable to the way in which Woolf shows Jacob's characteristics in *Jacob's Room* through the spatial arrangement, decoration, and visual objects in his room. Woolf's comments on Sickert illuminate her own Post-Impressionist way of depicting the 'inner life' of her character through the arrangement of visual objects in a room. For instance, spatial arrangement brings tension to Sickert's viewer and Woolf's reader.

Linden Peach points out that Woolf suggests the relation between the interior of her characters' houses and their psychology, particularly Maggie's room and Sara's room in *The Years* (Snaith and Whitworth 74 – 75). It is something she

learnt through looking at Sickert's paintings, particularly *The Camden Town Murder* (Snaith and Whitworth 70). As Peach points out,

When Woolf revisited Sickert's work in the 1930s, she was especially interested in his depiction of the way the material circumstances of people's lives impacted on their personalities and psychologies through their relation with objects in domestic interiors. In her essay on Sickert, Woolf noted the way in which he composed his paintings down to even small, precise objects such as castors on chairs and fire-irons (Snaith and Whitworth 73).

The psychology of Walter Sickert's characters and its relation to their 'rooms' influenced Woolf's stories, in the way which Woolf pushes words into the edge of painting's 'silent land' (Woolf 1934, 11). The 'silent land' looks like a photographic stillness. Learning from painting and photography, Woolf is able to depict the emotion and psychological state of her characters, using the inner world as a way of seeing the external world. Unlike the Impressionists, Woolf sees the external visible world as a production of the inner world. The Impressionists have depicted what they see in the external world, rather than painted what they feel.

Characters in the painterly or photographic 'silent land'

are seeing things that we cannot see, just as a dog bristles and whines in a dark lane when nothing is visible to human eyes. They are making passes with their hands, to express what they cannot say; what excites them in those photographs is something so deeply sunk that they cannot put words to it. [...]. The artists themselves live in it. Coleridge could not explain *Kubla Khan* – that he left to the critics. And those who are almost on a par with the artists, like our friends who are looking at the pictures, cannot

impart what they feel when they go beyond the outskirts (Woolf 1934, 11 – 12).

Woolf looks at Sickert's paintings, inventing stories with plots. As Woolf depicts, 'the night is over. The bed, a cheap iron bed, is tousled and tumbled'. The character in the painting 'has to face the day, to get her breakfast, to see about the rent' (Woolf 1934, 15). Woolf uses stories in words as 'an impure medium' to enter 'the silent kingdom of paint' (Woolf 1934, 13), in which colour is 'beautiful', 'satisfactory' and 'complete in some way' (Woolf 1934, 14).

Sickert's *Ennui* (1914, see Robins and Thomson, 2005, Cat. 111) is also in Woolf's 'conversation' with Sickert. Woolf says that

You remember the picture of the old publican, with his glass on the table before him and a cigar gone cold at his lips, looking out of his shrewd little pig's eyes at the intolerable wastes of desolation in front of him? A fat woman lounges, her arm on a cheap yellow chest of drawers, behind him. It is all over with them, one feels. The accumulated weariness of innumerable days has discharged its burden on them. They are buried under an avalanche of rubbish. In the street beneath, the trams are squeaking, children are shrieking. Even now somebody is tapping his glass impatiently on the bar counter. She will have to bestir herself; to pull her heavy, indolent body together and go and serve him. The grimness of that situation lies in the fact that there is no crisis; dull minutes are mounting, old matches are accumulated and dirty glasses and dead cigars; still on they must go, up they must get (Woolf 1934, 13 – 14).

I argue that Sickert's *Ennui* refers to the boredom and weariness experienced by the man and the woman in the room. The gendered 'binary oppositions' are very

powerful in this painting, as the viewer can see that the woman has been pushed to the 'tight corner' (Robins and Thomson 196) of the room. Moreover, in the 'conversation', Woolf sees the woman's role as a passive servant, as the woman 'will have to bestir herself; to pull her heavy, indolent body together and go and serve him'. As Anna Gruetzner Robins points out, both Degas's *Interior (The Rape)*, 1868 – 1869, see Robins and Thomson 1995, Cat. 110) and Sickert's *Ennui* depict the 'room' as an 'uncomfortable space'. The old lamp light serves to stage the 'unhappy couple', surrounded by furniture such as the 'heavy brown table' and 'large chest of drawers', creating 'the uneasy silence' (Robins and Thomson 196). Sickert's and Woolf's Post-Impressionist modes of vision reinforce the 'writer-in-painter' quality of Sickert, and Woolf's 'painting-in-writing' technique, illustrating London through the 'uneasy' 'inner life' of their characters.

Woolf 'achieves perspective, and that is through the *angle of vision*, the physical or psychological position or angle from which an object is viewed' (Richter 83). I argue, Woolf's 'angle of vision' is the dialectic of the inner and the outer – her 'dual vision', in which she depicts the way her characters see London as the way to express their emotion. The depiction of human emotion is Woolf's way of narrating the city. The Impressionists depict sunlight through colours. They are sincere in representing what they see. The Post-Impressionists, on the other hand, express what they feel on the canvas through abstract form: the intensity of light and shadow, colour, line and shape. In so doing, the notion of 'Beauty' for the Post-Impressionists comes from the artist's emotion, through the work of art itself.

I argue that the concept of 'Beauty' has changed from Impressionism to Post-Impressionism. The Impressionists learn from mechanically reproducing the

effect of sunlight, to represent the external world sincerely as what they see; while the Post-Impressionists see the external world as a way of expressing the inner world. Through her 'dual vision', Woolf makes British novel-writing a form of 'fine arts', showing observation in the city through an expression of emotion – with different 'angles of vision'.

The aesthetics of Impressionism was an essential part of the European cultural milieu. The task of the Impressionists is to portray visual sensation sincerely, to paint what they see. By reading through Charles Baudelaire's 'The Painter of Modern life' (1863), Henry James's 'The Impressionists' (1876), 'John S. Sargent' (1893), and Roger Fry's 'The Philosophy of Impressionism' (1894), the reader can see how the philosophy of Impressionism developed and how Impressionism was received and defined in both literature and art.

Baudelaire's 'The Painter of Modern Life' (1863) is fundamental to Impressionist aesthetics. In this essay, he claims that a true artistic genius can grasp creative ideas from modern life, shaping them into a form of 'fine arts'. 'Modern life' is the most important subject matter for modern artists. An artist is a passionate spectator, who is eager to gain visual impressions and to transform them into works of art with his perception. For instance, Baudelaire praises the painter's eyes, because they depict the 'manners of the present' (Baudelaire 1995, 1). For Baudelaire, 'modernity' is

the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable. Every old master has had his own modernity; the great majority of fine portraits that have come down to us from former generations are clothed in the costume of their own period (Baudelaire 1995, 12).

Modernity, for Baudelaire, means the originality of the artistic style which comes from the artist's milieu, as 'Time imprints on [his] sensations' (Baudelaire 1995, 14). 'Being present' in the metropolis is the essence of the Impressionist paintings, because the Impressionists seize a moment of immediate perception, as in photography through the camera lens, in order to 'discern the variable elements of beauty within a unity of the impression' (Baudelaire 1995, 2 – 3). The Impressionists use the fragmentary elements of modern life and the experience of everydayness, synthesising them into a unified and unique 'impression' through artistic perception.

The Impressionist paintings show that the modern metropolis can be an inspiration for art. Henry James claims in 'The Impressionists' (1876), that the mission of the Impressionists is to 'give a vivid impression of how a thing happens to look, at a particular moment' (James 1989, 114). That particular moment is 'Beauty' itself. They paint what they see on the street of the city, rather than make copies of classic paintings in art galleries and museums. The Impressionists' free style and spontaneous visual sensations bring a sense of looseness and lack of finish – rough sketches, broken strokes, and objects not in clear shapes or outlines. They leave their subject matter in an undefined form, loosely treated, to give an effect of 'how a thing happens to look, at a particular moment' as a visual impression. In 'John S. Sargent' (1893), Henry James develops his concept of impressionism further, to bring words and paintings together. By observing 'point of view' and style in Sargent's paintings, Henry James sees in it the essence of Impressionism. An Impressionist painting is a 'pure tact of vision' (James 1989, 217), which depicts the visual objects as they appear. The Impressionists record their visual impressions with quick broken strokes and

juxtaposition of colours, conveying the immediacy and vividness of their visual sensations. To portray one's own impression of a visual object is the 'finest' artistic expression in the 'simplest form' (James 1989, 218) in literature and in the visual arts. In this light, the Impressionists' quick broken strokes indicate a 'quick perception' (James 1989, 228) and a simplification of style in literature, representing what one sees, as in Strether's 'process of vision'.

Roger Fry's 'The Philosophy of Impressionism' (1894) provides the reader with a theoretical basis for Impressionism in terms of its nature and aim (Reed 1996, 20). The Impressionist use of colour concentrates on the observation of the way which sunlight conveys visual impressions. The Impressionists represent the 'truth' of that visual impression (Reed 1996, 20), materialising what they 'see' in the form of 'fine arts'. For example, Monet paints the play of light and shadow, drawing snow in the shadow not in 'white', but in 'dark blue' as what he sees. The new approach to colour made possible a new understanding of the relation between visual sensations and sunlight, which brought visual pleasure to the viewer. The Impressionists concentrated on the observation of sunlight. For Fry, a typical Impressionist is a 'finer' (Reed 1996, 16) observer. The Impressionists' eyes are 'sensitive films' which can sense the alteration of sunlight at different moments of a day, capturing visual impressions. Fry's analysis of Impressionism shows his understanding of visual sensations and the depiction of impressions. For the Impressionists, the physical eye is a medium between consciousness and the external world. Through vision and perception, visual objects can be synthesised as an impression. Visual sensations fall on the painter's retina, which forms an impression in consciousness. Two of the Impressionists' revolutionary breakthroughs were their treatment of 'colour' and 'tone'. Their scheme of colour

conveys the 'quality of the atmosphere at the particular moment' (Reed 1996, 16) that they choose to represent.

The juxtaposition and interaction of colours create a 'harmonious unity' of visual sensations on one canvas. The synthesis of 'light and shade' with the Impressionist interacting colours is the result of the immediate impression, representing an eternal moment on one's own canvas. The 'tone' value was created through shadow. Shadow does not represent the 'absence' (Reed 1996, 18) of light. Rather, it is a 'weaker' source of light in a 'darker' and 'deeper' colour. I argue that the dancing of 'light and shadow' is the 'truth' of the Impressionist sense of sight, presenting in both painting and photography. Through Impressionism, Henry James sees the way to depict 'process of vision' through Strether's 'centre of consciousness'.

Photography uses the camera to represent a mechanical copy of nature, people and things through sunlight. In his essay 'Photography' (1859), Baudelaire downgrades photography as a 'madness' – a 'cheap method of disseminating a loathing for history and for painting among people, thus committing a double sacrilege and insulting at one and the same time the divine art of painting and the noble art of the actor' (Baudelaire 1980, 112). Baudelaire's comment shows the hierarchy of fine arts. The same 'naiveté' of depicting sunlight can be interpreted in totally different ways: in the Impressionist paintings, it is a way of representing 'the special nature of present-day beauty' (Baudelaire 1995, 13); and yet, in photography, it is 'madness' and an 'insult' to the professions of the painter and the actor.

I argue that the materialisation of what things look like – such as the surface and the appearance of visual objects – is essential for the Impressionists and

Baudelaire's 'painter' of 'modern life'. Painting the 'impression' is to depict the live scenes in the city, particularly Paris. The Impressionists use photographs to regain and to visualise what things happen to look like. To return to Baudelaire's writing will make the reader see the relation between photography, the Impressionist paintings, and the urban space. Through reading *The Painters of Modern Life*, the reader can see that Baudelaire's conception of 'modernity' and 'Beauty' is a result of using the technique of Impressionist 'impromptu' perception, in a way which the 'painter' and the 'writer' can reproduce the visual impression that falls on the retina, catching the visible 'moment' in the city as an 'impression'. This way of painting and writing is the 'fashion' – the 'modernity' of Baudelaire's city of Paris.

Photography itself can be read as the drawing of sunlight, as the Impressionists tried to represent on the canvas. Baudelaire himself was a close friend of the photographer 'Nadar' – Gaspard-Félix Tournachon. Moreover, the French Impressionists such as Monet and Degas, in 1874, used Nadar's studio at '35 boulevard des Capucines' (Robin 1999, 9) to have their own first independent exhibition. And yet, all these things would not make Baudelaire consider photography as a form of 'fine arts'. The position of photography is 'uncertain' and 'uncomfortable', as Roger Fry observed. It may not be considered as 'an independent art' (Powell 23), because it may show only the way which technology imitates nature.

I argue that photography has a parallel development with the Impressionist paintings, showing a different form of 'fine arts'. Photography, as James H. Rubin points out, 'meaning literally a drawing (*graphos*) made by light (*photo*), could be seen as a synonym for *impression*, which referred to the immediate effect [of light]

on perception created by unanalyzed nature' (Robin 2008, 45). Although the Impressionists paint sunlight effects on the canvas, in a way which the eye of the painter works as a 'sensitive film' in the camera as in Virginia Woolf's phrase, photography was not treated seriously as an art. A photograph was read as a production of a 'machine' – the camera, not human eyes and hands; therefore, it cannot show enough 'emotion'.

Sunlight brings visual impressions to the retina, so that the Impressionists are able to depict the changing of sunlight on the canvas at different moments of a day. The Impressionists observe landscape and modern life in the city, in order to paint what things happen to look like at a specific 'moment' – as a painter's 'impression'. As Paul Smith points out, '[i]n April 1874, Claude Monet showed *Impression, Sunrise* (1873) at an exhibition by a group calling itself "Painters, Sculptors, Engravers etc. Inc." This was the first of what we now know as the Impressionist exhibitions' (Paul Smith 1995, 8). I argue that Monet's *Impression, Sunrise* (in Smith 1995, Cat. 2) reveals the technique of an Impressionist painting, such as 'quick brushstroke', representing the painter's eye as a 'sensitive film' of photography. Moreover, the Impressionist paintings show the effects of sunlight through the 'impromptu' of colour, light and shadow, representing sincerely what things happen to look like, as the viewer can see in a photographic image through the camera lens and film.

In this respect, I argue that the term 'Impressionism' also shows the Impressionists' awareness of the impact of 'photography'. For instance, as Belinda Thomson points out, Impressionism can be read as

the mechanical forms of image-making, which increasingly constituted people's main experience of the visual in the mid-

nineteenth century, led certain painters, in reactive self-defence, to optimize the special and exclusive properties of painting – namely, its colouristic and tactile values. [...]. When photography was invented in the 1820s, it had been supposed to herald the death of painting. Photographers consistently improved their techniques over subsequent decades, quickly achieving remarkable results in fields – architecture, portraiture, landscape – which were bound to make a forcible impact on the painting profession. At best, they affected its subject matter; at worst, they governed its working methods and threatened its very livelihood (Thomson 35).

A photograph can reproduce what the visual object looks like at a certain moment. ‘No form of visual representation bore the indexical imprint of its moment in time and place more than photography’ (Robin 2008, 55). And yet, the moment of Impressionist modernity shows the viewer not merely which artistic form imitates which. Rather, the Impressionist paintings are the best examples for demonstrating the parallel development of photography and painting. I argue that the parallel development of Impressionist paintings and photography can be seen in terms of the conceptualisation of sketching a moment in the ‘city’: the ‘snapshot’ effect and its spontaneity. Moreover, learning from photography, Impressionist painters depict the city through different ‘techniques’, such as different ‘points of view’ – from ‘above’, from ‘below’, human figures within the ‘frame’ of the window or balcony, sharp ‘angles’ of seeing the city – such as ‘cut off the edge’ of human figures and scenes, ‘close-ups’, and ‘panoramas’.

Photography shows different ‘points of view’ and ‘snapshot’ effects. The Impressionist painters, such as Degas, had also used these techniques in his paintings for depicting the urban scenes. For instance, in *Place de la Concorde: Vicomte Ludovic Lepic and His Daughters* (1875, in Robin 2008, Figure 29),

Degas painted the photographic vision bravely, by ‘cutting off’ human ‘figures’ at the ‘edge’ of the canvas, making the painting work as ‘the movable viewfinder of photography’ of the urban scene, rather than a painted ‘portrait’. This ‘cutting the edge’ viewpoint is that of a fellow flâneur, [...], thereby reinforcing the association between photography and the authenticity of the urban stroller’s passing glance’ (Robin 2008, 48).

Degas and Walter Sickert also paint modern cityscapes of Paris and London: theatres, cafés, music halls, shops – those so-called ‘erotic territories of modernity’ as Pollock phrases it (Pollock 73). Degas’ ballet dancers show different ‘angles’ of vision as in photography, such as from ‘above’ and from ‘lower’ angles, representing the quickness and the sharpness of the eye ‘as a sensitive film’ in the theatre. For example, *Lowering the Curtain* (1880, in Robins and Thomson, Figure 16) was ‘exhibited in London in 1882’ (Robins and Thomson 56), showing the ending of a ballet from a ‘low’ angle of vision. I argue that the painting is like a ‘snapshot’, representing the visual impression of ‘lowering’ the curtain at the end of the ballet. Another Degas painting, *The Green Dancer* (1880, in Robin and Thomson, Figure 20), represents the ‘gesture’ of the central ballet dancer as if she has been seen from ‘above’, with the other two green dancers’ bodies ‘cut off’ at the left ‘edge’ of the painting. The ballet dancer’s body has also been ‘cut’ at the ‘edge’ of the photograph, as the viewer can see in Degas’ photograph, *Dancer (Adjusting Her Shoulder Strap)*, 1895 – 1896, in Thomson 2000, Plate 184). Degas’ photograph depicts his observation of the dancer’s movement, using photography. As the viewer can see in Degas’ paintings, the ballet dancers are ‘reaching round to adjust their shoulder straps or

bending to lace their pumps, exercising or stretching their highly developed leg muscles in order to perform ballet steps' (Thomson 181 – 182).

Photography provides Degas a way to observe the movement of the ballet dancers, in order to portray his observation on his canvas. Degas 'had an alert but wary interest in photography. His own experiments in the medium, which mostly continue the preferred thematic interests of his paintings, served as direct models for numerous drawings and pastels' (Thomson 181). I argue that in both photography and in Degas' paintings, the viewer can see the parallel development of the 'angle of vision' in these two different art forms. Degas uses techniques of photography and painting with the same aim, observing the 'movement' and the 'gesture' of the ballet dancers in the theatrical interior from different 'angles of vision' with the contrast of light and shade.

Walter Sickert does not only illuminate Virginia Woolf's 'painting-in-writing' technique. I argue that he can also be read as a figure, who sees the parallel development of photography and painting through Degas, making connections between Ellen Terry, the theatre, photography and Woolf's London writings, particularly *The Years*. Sickert, with his first wife Ellen Cobden Sickert (1848 – 1914), paid a visit to Degas in Paris 'in autumn 1885', 'that marked a significant change in Sickert's way of thinking Degas' (Robins and Thomson 58). The comparison between the photograph 'Ellen Cobden Sickert' (1870s, Robins and Thomson 2005, Figure 18) and the painting *Unhappy Nelly* (1885, Robins and Thomson 2005, Cat. 21) shows the connection between a photograph and a painted portrait. Anna Gruetzner Robins argues that Degas depicts Ellen's character, as

someone who thought deeply about art and literature [...]. She was actively engaged with social and political issues. In 1887 and 1888, she campaigned in Ireland for Irish Home Rule. The portrait, inscribed 'Unhappy Nelly/Ça m'est égal', is thought to have been a portrait of the ballet dancer Nelly Franklin. A comparison with an earlier photograph of 'Nelly' or 'Nellie', as her friends and family knew her, leaves little doubt that this is a portrait of Ellen (Robins and Thomson 60 – 61).

Ellen's 'high-necked white blouse' and the 'heavy gold locket' (Robins and Thomson 61) are identical both in her photograph and in the portrait. I argue that the 'gold' colour of the locket stands out 'against' the 'black' dress to make a strong visual contrast, depicting an 'intensity' of Ellen's facial expression through colours, as if Ellen's 'emotion' can be emerged. Her eyes gaze outside of the painting frame, approaching somewhere that the viewer cannot see. With Ellen's dark dress, a 'costume of Rational Dress worn by many suffrage supporters' (Robins and Thomson 61), Degas makes reference in the portrait, to an egalitarian gender politics in a way in which Ellen's black dress evoked. I argue that Degas' *Unhappy Nelly* represents women's gender politics, destroying the image of allegorical women derived from Pre-Raphaelite paintings and Cameron's photographs, serving as an icon of 'Suffrage imagery' (Tickner 151). It is an expression of femininity and womanliness, with a consideration of 'woman's sphere' (Tickner 153), as Lisa Tickner phrases it. Again, Degas' *Mary Cassatt at the Louvre* (1879 – 1880, in Robin 2000, Plate 166) also presents Mary Cassatt as a woman of spectacle, a 'shapely figure' (Robin 1999, 251). Cassatt is not the 'Angel' in the 'house'. She has her own 'profession' as a painter. Degas' painting also shows the angle of vision from 'behind', that Cassatt has her freedom of

walking around the Louvre – the public place in the city, at her own ease with her umbrella. Mary Cassatt and Degas ‘had a lot in common: strong family ties, a background of power and wealth, and an almost fanatical dedication to their work’ (Roe 2006, 184).

Ellen Terry also deserves my critical attention, because Terry illustrates the relation between performance, the theatre, photography, painting and writing. Virginia Woolf sees Terry’s power of creativity – as a woman, an actress, ‘a painter’ and even as a ‘writer’, challenging the Victorian aesthetics of Cameron’s and Watts’. Through Terry, Walter Sickert ‘was introduced to E. W. Godwin’ (Sturgis 65). Furthermore, through E. W. Godwin the ‘mercurial architect and stage-designer’, Sickert was connected to ‘Whistler’s world’ (Sturgis 66). Both Ellen Terry and E. W. Godwin introduced Sickert to their world of the arts – including theatre and painting. Sickert himself was a regular ‘theatre-goer’, as well as ‘using photographs for reference and in place of models, rather than having subjects pose for him in the studio, in his series of large theatre subjects painted in the 1930s’ (Baron and Shone 28). The reader can see that Sickert painted the actor and the actress from ‘a newspaper photograph’, instead of having a real model pose for him in the studio. His *Miss Gwen Ffrangçon-Davis as Isabella of France in Marlowe’s Edward II: La Louvre* (1932, in Baron and Shone, Cat. 114) and *Gwen Again* (1935 – 36, in Barone and Shone, Cat. 115) are good examples of the way which Sickert uses photographs to paint.

John S. Sargent’s *Ellen Terry as Lady Macbeth* (1889, Ormond and Kilmurray 1998, Cat. 183) shows Terry’s triumph as an actress, in blue and green colours. Woolf argues that the ‘blank’ pages of Terry’s life show ‘the voice of her genius; the urgent call of something that she could not define, could not suppress,

and must obey' (Woolf 1967, 70). So Terry followed the voice back to the stage, started again a long life of 'incessant toil, anguish, and glory' (Woolf 1967, 70). In the full-length portrait of Ellen Terry that Sargent painted, *Lady Macbeth*, Terry was in a magnificent green and blue dress, holding the crown over her head. Her dress is 'a robe designed for her by Mrs Comyns Carr for the opening scenes' (Ormand and Kilmurray 188). The dress 'was cut from fine Bohemian yarn of soft green silk and blue tinsel' (Ormand and Kilmurray 188). Terry's 'interpretation' of Lady Macbeth is 'unusual' (Ormand and Kilmurray 188). The crown and the dress in colours of blue and green show that Terry's Lady Macbeth is 'one of the milestones of the Irving/Terry partnership' (Ormand and Kilmurray 188).

I argue that Sargent's *Lady Macbeth* depicts a dramatic and an emotional 'moment', which does not exist in 'Shakespeare's text'. It is 'the moment when Lady Macbeth, the deed accomplished, is putting on the crown ... The face is pallid as death, and on it the artist has striven to express the meeting point and the clash of two supreme emotions – of ambition, and of the sense of crime accomplished' (*The Times* 3 May 1889, Quoted in Ormand and Kilmurray 188). Sargent's *Lady Macbeth* 'conforms to a well-established tradition of theatrical portraiture, giving the essence of a role in a single dramatic gesture' (Ormand and Kilmurray 188). Sargent's portrait of Ellen Terry creates her in 'the scene with Lady Macbeth holding aloft the crown does not occur in Shakespeare's text, nor apparently was it part of the actress's performance' (Ormond and Kilmurray 188). Sargent's Impressionist painterly vision expresses what he sees in Terry, with the brilliant 'green and blue' dress and the 'golden' crown. As Ellen Terry herself recorded, 'the green and blue of the dress is splendid, and the expression as Lady Macbeth holds the crown over her head is quite wonderful [...] Sargent's picture

is talked of everywhere and quarrelled about as much as my way of playing the part' (Ormand and Kilmurray 188).

I argue that the depiction of the 'angle of vision', 'light' and 'shade' in a sharp and quick brush can be seen as a way of using photographic techniques in painting and in writing. For Virginia Woolf, it is not a technique, which only shows the impromptu of 'looking', showing the eye as a 'sensitive film'. Woolf uses photographic techniques such as 'angle of vision', 'light' and 'shade' to have emotions and feelings of her characters visualised in a Post-Impressionist way, because she uses these techniques to 'externalise' the 'inner life' of the character as a 'snapshot'. Woolf's 'snapshot' illuminates an 'emotional' moment, when the past comes to live in the present, as the reader can see in her characters such as Crosby, Eleanor, Delia and Sally in *The Years*. In this novel, this 'snapshot' effect also synthesises 'binary oppositions' – light and shade, black and white, the past and the present, life and death. In other words, Woolf's Post-Impressionist photographic technique in writing – the 'angle of vision' – is emotionally charged.

Walter Sickert was struck by Post-Impressionist artistic vision, when he went to Roger Fry's 'Monet and the Post-Impressionists' exhibition at the Grafton Gallery in London. In Sickert's essay 'Post-Impressionists' (1911), he points out the way which he likes Van Gogh's use of 'colour' and 'angle of vision', because they show Van Gogh's feeling and emotion. The colour and the angle of vision depict the 'intensity' of 'madness', showing 'the discomfort, the misery, the hopelessness' 'with fury and sincerity' (Sickert 89). Sickert comments that

Les Aliscamps is undeniably a great picture, and the landscape of rain does really rain with *furia*. Blonde dashes of water at an angle of 45 from right to left, and suddenly, across these, a black squirt.

The discomfort, the misery, the hopelessness of rain are there. Such intensity is perhaps madness, but the result is interesting and stimulating (Sickert 89).

Sickert, as a painter, sees emotion and feeling in Van Gogh's lines, colours, shapes and the 'angle of vision' – 'blond dashes of water at an angle of 45', 'a black squirt'. Virginia Woolf, like Walter Sickert, also notices the significance of the 'angle of vision'. Woolf shows her photographic technique in writing through Crosby's 'angle of vision' in *The Years*. Woolf, like the Impressionists, learnt from photography, in order to observe visual objects through different 'angles'. And yet, I argue that Woolf does not depict her female character's particular 'angle of vision' for representing what she 'sees', as the Impressionists do with the photographic technique. Rather, Woolf's Post-Impressionist technique shows the character's 'inner life' – how she 'feels' – through that particular photographic 'angle'. In this respect, the 'angle of vision' carries not only the Impressionist photographic way of representing visual objects. Woolf's 'angle of vision' shows the synthesis of 'binary oppositions' – light and shade, black and white, the past and the present, 'shared out' and 'separated' (TY 158), expressing the character's emotion, feeling and memory through this particular 'angle of vision'.

I argue that Virginia Woolf has her Post-Impressionist writing technique, using Crosby's gesture and movement to create different 'points of view' – such as 'fixed to the wall', 'knee-high', the 'lowest' viewpoint of the basement and the 'top' viewpoint of the single room. Crosby's particular 'angle of vision' shows her emotion of 'sadness' and her memory of the past in *The Years*, demonstrating Woolf's photographic technique in writing with a Post-Impressionist touch. It is a snowy January day in the chapter titled '1913'. Eleanor takes a last look at the

dismantled house with the housekeeper Crosby, who has served the family there for forty years. Crosby follows Eleanor around, 'like a dog' (*TY* 158). They exchange memories with each other 'on the point of tears', for it is the end of everything for Crosby in that house in Abercorn Terrace. Crosby does not want Eleanor to 'cry', because she 'did not want to cry herself' (*TY* 158).

Through Crosby and Eleanor, Woolf depicts 'emotion', synthesising 'binary oppositions' of black and white colours with the 'angle of vision'. Their gazes create a fixed 'angle' of looking at the wall, in a way which the 'white light' of the snow 'glared in on the walls. It showed up the marks on the walls where the furniture had stood, where the pictures had hung' (*TY* 158). I argue that the 'marks' are like 'stains'. The 'furniture' and the 'pictures' leave 'marks' to the wall, in a way which memory of the past is like the dark old stain, coming to be emerged through the immediate bright, pure and 'white light' of the snow. Woolf's particular 'angle of vision' is photographic, emerging the impromptu of emotion and feeling, synthesising the past 'marks on the wall' with the present 'white light' of the snow, illuminating both Crosby's and Eleanor's inner feeling of 'emptiness' through the external view of the 'empty drawing-room', which 'all looks very empty' (*TY* 158). The emotion of this particular 'angle' of Crosby's is a 'mixture of emotions', which 'was positively painful', because her time for the Pargiter family is coming to an end (*TY* 158).

The drawing-room 'looks very empty'. Crosby had

known every cupboard, flagstone, chair and table in that large rambling house, not from five or six feet of distance as they had known it; but from her knees, as she scrubbed and polished; she had known every groove, stain, fork, knife, napkin and cupboard.

They and their doings had made her entire world (*TY* 158).

Crosby is familiar with every corner of the house of the Pargiters. She knew it 'from her knees, as she scrubbed and polished' every inch of the house in a great detail, polishing silvers, knives, forks, chairs, and the handsome sideboard – 'all the solid objects'. I argue that Woolf depicts Crosby's 'knee-high' point of view to present a significant 'angle of vision'. It is 'not from five or six feet of distance' of the Pargiters. Crosby sees something that cannot be silenced, which remains 'real' even after she had left the house of the Pargiters – the emotion of 'love' for this family. In that visual world of objects, photographs and memories of the 'house' of the Pargiters, Woolf depicts that Crosby has grown herself into the family, during the long 'duration' of a forty-year 'shot'.

Crosby is moving to 'a single room at Richmond' (*TY* 158). She once shared the house in Abercorn Terrace with the Pargiters. Now she is going to be separated with them. She is crying, because of her 'mixed emotions', her memories of this house and this family, including the night that the kettle would not boil – the night of the mother's death. Eleanor turns her way, as she remembers exactly where was what in the 'furniture room' – the 'table' as she can still 'see' the family members 'all sitting around', the 'bookcase', and the 'writing-table' as she can think of 'herself sitting there, drawing a pattern on the blotting-paper, digging a hole, adding up tradesmen's books' (*TY* 158).

Eleanor had been a little girl of fourteen, when Crosby came to them, 'looking so stiff and smart' (*TY* 159). I argue that the housekeeper Crosby's life in the house of the Pargiters becomes an 'uncanny' experience. For Crosby, the house of the Pargiters feels like something 'at once unexpected and oddly familiar' (Nicholls 279). She moves out of the basement of the house, settling

herself in 'a single room in Richmond'. Woolf here shows the reader that Crosby's 'angle of vision' synthesises the past and the present, the 'lowest' viewpoint of the 'basement' and the 'top' viewpoint of the single room, the 'old' and the 'new'. Crosby's new 'single room' is 'at the top' of a house, contrasting to her old room in the 'basement' of the family house of the Pargiters (*TY* 160). The single room is a 'small' room. It has 'a look of Abercorn Terrace' from the 'top' viewpoint (*TY* 160). I argue that this particular 'viewpoint' of Crosby externalises exactly her inner emotion and feeling toward the Pargiters – she feels 'like home' to have 'a look of Abercorn Terrace'. She hangs 'the portrait of the family' on the wall of 'the mantelpiece' – 'some in wedding-dress, some in wigs and gowns, and Mr Martin in his uniform in the middle because he was her favourite' (*TY* 160). Now Crosby's new room has a 'feeling' of the Pargiters. The 'family' portrait of the Pargiters in her 'single room' makes Crosby feel 'quite like home' again (*TY* 160).

CUBISM, THE CINEMA AND 'STREET HAUNTING'

The technique that Duncan Grant uses to paint his bathers is 'borrow[ed] from African art, from cubist Picasso, or from Matisse' (Shone, Phaidon 1999, 196). According to *The Yale Dictionary of Art and Artists*, the term 'Cubism' was invented in 1908, when 'the critic Vauxcelles wrote that Braque had reduced everything "to cubes", leading others to refer to the new idiom as Cubism' (Langmuir and Lynton 174). And yet, Cézanne, in his painting *Bathers* (1894 – 1905, in Robbins, Cat. 43), shows the viewer the painterly technique of geometric

forms, shapes and the multiple ‘points of view’ that came a long way, even before the term ‘Cubism’ was invented.

For Roger Fry, ‘literary painting’ is a Cubist way of seeing, as the reader can see in his comments on Survage’s paintings. In ‘Modern French Art at the Mansard Gallery’ (1919), Fry claims that in Survage’s paintings, he sees a new kind of ‘literary painting’, which reveals the break of two kinds of painterly visions: one is the Naturalists’ ordinary vision. The general structure of their paintings is ‘built on the appearances of our familiar three-dimensional space’ (Fry 1919, in McLaurin 207). The other is the Cubists’ ‘picture vision *de novo*’ (Fry 1919, in McLaurin 207). Fry sees Survage’s work as ‘almost precisely the same thing in paint that Mrs Virginia Woolf is in prose’ (Fry 1919, in McLaurin 208). I argue that the technique of ‘painting-in-writing’ is a composition of colour, shape, thought and emotion in words. Through ‘movement’, particularly walking, Woolf portrays a Post-Impressionist ‘genuine’ psychology – a ‘mood’ of the character and the city of London in a Cubist multiple ‘points of view’. The visual and psychological multiple ‘angles of vision’ helps the reader to see emotion and feeling of Woolf’s characters, such as in *Jacob’s Room*. Woolf depicts her character’s feeling and emotion ‘beautifully if possible, truthfully at any rate’ (Woolf 1950, 111).

Cézanne’s strategy of painting is ‘a fundamental break from the past’ (Garb 57). Through Cézanne, Matisse and Picasso found their own ways to refuse traditional modes of presenting visual objects and figures in painting. For example, Matisse’s *Bathers by a River* (1909 – 1916, in Girard 82 and 83) evolves Post-Impressionist pastoral landscapes through Cézannesque cubism. On the left hand side of Matisse’s canvas, the lines of the leaves emerge in the ‘shape’ of a human

head, combining with the cubist column shape of the human legs. I argue that Matisse's two bathers on the right hand side of the canvas have a reddish brown colour, which comes very close to Cézanne's concept of using female figures in brown colour to maternalise landscape. On the very right hand side of the canvas, the 'oval shape' of the human head and the roundness of the breasts bear a very strong resemblance to Cézanne's 'apples'. On the very left hand side of the canvas, the human figure has the Cézannesque 'lemon shape'. Matisse's *Bathers by a River* is 'a huge composition', that 'he began in 1909 but was not to finish until the autumn of 1916' (Girard 81). The primitive form of this painting, according to Girard, 'seem[s] to be a nod to Cubism and Picasso's *Les Femmes d'Alger*' (Girard 81).

Roger Fry, in his essay 'Negro Sculpture' in *Vision and Design*, points out that 'binary oppositions' of the British art, 'we as a nation', and non-European art, 'nameless savages', have become synthesised through the form of African sculpture. When he saw in the Chelsea Book Club the African sculpture, he was struck by what 'a negro savage had to tell us of his emotions about the human form' (Fry 1981, 71). Picasso's *Les Femmes d'Alger* synthesises the difference between the European painterly methodology, namely, the Cubist multiple 'points of view', geometric shapes, lines, and non-European negro mask in the visual form of 'primitiveness' (Green 130). As Volkmar Essers points out, 'Matisse showed Picasso an African mask he had bought. When in 1907 [it was] Picasso's 'Les Femmes d'Alger', the painting which inaugurated Cubism' (Essers 19). Both Matisse's *The Piano Lesson* (1916, Cowling, Plate 37) and Picasso's *Three Musicians* (1921, Cowling, Plate 38) express the new visual language of form, shape, line and colour in painting. I argue that the Post-Impressionist method of

'synthesis' gives Virginia Woolf, Grant, Matisse, and Picasso complete freedom in expressing the 'inner life' through the 'abstract form' – lines, colours and shapes, making the reader see Miss Marchmont's 'colour is sound' philosophy in both visual and verbal arts, as in Woolf's writing and in the paintings of Grant, Matisse and Picasso.

Picasso's *Les Femmes d'Alger (O. J. R. Version O)* (1907, in Bee 64) shocked the viewers when it appeared in the same year as Bergson published his *Creative Evolution*. As John Berger points out, the Cubists 'were feeling their way to a new synthesis, which, in terms of painting, was the philosophical equivalent of the new synthesis taking place in scientific thinking' (Berger 1992, 69). The Cubists may not have read Einstein or Bergson. And yet, I argue that they reached the point of seeing time in motion through the method of painting. As Berger claims,

What the Cubists mean by structure, space, signs, process, is quite different from what nuclear physicists mean. *But the difference between the Cubist vision of reality and that of a great seventeenth-century Dutch painter like Vermeer is very similar to the difference between the modern physicists' view and Newton's: similar not only in degree but in emphasis* (Berger 1992, 69).

In Cubism, particularly in Picasso's *Les Femmes d'Alger (O. J. R. Version O)*, John Berger sees the historic significance of Cubism and film, arguing in a sense that both art forms give birth to new visual languages, in a parallel manner, in the period between 1900 and 1914. They both express 'their consequent enthusiasm for the future in terms which are justified by modern science' (Berger 1992, 71). By 1912 the history of film began 'a new chapter', 'with David Wark Griffith's *The Birth of a Nation*' (Lawder 6). I argue that film, like other modern technologies, highlights

the significance of the city and speed, time and space, memory and the matter, the past and the future – ‘the automobile, the airplane, the wireless’ (Lawder 6), preparing the viewer and the reader for even deeper psychological experiences in Woolf’s *Mrs Dalloway* and ‘The Cinema’.

I argue that in Woolf’s writing, the concepts of time and space were experienced as an inner thinking process, which can be visualised as the sign, the image and the metaphor. The consciousness of time and space, when the viewing subject is situated in the modern urban milieu, is a combination of internal and external elements. The modernist expression of time and space reveals new modes of seeing, feeling and thinking. The past, the present and the future will be experienced at one single moment and place. The viewer can see that the ‘movement of time’ is depicted on the ‘space of one canvas’ through multiple ‘points of view’ in a Cubist painting. This non-linear psychology creates the imaginary city of London, in which Virginia Woolf’s hybrid textuality challenges fixed literary genres, fixed gender definitions, and the boundary of fixed inner and outer spheres. For Woolf, time and space are not objective or mathematical facts. Rather, they are signs, images and metaphors of feeling and emotion, as they can be created and constructed by her character’s ways of looking, thinking and walking.

Woolf’s narrative technique suggests her own understanding and assimilation of the visual arts. Her writing illustrates a ‘hybrid’ textuality, in which the reader can read a mixture of different genres and artistic media, such as her use of Post-Impressionist ‘painting-in-writing’ technique, the filmmaker’s technique, and the photographer’s way of focusing and framing the image, taking a snapshot from an ‘angle of vision’, creating a ‘point of view’ to show emotion and feeling. Woolf’s

writing works through symbols, transforming scenes or solid visual objects into metaphors, shapes and colours. This narrative form enables Woolf to transmute fragmentary elements of 'inner' mood, feeling and emotion into 'outer' visual elements, to express her character's 'inner life' through making the visible world a sign, an image and a metaphor. Woolf draws on the fine arts to create her own symbolic narrative technique, deepening her vision, revealing the psychological force beneath the practical affairs of daily life. Woolf's narrative method is to lead the reader into the mood and emotion of her characters, to show internal reality as the essence of lived experience, when emotion and feeling come from the entire stream of associated thoughts.

Woolf's narrative depicts the way a character sees, feels and thinks. The experience of time and space can no longer be focused on the physical description of the external world. Rather, it is presented as an expression of the psychological totality of the self. Visual objects are depicted as projections of an inner reality, the 'state of mind'. The inner world is externalised through the writing process, which concretises thinking, feeling and walking into images, metaphors and signs. Different modes of vision indicate not only different modes of time – the past, the present and the future, but also the discontinuity of thoughts, feelings and emotions. The internal world is represented as a constant transformation, a synthetic experience of a constant state of change. This transformation from the inner to the outer reveals the flux of the inner time and the outer motion. In addition to the Post-Impressionist influence, I argue that Woolf's use of cinematic techniques, such as flashback, close-up and montage of shots which synthesising different points of view, is to show the dialectics of two opposite forces of the

inner and the outer worlds. The inner reality and the outer world can be synthesised through Woolf's cinematic technique.

A reader of *The London Mercury*, Charles Grinley, sent a letter to the editor of the magazine, published in volume XIII, issue 73, in November 1925, saying that he had been subscribing to the magazine for three years, but had never seen any article on film. It is 'unfair' that film is 'unworthy of serious attention' (Grinley 73). Grinley's letter shows that critics then did not pay much attention to the cinema. Virginia Woolf, however, in 1925 and 1926, published the novel *Mrs Dalloway* and the essay 'The Cinema', in which she discusses the relation between the cinema and literature. The cinema has its own limitations, because some films only imitate novels, instead of creating new visual symbols of their own. I argue that in 'The Cinema', Woolf shows her awareness of cinematic techniques. For her, the cinema is valuable. It stimulates her to explore and to use a new cinematic visual language in her narrative style, such as making colours and shapes as symbols, using flashback and montage in writing. These cinematic techniques help her to synthesise the inner and the outer worlds, time and space; juxtaposing different points of view in different parts of London in one fine day of June, as in *Mrs Dalloway*. Woolf's cinematic narrative experiments illuminate Bergson's concept of 'pure duration' of time, the Cubist fusion of time and space, Deleuze's 'the movement-image' and 'the time-image', in a way which emotion, feeling and thought, the past, the present and the future can be visualised through movement – her character's walk in London.

Cinematic style drew from painting, and many of its techniques had been explored in literature, music and the theatre. The cinema was discovered by modern painters, particularly the Italian Futurists in Milan in terms of the physical

motion of a visual object, and the Parisian avant-garde in terms of the Cubist multiple 'points of view'. In 1913, in painting, poetry, music, theatre and the film, there appeared 'a deluge of new ideas, new experiments, and new theories' (Lawder 1). For example, Schönberg's experiments changed the sound of modern music. In French literature, it was an '*annus mirabilis*', with important work by Proust and Gide (Lawder 2). Jacques Copeau established the Vieux Colombier theatre, a decade later to be an important showcase for 'avant-garde' films. In Berlin, Expressionist drama was just emerging from the wings of the Deutsches Theatre (Lawder 2).

However, the cinema still had its limitations at that moment. It was seen as the lowest of the arts, considered only as a mechanical toy. From 1896 to 1914, it went through its commercial development as an industry. It was only later that some film-makers and viewers began to realise that it could be developed as a form of art. In the early decades of the twentieth century, films had been shown for entertainment, which attracted large and uncritical audiences (Lawder 2). At that time, everyone went to the cinema, but not many artists or intellectuals took it very seriously. A typical evening at the movies in 1913, the viewer can see the motion pictures. The viewer does not use the brain to think about the sequence of moving images.

The situation began to change after the First World War, when the new cinematic language enabled the viewer to read a city as a metaphor with symbolic meanings. It is a change of style, which Deleuze defines as the shift from the 'movement-image' to the 'time-image' in his *Cinema 2*. To take French Futurist director Gaston Quiribet as an example, his *The Fugitive Futurist* (1924) offers his view and fantasy of London's future. I argue that the film shows the image of

London at a moment of prophecy, coming out from a madman 'Napoleon', who claims that he has a magic camera. He is 'haunted' by a vision, which enables him to see beyond the appearance of ordinary life in London. The images that 'Napoleon' sees from the magic camera are his inventions, his 'substantial' future of London, including Trafalgar Square flooded by the raising sea level, a spaceship on top of the Houses of Parliament, and electronic trains going through Tower Bridge. If in the Futurist era, the speed of future and the force of change became more substantial than the living present, then after the First World War, the image of the future is transformed into an allegory. As Quiribet seems to ask in his film, is the image of the future only ironically a delusion of a madman? Has the image of the city of London, as in Woolf's *Mrs Dalloway*, been produced by characters who are haunted by traumatic experiences, by fear and by the feeling of uneasiness after the First World War?

Virginia Woolf's awareness of the possibility of a new cinematic language comes long before Deleuze's theory. In *Mrs Dalloway*, Woolf uses cinematic techniques, such as montage, close-up and flashback. The cinema is not only a series of motion pictures, making the viewer's eyes feel tired. On the contrary, the new visual language of the cinema has the potential to depict something invisible: 'psychological reality' such as emotion, feeling and thought. By using cinematic techniques, Woolf practices her writing with experimental narrative form, defining her own narrative aesthetics in terms of the relation between the cinema and literature.

Woolf's London novels significantly show the way which the city can be understood by the reader in terms of human relations and human conditions. London is a labyrinth. The whole city is a symbol of the emotional and

psychological condition of people. Woolf's Londoners walk the streets of London, to discover 'purpose or coherence' (Schwartz 29) in their city and in their lives. Woolf's narrative structure becomes a symbolic process that mimes a quest for meanings. In this 'eternal passing and flowing' (Schwartz 34), Woolf's narrative moves not to a comprehensive vision of society but to unity within her characters' imagination and perception. Virginia Woolf was a Londoner. She loved to walk the city and observe the streets. She admired the history, people and the charm of London. And yet, she also recognises the signs of the patriarchy in her writing – such as Carlyle's house as the house of the 'great man' in *The London Scene* and the statue of Nelson in *The Years*. Woolf's literary works are routes for readers to approach this complicated and inexhaustible city.

London is simply 'the centre of things' (Wilson 9). I argue that Woolf's modernity is defined by her character's vision of the city, in a way which the experiences of walking, thinking and writing can be synthesised. There are a number of scholars who have analysed the relation between Woolf and the city. Among them, Susan Merrill Squier's scholarly contribution is a landmark in the field of women writers and the city. Dorothy Brewster, on the other hand, focuses her criticism on the role of London in Woolf's writings. The critical studies of the city's role in the lives and works of women writers yield valuable insights to scholars and readers concerned with gender and class relations, artistic production, and the exercise of power relations in the urban space. The investigation of Woolf's idea of the city inevitably carries the reader beyond the physical frame into myriad aspects of life, society and culture. The 'city' in Woolf's writing – as a text, a symbol, a theme, a setting, a character and a discourse – speaks fluently

of her 'public' and 'private' life, of her experiences, of her struggle to gain freedom and find her own voice in literature.

Although scholars have a common interest in London's role as a symbolic system and vehicle for the exploration of aspects of life in Woolf's works, their researches are different in methodology. Ranging from literary history and criticism to feminist theory, they exemplify diverse approaches to literary texts from thematic, biographical and feminist aspects. For example, Dorothy Brewster's *Virginia Woolf's London* (1959) analyses Woolf's London novels, arguing that Woolf's portraiture of London is not only significant in London essays such as 'Street Music' (1905) and 'Street Haunting: A London Adventure' (1927), but also in her diaries and in her novels such as *Night and Day* (1919), *Mrs Dalloway* (1925), and *The Years* (1937). London is not simply material and external. London can be transformed into a concept of life 'as a luminous halo' (Brewster 7). I argue that Woolf's London is not merely a city that can be mapped as a tourist guide-book. London is abundant, and yet ambiguous in Woolf's writings, because it is not only an external and physical setting, but also a mood, a deep feeling, a spirit of life, a psychological cityscape, and an image. Woolf's writing reveals a relation between subjective individual psychic life and visual objects in the external world. The external world is evoked through the flow of 'emotion' and the 'stream' of thought, illuminating the psychological process, mapping the intricate labyrinth of consciousness. The process of thinking is a process of sorting out visual impressions, emotions, feelings and thoughts.

'Modern Fiction' originally published as 'Modern Novels' in 1919, and "was revised for publication by the Hogarth Press as 'Modern Fiction' in *The Common Reader*, 1925" (Goldman 2006, 16). Woolf claims the eye negotiates the 'private'

and 'public' spheres by receiving, selecting and recording 'a myriad impressions – trivial, fantastic, evanescent, or engraved with the sharpness of steel' in the cityscape, tracing and mapping the psychological pattern by looking, no matter how 'disconnected and incoherent' those visual impressions appear to be (Woolf 1966, 106 – 107). Emily Dalgarno praises Woolf's optics. Woolf can see 'beyond the horizon of ordinary perception into a larger world that is only partly available to verbal representation' (Dalgarno 1). Woolf's narrative shows a twist of the real and the imaginary; visual memory and dream images. I argue that Woolf invents a new way of seeing through her narrative technique. Her texts can be seen as a fusion, which synthesises visibility and the invisible, consciousness and the unconscious, vision and fantasy, visual appearance and psychological depth, the physical eye and the mind.

I argue that the flâneur is useful to theorise Woolf. The figure of flâneur has been theorised by Walter Benjamin, illuminating Woolf's way of seeing London. The flâneur's way of seeing the city comes close to Woolf's 'dual vision', synthesising poetic passionate vision and psychological detached observation. In this light, the flâneur's gaze should not be simply equated with the predatory 'male gaze'. Benjamin's critique of the flâneur moved away from Baudelaire's. The flâneur, for Benjamin, is a methodology, a symbolic figure of the dialectic, the fusion of the inner and outer worlds, and most importantly, a way of seeing the relation between one's own 'personal history' and the 'city' itself. A similar process is seen in Woolf's women protagonists. To take *Mrs Dalloway* as an example, Clarissa's position in terms of gender and political power structure 'allows her the freedom to observe all the details of city life and to look around the city for a new community, one based not merely on class status but on a

shared love for city life. The tone of the novel combines nostalgia for some of the people and places of the past whom Clarissa loved and celebration of the new promises of urban life' (Sizemore 62).

I argue that Woolf's flâneuse is the starting point for the formation of the female gaze. It is in Katharine's quest for love and a sense of self, creating London as a city of 'emotions' in *Night and Day*. Clarissa's inner time and feminine space in *Mrs Dalloway*; Eleanor's 'snapshots', Delia's and Sally's angles of vision in *The Years* also show Woolf's 'dual vision' of the flâneuse, indicating the inner feeling and emotion through the outer world. Woolf makes structures for her novels through these characters' walks, as she portrays the 'mysterious process of the mind' (*E* IV 549 – 550), bringing the reader 'closer to everyday life, in all its confusion, mystery and uncertainty' (Briggs 2005, 130).

The cityscape is the space where the female gaze can be produced. Both male and female gazers are looking and experiencing the city. The relationship between the urban environment, women and writing is significant. Woolf's writing creates a 'female literary tradition; "realist" versus "modernist" writing as the most effective vehicle for a feminist politics; the place of feminist radicalism or "anger" in aesthetic practice' (Marcus 2004, 41). Woolf's definition of gender was always in flux, never static. It functions as an integral part of the development of her aesthetics of vision and writing. In this light, it becomes possible to identify her 'feminist politics' as her 'writing practice' (Roe 1990, 13). Within Woolf's writing the female gaze can be defined in the urban space.

Anna Snaith claims that Woolf's flâneuse develops her own experience in the city of London. Woolf's experience works around a politics of space in terms of 'gendered ideas of public and private' (Snaith 2000, 34). Woolf's female

character walks in the streets of London 'alone'. It can be read as a symbol of 'a regenerative power' (Snaith 2000, 36). 'Many women, like Woolf, would have seen themselves as strolling, observing, exercising their right to gaze on men and women' (Snaith 2000, 37). Snaith reads Woolf's journey from the city to the country and back again as 'the ambivalence' felt by many women in the late nineteenth century and early twentieth century (Snaith 2000, 41). I argue that while a woman can be a gazer who exercises her right to gaze, at the same time, she is also a gazee under the male gaze. Virginia Woolf's life was interrupted by enforced rest at her stay in Monk's House, because London society was 'becoming too much for her' (Snaith 2000, 41). The 'ambivalence' of London is in Woolf's writing, because the city itself 'at once allowed a literal enactment of increased rights and freedoms,' and at the same time represented 'the very same institutions which had denied such freedoms' (Snaith 2000, 41).

Deborah L. Parsons explores the relation between women writers and *flânerie*. Looking at the gendered cartographies of urban space, Parsons reads the city as a text, which represents infinite versions, in the 'very structures of social and mental daily life' (Parsons 1). The urban writer is not only a figure within the city. He or she is also the 'producer' of a city, who makes the 'interconnection' between body, mind, and space, 'myth, memory, fantasy and desire' and 'the interplay of self / city identity' (Parsons 1). Parsons' study attempts 'to examine women's urban walking and writing from a perspective that looks at the gendered sites / sights of the city' (Parsons 2). In this light, I argue that a woman is not only a 'spectacle' under the male gaze. Rather, a woman is a viewing subject. She has a very different 'point of view' from a man in London.

The figure of the flâneur was used by Charles Baudelaire to represent the poet as a walker and a viewer of the nineteenth-century Paris. Baudelaire's flâneur represents the aesthetic sensibility of urban life. I argue that in the works of Benjamin and Woolf, the flâneur's 'dual vision' indicates the dialectics of visual experience in an urban space – 'binary oppositions' of detached observation and passionate poetic mystery. Because of his 'dual vision', the flâneur is an ambiguous figure in the city. He is the stroller, the detective, and the decipherer (Frisby 28). Benjamin sees the flâneur 'not merely as a historical figure in the urban context, but also as a contemporary illumination of his own methodology. In this sense, the flâneur / detective is a central, albeit often metaphorical, figure [...] (Frisby 28).

In 'The Painter of Modern Life' (1863), Baudelaire introduces the figure of the flâneur to describe the modern artist. The painter of daily life presents 'a strong literary element' in painting, walking and observation. This figure is the '[o]bserver, philosopher, *flâneur* – call him what you will; [...]. Sometimes he is a poet; more often he comes closer to the novelist or the moralist; he is the painter of the passing moment and of all the suggestions of eternity that it contains (Baudelaire 1995, 4 – 5). The flâneur is a strange man, with artistic creative power and originality. For instance, he is the painter, who catches the 'modernity' – the 'spirit' and 'fashion' of his time, the 'manner' of his present. The flâneur is a passionate lover of crowds. The flâneur is '*a man of the world*' (Baudelaire 1995, 7). His interest is 'the whole world; he wants to know, understand and appreciate everything that happens on the surface of our globe' – the 'spiritual citizen of the universe' (Baudelaire 1995, 7). I argue that the figure of the flâneur synthesises 'binary oppositions' of the inner and the outer worlds. As Baudelaire suggests, the

flâneur's country is the world. It comes close to Woolf's idea, as she claims in 'Literary Geography' (1905) that a writer is the citizen of the world, because '[a] writer's country is a territory within his own brain' (E I 35).

The flâneur's passionate gaze at the crowd is both a matter of the eye and of the mind. Physically, he is surrounded by the crowd; mentally, by his own thought. Baudelaire claims that

The crowd is his element as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect *flâneur*, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of the movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world – such are a few of the slightest pleasures of those independent, passionate, impartial natures which the tongue can but clumsily define (Baudelaire 1995, 9).

I argue that the flâneur is an ambiguous figure, not only because of his 'dual vision' but also because of the dialectical relation between himself and the crowd. He gazes passionately at the crowd. On the other hand, he also 'remain[s] hidden in the crowd' with a detached psychology. The flâneur begins as an observer of city life. His task is to turn what he has passionately observed into a work of art, such as a painting or a poem. His memories are full of impressions of life, expressing fusions of sensuous moments. Baudelaire sees the city as an exciting and stimulating place. The dynamic character of urban phenomena is visually intoxicating. With the visual stimulation of the urban space, artists are able to

embrace the spectacle of metropolitan life and give aesthetic forms to the cityscape with a new mode of perception and expression. In the labyrinthine structures of the metropolitan environment, the flâneur may wander for hours. Enchantment may wait around the corner. In Baudelaire's view, the city is the centre of modern life. To lose oneself in the crowd, to succumb to its delights and joys is the intoxication of modernity. The flâneur's vision presents the experience of urban modernity.

The flâneur is not only a collector of visual signs; rather, he is an interpreter of these signs. His vision transforms a cityscape – such as buildings, streets, and arcades from a puzzle and labyrinth to a readable text. 'Binary oppositions' of observational and poetic visions of the flâneur turn the external visual world of the cityscape into inwardness – his own consciousness. It is an important methodology of seeing for the Impressionists. And yet, I argue that in Woolf's Post-Impressionist writing technique, she depicts the flâneuse by externalising invisible inner feelings, emotions and thoughts into the visible world of London. The process from the outer world to the inner consciousness is a passionate transformation of the city, from a visible world into Benjamin's symbolic private 'four walled room' (Benjamin 1973, 37). The visible city has turned into a virtual image – memory. The flâneur's walk in the city takes him into his own personal history. I argue that his personal history offers a whole series of 'rooms', constituting the unseen 'walls' for him to walk in the city, adapting himself to the shape and colour of the city, revealing the 'past' through his walking present.

Walter Benjamin's way of understanding the dialectical relation between the inner and outer worlds, the viewing subject and the city he lives in, is very like that of Virginia Woolf. And yet, Woolf's flâneuses – such as Katharine, Clarissa

and Eleanor – do not internalise what they see in the city of London as the Impressionists did in Paris. Rather, Woolf's flâneuses show her own Post-Impressionist writing technique best, because they illustrates the 'dual vision', in a way which the inner life is externalised through colours, shapes and lines of the visible world. The process of walking, looking and thinking is central to one's own consciousness. The city is the 'Promised Land' of the *flâneur*. The city 'splits into its dialectical poles. It becomes a landscape that opens up to him and a parlor that encloses him' (Benjamin 1999, 263).

The flâneur follows his own mind's eye, which leads his footsteps. In this light, I argue that Benjamin's city portraits contain a 'dual' sensibility, synthesising 'binary oppositions' of 'landscape' and 'city'. The flâneur's 'dual vision' makes him an ambiguous and suspicious figure in the cityscape. He is a viewing subject; and yet, he has objectified by what he sees. In 'The Return of the *Flâneur*' (1929), Benjamin describes the gaze of the flâneur as the entrance into the 'chambers' of the city. 'As he walks, his steps create an astounding resonance on the asphalt. [...]. The city is a mnemonic for the lonely walker: it conjures up more than his childhood and youth, more than its own history' (Benjamin 1999, 262).

Benjamin walks in the streets of Paris, translating Proust's work with Franz Hessel, thinking about his own personal history – his Berlin childhood. In Paris, the personal history is mapped into the past of the city – the arcades, the world exhibitions, Louis-Philippe, and Baudelaire's streets. For Benjamin, flânerie is an art, in which personal history is aroused. The act of walking and looking and thinking in the city shows the viewer's love and appreciation. As Benjamin recalls that Fritz Hessel encouraged Berliners to walk, to live and to embrace Berlin:

‘[w]e Berliners must inhabit our city much more fully’ (Benjamin 1999, 263 – 264). In Benjamin’s reading of Hessel, the phrase ‘inhabit’ indicates the whole knowledge of ‘dwelling’ (Benjamin 1999, 264). In this light, the flâneur’s philosophy is to ‘learn’ a city, to read the city as a great book when one lives there ‘for the duration’. This reading is an ‘overriding love of the enduring’ that ‘carves the unique, the sensational, [...] that seeks out eternal sameness’ (Benjamin 1999, 265 – 266). While looking at works of art, building sites, bridges, squares and people, the flâneur sees into the heart of the city and its rapid changing nature, as in Baudelaire’s metaphorical depiction, ‘the city changes faster than a human heart’ (Benjamin 1999, 265).

Through his gaze, the flâneur interacts with the crowd and embraces people and things as part of his mental life. As Hessel claims that ‘[w]e see only what looked at us’ (Benjamin 1999, 265). I argue that his statement reveals the exchange of the gaze between the gazer and the gazed. The ‘gaze’ is something that ‘looks at us’, coming from the visible field of the Other – the world of objects. It indicates the symbolic lack in the phallic system. In the exchange of the gaze, the notion of the male gazer and the objectified female gazed has been subverted. The moment of exchanging the gaze is when ‘binary oppositions’ of subject and object are synthesised. This exchange of the gaze can be read as a ‘snapshot’ moment, as in Woolf’s *The Waves*. It is when Eleanor expresses her power as a female gazer, gazing back to the statue of Nelson, transforming the symbol of patriarchal power into the situation of the frozen dead in the city of London.

Once when Hessel was walking through Paris, the combination of microcosmic personal life and the macrocosm – the grand history of the city – happened at ‘seconds’ of the exchange of the gaze, indicating the ‘snapshot’

moment. The city echoes the vision of the flâneur, as sculptures gaze back at the viewer: 'Like quarry stones, they stood there decorously holding their ball or pencil, those that still had hands. Their white, stone eyes followed our footsteps, and the fact that these heathen girls gazed at us has become a part of our lives' (Benjamin 1999, 265). The gaze demonstrates the dialectic of the inner and the outer worlds. Through the gaze, the external world, people, places and things of the city can combine with one's memory, to become a part of the personal history of one's own. The personal history is the knowledge of dwelling, walking and looking in the city.

A similar dialectic of the inner and the outer worlds is integral to Woolf's London novels, though the question of whether it is possible for a woman to be a flâneuse has been much debated by feminist critics. For example, Rachel Bowlby comments on the vision of the flâneur and its relation to 'women and writing', 'art' and 'femininity' (Bowlby 193). Bowlby quotes from Proust and Baudelaire to demonstrate the way which 'a woman's image' is dominated by the male 'wandering gaze' (Bowlby 197). The image of the woman offered by Proust and Baudelaire is a particular literary stereotype, representing a woman not as a viewing subject but as a 'fragmentary and fugitive *passante*' (Bowlby 202). The flâneur is simply a figure who looks at women from a male perspective. The most famous example in Woolf's writing is Peter Walsh in *Mrs Dalloway* (1925). He has left Clarissa's house in Westminster around noon. Before he comes back again for Clarissa's evening party, he walks in the streets of London and looks at people. He finds his attention diverted by a typical '*passante*', a young girl who symbolises Peter's fantasy and voyeuristic desires.

Griselda Pollock also argues that the male gaze transforms the modern metropolis into a masculine sexual realm. A man enjoys the freedom of looking, consuming, and possessing women in his action or in his fantasy. His gaze reveals not only male sexual desire, but also a power relation between the male gazer or voyeur, who is powerful and subjective. The female gazee, on the other hand, is only a symbol of passive visual or sexual object (Pollock 73). Pollock also deconstructs the map of the Impressionist territory, from the new boulevards via Gare St Lazare out on the suburban train to La Grenouillère, or Argenteuil, by investigating class struggles, sexuality and the spectacle from a feminist point of view. The Impressionist practice reveals the 'erotic territories of modernity' – theatre, park, cafés and brothels – where women are looked at as signs or fantastic Others by bourgeois men (Pollock 73).

I argue that women are not merely visual objects of the male gaze. The *flâneuse* exists in Woolf's writing. The *flâneur* cannot be simplified as 'the male gaze'. Women do gaze back. The male gazer does not only exist in male writers' writings. Walter Benjamin's theory of the *flâneur* shows that the figure of the *flâneur* does not only represent the gaze of men in the city, objectifying women. Woolf has Peter Walsh to represent the male gaze. And yet, she also has female characters as the '*flâneuse*', walking through the streets with her passion for looking, discovering and observation. The gaze is the source of the dialectic subject and object, inner and outer; therefore, the gaze of the *flâneur* cannot be simply defined as the male wandering gaze, certainly not in Benjamin's account. For Bowlby and Pollock, the gaze of the *flâneur* represents the male gaze. The '*flâneuse*' simply does not exist in male writer's writings. And yet, the experience of modernity *per se* is an ambiguous phenomenon, which is filled with the fleeting,

ephemeral and impressionistic nature of encounters in the urban environment. Benjamin's and Woolf's writings show that the 'subject-object' relation is subverted by the 'gaze', in a way which the male gazer turns into an object, gazed at by his own desire and lack.

The social psychology of city life is complicated, as in Georg Simmel's 'The Metropolis and Mental Life' (1905). Simmel's account of the metropolitan personality reveals the metropolitan type of individuality 'in the *intensification of nervous stimulation* which results from the swift and uninterrupted change of outer and inner stimuli' (Simmel 410). The interaction between vision and the visual object constructs the psychological map of the city and undermines the boundary of 'private' and 'public' spaces. Laura Marcus points out that for women, specifically, 'entry into the public spaces of the city was used to mark their liberation from enclosure in the private, domestic sphere' (Marcus 2004, 61). Moreover, Anna Snaith argues that many women would have seen themselves as strolling, observing, exercising their right to gaze on men and women. For instance, in *Mrs Dalloway*, the freedom of Clarissa's thoughts 'parallels her freedom in the city'. Her mind is wandering with her footsteps in the public space. Her thoughts do not indicate an 'anxiety about her safety or right to walk the streets' (Snaith 2000, 37 – 38).

However, this does not suggest that Woolf was unaware of the difficulties and fears many women experienced walking in the city. The issue of women's entry into the public space comes up most strongly in *The Years*. London, in Woolf's writing, reveals her experience of the dialectic of urban space, the inner and the outer worlds. I argue that Woolf's 'dual vision' of externalising the inner through the outer reinforces the role of Woolf's female character as the 'flâneuse':

a term which embodies the complexity of women's experience in the urban space. The female gaze is Woolf's aesthetic strategy, illuminating her struggle against male authority in her response to the Victorian tradition and Impressionism. Woolf's female gaze indicates the way which women and men look at London differently. Women are not simply designed to be objectified or to flatter men. Woolf subverts the myth of the male gaze, which no longer embodies the unchallenged power of patriarchy.

The importance of recognising the significance of Woolf's portrayal of London is '[b]y situating Woolf in a specifically London context', as Doan and Brown argue. '[W]e hoped to induce a movement of reciprocity; that is, on the one hand, to see the city and English culture through the eyes – the pen – of Virginia Woolf and, on the other hand, to grapple with the English Woolf' (Doan and Brown 17). Particularly in 'Street Haunting: A London Adventure' (1927), I argue that the narrator demonstrates the gaze as the flâneuse. Through reading 'Street Haunting', I find similarities between Benjamin's and Woolf's 'dual vision'.

In this essay, the narrator walks along the bank of the River Thames to buy a lead pencil. The essay follows her thinking process, as she walks into her own inner world and memories, creating her vivid literary picture of London. The narrator is walking on a late winter afternoon, between tea and dinner, noting how beautiful London streets are at this hour, with their islands of light and long groves of darkness. Woolf digs deeper than the physical eye can see, because visual objects and people stir up 'memories'. While walking on the street, the narrator also walks into her 'memory', which has brought back to the present, creating a sense of 'inner' time and space – the 'true self' as Woolf phrases it.

The narrator recalls visual objects which arouse 'memories'. For example, the china bowl on the mantelpiece reminds her of a trip to the Italian countryside:

The moment was stabilised, stamped like a coin indelibly, among a million that slipped by imperceptibly. There, too, was the melancholy Englishman, who rose among the coffee cups and the little iron tables and revealed the secrets of his soul – as travellers do. All this – Italy, the windy morning, the vines laced about the pillars, the Englishman and the secrets of his soul – [...] (*E IV* 481).

Human consciousness, for Woolf, is 'a central oyster of perceptiveness, an enormous eye' (*E IV* 481). It reveals the 'inner life' of the narrator through the external visible world. The narrator has left her 'room' – a symbolic 'shell-like' protection of her inner world. She stepped into the symbolic 'four-wall room' of the cityscape, to explore the city with her dialectic eye – the physical eye and the mind's eye. The gaze reveals one's consciousness – what one thinks, as it flows freely from one visual object to another, from a 'single mind' to 'the bodies and minds of others' (*E IV* 490), from one image to another, externalising 'memory' with the rhythm of her footsteps. The narrator's gaze by the River Thames makes the present visible London scene and her memory 'a mixture', a unique moment, a fusion of time and space. 'Is the true self this which stands on the pavement in January', as the narrator wonders, 'or that which bends over the balcony in June? Am I here, or am I there? Or is the true self neither this nor that, neither here nor there, but something so varied and wandering that it is only when we give the rein to its wishes and let it take its way unimpeded that we are indeed ourselves' (*E IV* 486)?

‘Scene-making’, according to Laura Marcus, is central to Woolf’s art (Marcus 2004, 63). Woolf records and dramatises London ‘as spectacle and theatrical setting’ in the changing of light, ‘the meeting of sun set & moon rise’, ‘the man-made searchlight and the “natural” moon’ (Marcus 2004, 62). I argue that ‘scene-making’ is a significant way of linking the past and the present, a mode of perception and organisation of the visual description in Woolf’s ‘Street Haunting’. London streets are haunted by the walker’s ‘memory’, imagination and ‘emotion’, expressing Woolf’s Post-Impressionist writing technique. Woolf emphasises the geographic and textual elements of the city as well as its visual and cinematic qualities. The physical eye is like a ‘butterfly’, which rests on the beautiful visual images of the shop windows on Oxford Street. ‘Passing, glimpsing, everything seems accidentally but miraculously sprinkled with beauty, [...]; the eye is sportive and generous; it creates; it adorns; it enhances’ (*E* IV 485). Here Woolf’s ‘butterfly’ metaphor echoes the ‘all-eye’ ‘insect’ viewer in Sickert’s exhibition, depicting a unique way of seeing London, narrating the city in words as a form of ‘fine arts’.

The narrator’s physical eye leads her from visual objects in the shop windows on Oxford Street to her imaginary cityscape of Mayfair, Princess Mary’s garden wall. The eye sees the ‘beauty’ of the modern city as a work of art. At the same time, the narrator’s consciousness transforms the mind picture into the visual appearance, creating a more ‘cinematic’ scene: ‘[w]earing pearls, wearing silk, one steps out on to a balcony which overlooks the gardens of sleeping Mayfair. There are a few lights in the bedrooms of great peers returned from Court, of silk-stockinged footmen, of dowagers who have pressed the hands of statesmen. A cat creeps along the garden wall’ (*E* IV 485). The mind’s eye sees

not only the appearance of the visual object. In the process of thinking, the visual object brings the 'memory' back to the present. At this very moment, the past comes to live in the present, as the way which 'shop windows' create 'cinematic' scenes in Peter Walsh's and Miss Kilman's 'gaze' in *Mrs Dalloway*.

When the narrator stands by the bank of the River Thames, she reflects on the relation between the past, the present and the future with the physical and the mind's eyes, in which

The sight we see [...] now [has] none of the quality of the past; nor [have] we any share in the serenity of the person who, six months ago, stood precisely where we stand now. His is the happiness of death; ours the insecurity of life. He has no future; the future is even now invading our peace. It is only when we look at the past and take from it the element of uncertainty that we can enjoy perfect peace (*E IV 489*).

The flow of clock time is like the restless water of the River Thames. And yet, I argue, the inner time reveals the 'true self', combining one's own past, present and future. London scenes bring one's past into one's present being. Through walking, looking, thinking and writing, the narrator can enjoy the 'perfect peace' of the present moment. When the narrator goes back home, she gazes at the 'lead pencil' she has bought, as this pencil reminds her of all the people and things that she came across on the street of London – the dancing dwarf, the blind men, the bookshop and the couple in the stationery shop – all these 'treasures of the city' (*E IV 491*) – things, streets and people are combined to visualise her imagination, making a fusion of her literary expression of London.

CHAPTER TWO

THE EYE OF THE PAINTER IN WRITING: WOOLF AND THE JAMES BROTHERS

After all, the arts are all the same; you can write a picture in words just as you can paint sensations in a poem.

-Picasso, *Picasso on Art* (Picasso 131)

Thought of from sufficiently far, London offers to the mind's eye singularly little of a picture. It is essentially 'town', and yet how little a town, how much of an abstraction.

- Ford Madox Ford (Ford 1995, 7)

Through reading Virginia Woolf's work, William James's theory of psychology and Henry James's writings, I explore the way which Woolf's craft is established by her relation with philosophy and the visual arts. I argue that Woolf's narratisation of London in *Night and Day* is ultimately best understood in terms of the relation between Impressionism and Post-Impressionism. Henry James's Impressionist London in his travel sketches and his Impressionist Paris in *The Ambassadors* are remarkable in literary Impressionism, preparing the way for Woolf's Post-Impressionist London to come.

First of all, my research focuses on the theoretical origin of William James's 'stream of thought, of consciousness'. William James's philosophy enables the reader to see Henry James's and Virginia Woolf's narrative style, showing the transformation from Impressionist depiction of light and colour to Post-Impressionist emotion and mood. Woolf's essays on Henry James's work also illuminate this transformation. I discuss Woolf's London novel *Night and Day* in detail as an example of the Post-Impressionist aesthetics, in which the 'inner life' of a character can be visualised through the external world.

This relation between Impressionism and Post-Impressionism, as the reader can see in William James's and Henry James's writings, indicates Woolf's process of searching for the narrative form. By examining William James's notion of 'the stream of consciousness' and Henry James's narrative style in his London travel sketches and his novel *The Ambassadors* (1903), I argue that Woolf's narrative style and her depiction of consciousness develop 'psychological realism' in the Post-Impressionist way. By studying 'the painter's eye' in Henry James's work, Woolf develops her own narrative technique as 'painting-in-writing',

conveying the psychology of her characters by depicting their ways of seeing London.

Henry James brings sunlight into his writing, making Paris a bright city. In *The Ambassadors*, Henry James's literary Impressionism illustrates the 'process of vision' – a 'process' of 'looking' and 'knowing' external visual objects through the naked eye and consciousness. This 'process of vision' internalises the external world as an impression, by which the inner and outer worlds are fused into one. Strether's impression of Paris and suburban landscape brings his memory back to the present, leading him to a moment of revelation. I argue that Virginia Woolf, on the other hand, takes a Post-Impressionist narrative form. It makes the reader aware of her characters' mood, emotion and feeling through colours and shapes. Woolf visualises London by externalising her characters' inner worlds.

THE 'HALO' METAPHOR

I argue that the 'halo' metaphor presents the 'subject-object' dualism, showing the relation between thought and the visual object, perception and emotion, what one sees and what one feels. William James's way of seeing human psychology helps the reader to understand 'psychological realism' as a narrative style, particularly in the writings of Henry James and Virginia Woolf. William James's idea of psychology is 'a person-centered science' (Taylor xiii). In the history of American psychology, William James was the first to take up the study of consciousness within the context of Darwin's theory of natural selection and Charles Edourd Brown-Sequard's experimental neuropathology.

The major development in the understanding of consciousness came from William James's conceptual fusion of experimental psychology and the study of psychic phenomena. Brown-Sequard introduced the 'new physiology' to demonstrate the nervous system, seeing consciousness as an efficacious force in biological evolutionary survival. Brown-Sequard, the first professor of neurology at Harvard University, whose neuropathological lectures had been given between 1867 and 1868, was the major influence on William James's interest in the experimental method. As a young medical student, William James learned the techniques of experimental medicine from Brown-Sequard, coming to understand the way which clinical problems are important to the practicing physician.

In William James's laboratory experiments, he remained strongly influenced by French experimental and clinical medicine. However, in his *Principles of Psychology* (1890), the reader can see that his interest has moved from clinical physiology to the metaphysical approach, making an effort to understand the relation of human mind and body. The mind-body issue, particularly the relation of specific brain sites to bodily functions, has a significant role in the experimental study of human consciousness, which established the study of psychology as a science. William James's book was an 'instant classic' when it came out, because it shows a transformation of psychological studies from a clinical point of view to a hermeneutic approach.

G. Stanley Hall, William James's student, described him as 'an *impressionist* in psychology'. It means that William James did not construct his phenomenological psychology through scientific experiments. Rather, he uses metaphors to depict the way which human consciousness works, such as how nerves connect senses, transferring sensory experiences to the brain. This

'process' is fundamental to William James's discourse of psychology. In other words, metaphysics is a method by which William James solves clinical problems (Ruddick 26). William James's discourse reveals his Darwinian emphasis on people's 'selection' of impressions. The 'selective' attention of human consciousness forms the continuum of impressions. This 'impression' indicates a way of perceiving the external world. Through human consciousness, the external world and its image is perceived as 'one' (Ruddick 338).

I argue, what G. Stanley Hall meant by seeing William James as 'an impressionist' indicates William James's awareness of impressionist aesthetics. The reader can see this impact of psychology, painting and writing on his brother Henry James's work. Moreover, in William Dean Howells's comments, he had pointed out that William James's approach to psychology is a mixed pleasure, which comes from literature and fine arts. William James had a 'poetic sense of his facts and an acute pleasure in their presentation' (Ruddick 26). William James's writing defines psychology as a metaphysical discourse, in which the external world can be an impression, a product of perception and a process of thinking.

William James's analysis of consciousness helped to build up a discourse about mental states, including 'the stream of thought', perception, and impression. The interplay of binary opposites, such as the subject and the object, indicates an intractable dualism of the thought and the visual object. William James argues that consciousness works through sensory experiences, by which the inner and outer worlds are related. Human consciousness is the nexus of William James's metaphysical interpretation of subject-object dualism, because consciousness

does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly as it presents itself in the first instance. It is nothing joined; it flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described. In *talking of it hereafter, let us call it the stream of thought, of consciousness, or of subjective life* (William James 1981, 223).

The subject perceives the external world by making sense of visual objects. Human consciousness perceives and internalises the external visible world, creating impressions as mind pictures. They are products of human consciousness. I argue that William James's use of the metaphor of '*the stream of thought, of consciousness*' reveals the significant relation between vision and consciousness, showing the way which vision internalises external visual objects as impressions through consciousness. This 'subject-object' dualism illustrates a 'process' of seeing, which unifies external visual objects and perceptions of them in an Impressionist way. The mind's process of thinking is an act, in which the mind practises its way of making sense of visual objects in the external world.

William James's metaphysical way of seeing is significant. Consciousness works to make sense of the external world, indicating a 'pragmatic mode of seeing' (Curtrier 261). The '*stream of thought, of consciousness*' is a process of mind acting, to 'perceive' the external world. The process of seeing focuses on the way which the mind interacts with the external world, to see '*what the world means to us*' (Wilshire 9, and Roeder 252). As in Henry James's *The Ambassadors*, Strether will find out the 'meaning' of Paris through what he 'sees'. Furthermore, thinking of a landscape painting in Boston, Strether has his 'revelation' of Chad's love affair. He sees 'exactly the right thing – a boat advancing round the bend and containing a man who held the paddles and a lady,

at the stern, with a pink parasol' (Henry James 1994, 309) in the French countryside, as an Impressionist painting would show. An 'impression' is the fundamental ontological fact, which leads the viewer to a psychological level of reality. Thought is like a river, the 'stream' that flows around the external world.

William James uses pictorial language to depict how an outward reality is visualised and perceived as a mental image. In the following passage, he demonstrates the way which the painter's perspective reveals the 'real sensational effect' of visual objects. William James claims that

The grass out of the window now looks to me of the same green in the sun as in the shade, and yet a painter would have to paint one part of it dark brown, another part bright yellow, to give its real sensational effect. We take no heed, as a rule, of the different way in which the same things look and sound and smell at different distances and under different circumstances. (William James 1981, 226).

The Impressionist way of painting is emerged. The essence of an Impressionist painting is its play of 'light' and 'shadow' on the canvas, making colours visible. The same visual object can have different sensory effect to people, because of the changing of the light. According to William James, no single sensation repeats itself. Sunlight brings visual impressions to the painter's retina. The painter's eye sees the grass and its visual sensation through colours. The grass is not 'the same green' for a painter. He can paint the grass 'part of it dark brown, another part bright yellow, to give its real sensational effect' as in the sun and in the shade. The above paragraph reveals William James's observation of the visual sensation that sunlight brings to the eye, as an effect in the Impressionist paintings.

I argue that William James's notion of visual sensation moves from the Impressionist painting, the 'eye's sensibility' in his own terms, to the Post-Impressionist portrayal of 'different organic moods'. William James points out that

The difference of the sensibility is shown best by the difference of our emotion about the things from one age to another, or when we are in different organic moods. What was bright and exciting becomes weary, flat, and unprofitable. The bird's song is tedious, the breeze is mournful, the sky is sad (William James 1981, 226).

One's 'mood' and 'emotion' can define the external world. In other words, visual sensations can not only be internalised, perceived, and materialised by colour, as the viewer can see in the Impressionist paintings. Visual sensations also can be expressed through what one 'feels', according to one's own mood at one particular moment – as in the Post-Impressionist paintings. Visual sensations are modified in the 'stream of consciousness', as a series of impressions. An 'impression' indicates what one 'sees' in the external world. The 'inner life', on the other hand, can be 'externalised' as the 'mournful' breeze, the 'tedious' bird's song and the 'sad' sky.

The 'stream of consciousness' is a 'process of vision', which produces a stream of impressions. William James defines impressions as 'psychic transitions' (William James 1981, 244) which are produced by the process of thinking. He has a quotation from Hippolyte Taine (1828 – 1893), which is a sensory depiction of araucarias. William James develops his theory of visual sensation and its representation. Taine depicted that

Some years ago I saw in England, in Kew Gardens, for the first time, araucarias, [...], with their rigid bark, and compact, short, scaly leaves, of a somber green, [...]. If I now inquire what this experience has left in me, I find, first, the sensible representation of an araucaria; in fact, [...], there is a difference between this representation and the former sensations, of which it is the present echo (quoted in William James 1981, 694).

I argue that an impression is a 'representation', a reproduction, an 'echo' of the immediate visual sensation. Perception is defined by the selection of visual sensation. The 'stream of thought' is a metaphorical process of selection and representation, as the reader can see in Taine's account. The 'stream of thought' depicts visual sensations of twenty or thirty araucarias. Perception is a 'process', giving meaning to visual sensation. In this 'process', light impinges on the retina. Light is also received by the entire nervous apparatus. And yet, visual sensation is not static, because it is aroused and changed by the mind's reaction to the external world. The mind, in this respect, is an '*eccentric projection*' (William James 1981, 678). It recognises the external world, to make sense of it by perceiving its meaning. Through looking and perceiving, the viewer becomes 'the *knower*', the world 'the *known*' (William James 1981, 675).

Virginia Woolf uses the 'halo' metaphor to depict the way which human psychology works. The metaphor of the 'original halo' (William James 1981, 266) is used by William James first to explain one's thought and feeling. William James claims,

if we wish to *feel* [...] we must reproduce the thought as it was uttered, with every word fringed and the whole sentence bathed in that original halo of obscure relations, which, like an horizon, then

spread about its meaning. Our psychological duty is to cling as closely as possible to the actual constitution of the thought we are studying (William James 1981, 266).

I argue that the external world is a pragmatic perception, as the reader can see in Henry James's Impressionist way of writing. His character perceives and observes the external world pragmatically, in order to make sense of it, as Strether does in Paris. On the other hand, for Virginia Woolf, emotions and feelings of her characters are revealed through the external world. By externalising the 'inner life' in a Post-Impressionist way, as the reader can see in Woolf's London narrative, the city is an expression of inner 'feelings'. Vision and thought perceive the external world, creating a series of impressions, showing the 'original halo of obscure relations' of visual sensations, the 'stream of thought' and feelings. William James's 'original halo' is a metaphor that indicates his sense of the complex relation between vision, visual objects, thought and feeling.

Virginia Woolf's writings also illuminate the interaction of inner and outer worlds, revealing the relation between vision, visual objects and mental images. For example, in 'A Mark of Wall' (1917), Woolf uses the 'halo of thought' metaphor to illustrate her aesthetics of writing a fiction. As she claims, the importance of depicting the 'inner life' is to '[leave] the description of reality more and more out of stories' (Woolf 1917, in Kemp 2000, 56). In so doing, the reader may feel shocked. The novelist is not interested in showing 'realities' – the event, the appearance of a visual object, Sunday luncheons, Sunday walks, country houses and tablecloths (Woolf 1917, in Kemp 2000, 57). Woolf does not describe events. Rather, she depicts what her characters 'feel'. The 'inner life' questions and deconstructs what one sees and perceives. Woolf invents '[a] world

not to be lived in' (Woolf 1917, in Kemp 2000, 56). It is an 'inner' world, expressing feeling, emotion and mood free through time, space and memory.

Woolf's portrayal of 'halo of thought' is 'vivid and real', like 'bubbles made of private thoughts and dreams' (MacCarthy 1921, in *CH* 91). This 'halo' metaphor is used by Virginia Woolf in her essay 'Modern Novels' (1919), when she writes about the relation between mind, impression, and daily life. Woolf claims that

The mind, exposed to the ordinary course of life, receives upon its surface a myriad impressions – trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms, composing in their sum what we might venture to call life itself; and to figure as the semi-transparent envelope, or luminous halo, surrounding us from the beginning of consciousness to the end (*E* III 33).

The mind 'receives' 'a myriad impressions' every day. The mind 'composes' the impressions, making them a 'semi-transparent envelope', or 'luminous halo'. The 'halo' metaphor reveals Woolf's 'dual vision' of life, in a way which inner and outer worlds can be synthesised into this 'luminous halo'. Woolf makes the 'inner life' meaningful by depicting her character's way of seeing the metropolis. London is a complex of reality and imagination, seen through the 'inner life' of the character who lives there. Londoner's feelings and emotions are the mood of the city.

FROM IMPRESSIONIST PARIS TO POST-IMPRESSIONIST LONDON

Henry James illustrates the way of depicting visual impressions, showing the 'process of vision' of a character. In this respect, he makes a new way of writing a fiction through practicing William James's 'stream of thought'. The observation of visual and sensational 'atoms' makes his narrative form, creating fictional writing as a work of art. Henry James transforms narrative from a depiction of objective events to a portrayal of perception and interpretation of the external visible world through consciousness. His use of visual impressions does not simply express the 'stream of thought' but also explores its complexity in the very process of its formation. Human consciousness can be known through the process of vision and perception.

Visual sensation can also be defined as 'the fundamental ontological fact' (Adams 66). The James brothers' writings mark a phenomenon, in which the outer visible world and the inner 'stream of thought' are presented as 'one' pure experience in one's own impression. William James's understanding of psychology, visual sensation and the process of seeing illuminates Henry James's narrative technique, particularly in his depictions of a character's 'stream of thought', and the way which it relates to the external world. In Henry James's novels, the reader will not realise what has happened, until he reaches the very last

page. Henry James shows the plot not through events, but through the character's complex response to the external world.

In 'Mr Henry James's Latest Novel' (1905), Virginia Woolf comments that Henry James's way of depicting a simple plot 'needs skill of the very highest to make novels out of such everyday material' (E I 22). *The Ambassadors* illustrates Henry James's 'art' of fictional writing. I argue that this novel shows his Impressionist Paris, because the city is bright, bathed in sunlight, as in the Impressionist paintings. The Impressionist way of depicting sunlight and visual impressions fulfilled Henry James's aesthetics, making fictional writing as a form of 'fine arts' (James 1948, 6). Henry James develops his aesthetic theory for fictional writing in his 'The Art of Fiction' (1884). In the essay, he highlights the Impressionist view of using visual sensations in writing. This artistic faith creates his theory of fictional writing. Fictional writing is not a 'business', which after all only makes a novel a production of 'make-believe' plots (James 1948, 4) to entertain the readers. Rather, the 'art' of fiction is 'to represent life' (James 1948, 4 – 5).

It is a life which shows the way someone 'perceives' in his own consciousness – an 'impression' of the external world. The process of fictional writing is to select 'a myriad forms' of experience (James 1948, 10). The portrayal of 'impression' makes a novel a form of 'fine arts'. I argue that Henry James depicts one's own 'impression', as the external world is 'perceived' by one's own consciousness. The external visible world is internalised as one's 'inner life', which can be objectified through 'impressions' in paintings and writings. This approach is 'an object adorably pictorial' (James 1948, 19). He sees the same attempt on the canvas of the Impressionists. In this respect, the painter and the

writer can learn from each other; the ‘analogy between the art of the painter and the art of the novelist is, [...], complete’ (James 1948, 5).

Henry James sees the profound relation between the visual and verbal arts, and their ways of depicting ‘life’. He points out that

The only reason for the existence of a novel is that it does attempt to represent life. When it relinquishes this attempt, the same attempt that we see on the canvas of the painter, it will have arrived at a very strange pass. It is not expected of the picture that it will make itself humble in order to be forgiven; and the analogy between the art of the painter and the art of the novelist is, so far as I am able to see, complete. Their inspiration is the same, their process (allowing for the different quality of the vehicle) is the same. They may learn from each other, they may explain and sustain each other (James 1948, 5).

The art of ‘fiction’ and the art of ‘painting’ complete each other, because of their ways of evoking the ‘impression’ of life. Novelists and painters use different vehicles to represent what they perceive as ‘the real thing’ of life. They have the same mission – to use artistic creations as forms to record the impressions that they receive from everyday life. The process of looking and perception is central to consciousness. Henry James’s method of perceiving and depicting visual sensations is closely linked to his increasingly Impressionist narrative style, in which he makes a portrait of ‘process of vision’ in writing.

Henry James’s literary impressionism has two aspects. First of all, in *The Ambassadors*, ‘pictorial’ elements are abundantly present in each section of the novel. They reveal the complexity of Henry James’s writing style. Secondly, his use of the ‘centre of consciousness’ as the other aspect of literary impressionism

is achieved through his understanding of the Impressionist method. It is to seize a momentary visual sensation in one's own consciousness, then to materialise this 'impression' as an art form. He portrays Lambert Strether's 'process of vision' as 'a forced energy' (Ford 1838, 33) of inner transformation. The interaction between vision, the external visual objects and consciousness constructs Strether's 'impression' – a moment of 'revelation', which reveals the love affair between Chad and Madame de Vionnet. In other words, Henry James adopts the Impressionist visually oriented methodology to develop his own literary impressionism, depicting the relation between visual sensations and one's psychological reaction to them. Strether's overflowing complex visual impressions arrange pictorial images in Henry James's narrative pattern.

In the outdoor scenes in *The Ambassadors*, there are close similarities between Impressionism in paintings and in literature. As H. Peter Stowell points out, an impression takes place in moments of heightened awareness

when the character reacts to an object, an action, or another character in such a way that he achieves a gestalt synthesis. This kind of moment has been given many names in literature and is not solely the property of impressionism, but these privileged moments, impressions, *instantanés*, or *moments bienheureux* do form a crucial basis for the impressionistic vision (Stowell 37).

I argue that the impression is a synthesis of inner and outer worlds, as soon as the visible world has been looked at by the eye and perceived by consciousness. The significance of Henry James's literary impressionism lies in the way which he narrates these open-air scenes – the brightness of Paris, the French countryside. Strether receives pleasant visual impressions while he is walking in the city. He

has a double consciousness: as Mrs Newsome's ambassador and a foreigner in Paris. Strether begins to enjoy a totally different way of life from that he knew in Woollett. In Paris, he starts to see people and things, in a way that does not involve moral judgment. By so doing, Strether's whole 'process of vision' can be developed in an Impressionist way.

And yet, a letter from Mrs Newsome reminds Strether of the purpose of his stay in Paris. In the Luxembourg Gardens, Strether reads Mrs Newsome's letter, which crucially reminds him of being an 'ambassador' – to bring Chad home. The letter now feels like an 'imperial edict' from 'Queen Elizabeth' (James 1994, 43). He takes her letter with him, and finds himself a place to sit and read. Henry James depicts that Strether

In the Luxembourg Gardens he pulled up; here at last he found his nook, and here, on a penny chair from which terraces, alleys, vistas, fountains, little trees in green tubs, little women in white caps and shrill little girls at play all sunnily 'composed' together, he passed an hour in which the cup of his impressions seemed truly to overflow (James 1994, 58 – 59).

James's depiction echoes the Impressionist sunlight-dappled visual impressions and the harmonious atmosphere in the air, bringing the viewer a taste of something mixed with art. The garden becomes an Impressionist painting through the effect of sunlight, in which James's Impressionist vision is depicted in writing. The Luxembourg Gardens now look like an Impressionist painting, as 'all sunnily "composed" together'. Visual impressions 'overflow' in Strether's perception and in his coffee cup, as a synthesis of colours, figures, shapes and lines: green, white, figures of women and girls, alleys, fountains, trees. Strether now is a foreigner, a

tourist, who is revealing his secret among 'coffee cups', terraces, and Parisian visual impressions.

Strether's impressions make the garden a charming and pictorial place. Strether is a sensitive observer, who compares the different cultural modes of Paris and Woollett. His observation contributes to Henry James's depiction of the brightness of Paris as an instant impression, which is like 'the vast bright Babylon, [...], a jewel brilliant and hard, in which parts were not to be discriminated nor differences comfortably marked. It twinkled and trembled and melted together, and what seemed all surface one moment seemed all depth the next' (James 1994, 64). Paris is like a jewel, 'brilliant and hard' in its brightness, which gives the viewer visual sensations. Paris's brightness comes from its high civilization, the richness of its art collections in the art galleries and museums, in the dynamic Parisian life in the street, the café, the theatre, gardens, parks, in all types of individuals. The light of 'dear old Paris' (James 1994, 88) makes Strether have his impressions.

I argue that *The Ambassadors* is an 'impression' in writing, a 'memory' of a painting, and a pictorial remembrance of things past. Strether sees the French countryside – the 'white' house, the 'blue' sky and the 'green' field in the village within his imaginary 'oblong gilt frame' (James 1994, 307). A 'small' landscape painting comes to his mind. It is a 'small' landscape painting that he cannot afford to have, which had charmed him long years before at a Boston dealer's. The reflection of his memory establishes a significant relation between the inner and outer worlds, between the past and the present, between the Tremont Street art shop in Boston and the French countryside landscape in front of his eyes. At this very 'moment', Strether has his own 'revelation'. He sees 'the right thing'. It is

the boat, which contains ‘a man who held the paddles and a lady, [...], with a pink parasol’ (James 1994, 309). The scene is composed as an Impressionist painting – the landscape, the boat, the ‘pink parasol’, the man and the woman. Strether, at this very moment, has his ‘impression’ of Chad and Madame de Vionnet. It is his awareness of their love affair (James 1994, 313).

Herta Newman argues that Woolf has her attention shift ‘from the broad concept of reality to the specific issue of character’ (Newman 7). Indeed, Woolf believes that ‘[t]he foundation of good fiction is character creating and nothing else’ (*E* III 421). Woolf’s ‘experimental character’ (Guiguet 19) has attracted considerable critical attention. Woolf’s characters are ‘experimental’, because they are on a quest for the meaning of love and life. For instance, Ford Madox Hueffer (Ford) saw *Night and Day* as a novel which reminded in him very much of late Henry James (*CH* 73). Also, in 1982, Eric Warner, in a panel discussion of the Virginia Woolf Centenary Conference at Fitzwilliam College, Cambridge, said that he himself sees Woolf ‘very much in the tradition of Henry James, [...], in the sense that she is clearly concerned with a drama of consciousness, a drama of perception, and [...] a quest’ (Warner 154).

I argue that Virginia Woolf depicts her characters’ emotions and feelings through their ways of seeing London in the Post-Impressionist fashion, externalising the inner world as the ‘mood’ of the city. Woolf’s narrative aesthetics differ from Henry James’s internalisation of the external world as his character’s impression, showing the ‘centre of consciousness’ as a process of perception, as the Impressionists do. Henry James makes the reader see the ‘process of vision’ of the character through an ‘impression’. As Woolf claims, Henry James’s writing technique is ‘with a sure knowledge of anatomy, paints

every bone and muscle in the human frame' (*E I 23*), without making his character speak or interact with other people, as Strether in *The Ambassadors*. However, Woolf also points out that his portrait of human consciousness 'would be greater as a work of art if he were content to say less and suggest more' (*E I 23*). I argue that the 'suggestiveness' in Woolf's London novels is not the sunlight, or the depiction of perception in the 'centre of consciousness'. It is a Post-Impressionist way of depicting feelings and emotions of a character. Through her writing technique, Woolf creates the atmosphere of London, portraying an emotional and an imaginary map of the city through externalising the mind of her characters.

I argue that Virginia Woolf's *Night and Day* (1919) presents a transformation of narrative style from Impressionism to Post-Impressionism. In Cézanne's painting the viewer can see the Post-Impressionist technique of 'suggestiveness', showing feelings and emotions. Cézanne's *The Avenue at the Jas de Bouffan (Chestnut Trees and Basin at the Jas de Bouffan, 1868 – 1870*, in Robbins, Cat. 9) presents a technical transition in painting from the Impressionist 'quick strokes' and the 'sun-bathed', out-of-doors canvases to the Post-Impressionist 'broad brushstrokes' with the use of the palette knife. Cézanne, on his canvas, creates a profound area of 'shadow as the strength' of the trees. The shadow creates a great contrast to the brightness of the foreground. The thickness of the trunks is solid and fat brushstrokes, creating a parallel development of the path in the centre. The 'intensity' of the dark green shadow in Cézanne's painting creates a mysterious and a romantic atmosphere in the visual form. I argue that a similar 'dark green' atmosphere illuminates the scene, showing a parallel development of Post-Impressionism in writing in Woolf's *Night and Day*. Ralph

was waiting for Katharine in Kew Gardens, indicating a moment of Woolf's Post-Impressionist expression of emotion.

The emotions of Katharine and Ralph are revealed by their walking, conversation, and thinking in London. Woolf depicts feelings and emotions with 'degrees of liking or disliking' (*ND* 281), lingering between inner and outer spheres, detachment and intimacy, loneliness and love. Sitting on the bank of the lake in Kew Gardens, at 'a quarter-past three' (*ND* 279), Ralph is gazing at the 'ticking seconds' (*ND* 279) on his watch with a calm determination, waiting for Katharine. She 'half an hour' late, walks down the 'grass-walk' toward the lake. Ralph is looking at her in the distance. Her 'figure', in Ralph's eyes, is an 'indescribable height' (*ND* 280) with a romantic sense created by the light. Ralph's emotion of 'love' is externalised through the colour 'purple', Katharine's 'figure', and 'line' – Katharine's 'path' at Kew Gardens in the verbal art. Katharine 'walks' towards Ralph, with a 'purple veil which the light air filled and curved from her shoulders' (*ND* 280).

Through Woolf's Post-Impressionist narrative technique, Ralph's emotion of love has externalised through Katharine's 'figure' and the 'purple veil', the lake, the 'broad green space', the 'vista of trees with the ruffled gold of the Thames in the distance and the Ducal castle standing in its meadows' (*ND* 280). The scene creates a peaceful atmosphere, where there is not 'a single person' (*ND* 280) in sight, and the stir of the wind in the branches 'so seldom heard by Londoners' (*ND* 280). Katharine feels she can walk into Kew Gardens, to feel happiness and relaxation, like 'a small child' (*ND* 280). Ralph expresses his love to Katharine by walking along the 'tree vista' and the 'glass house' with her, talking about a little green plant by its 'Latin name, thus disguising some flower familiar even to

Chelsea' (*ND* 281). I argue that the romantic 'green-blue' atmosphere shows Woolf's Post-Impressionist 'painting-in-writing' technique. Katharine is amused by Ralph's explanation of the 'shape' of flowers, their 'coloured' petals, bulbs or seeds. Ralph imagines the utmost fullness of communication with Katharine at Kew Gardens, where he feels the unification of two souls which takes him to a stage of visual ecstasy and emotional sublime.

They walk together to the Rock Garden, and then to the Orchid House. Ralph gazes at Katharine, and his 'far-away look entirely lacked self-consciousness' (*ND* 282). He sees her beauty by the orchids, feels his own passion for her among the orchids 'in that hot atmosphere' (*ND* 282). Both of them keep silent with their thoughts, which put them in imaginary positions as lovers upon their 'map of the emotions' of London (*ND* 282). I argue that the mode of feeling of Katharine Hilbery, Mary Datchet and Ralph Denham illustrates Woolf's 'experimental' narrative practice, transforming traditional themes of love and marriage common in romantic comedy into a psychological mapping of the London scene in words. Woolf's Post-Impressionist aesthetics in writing show their ways of seeing London. It reveals how they fall in love through visualising their emotions and feelings, and how 'private' and 'public' spheres overlap in the 'binary oppositions' of illusion and reality.

Virginia Woolf's London is a world of emotions and feelings. Her second novel, *Night and Day*, published by Duckworth on 20 October 1919 in an edition of two thousand copies (Kirkpatrick and Clarke 18 – 19), has often been seen as a 'traditional' novel – that is, an unsuccessful one. Clive Bell claimed this novel was 'her most definite failure' (*CH* 140). E. M. Forster also commented in 'The Novels of Virginia Woolf' (1926), that *Night and Day* is a 'deliberate exercise in

classicism. It contains all that has characterised English fiction for good or evil during the last hundred and fifty years – faith in personal relations, recourse to humorous side shows, insistence on petty social differences’ (CH 173). The ‘form’ of the novel has been ‘moralized’, ‘as traditional as *Emma*’ (CH 173). This novel is a ‘classic’ city novel, because of ‘the customary town/country morality’ (Squier 78). For many critics, *Night and Day* is a ‘traditional’ novel of manners, simply because its plot is standard: lovers who have chosen inappropriate mates and discover their error by the end of the novel.

I argue that this is an over-simplified way of reading *Night and Day*. It is not a ‘traditional’ novel. Woolf has certain elements of composition, which go beyond the traditional use of the urban space and narrative form. By portraying the ‘inner life’ of the characters, Woolf shows the psychology and mood of London in words. Woolf explained to Ethel Smyth that

After being ill and suffering every form and variety of nightmare and extravagant intensity of perception ..., when I came to, I was so tremblingly afraid of my own insanity that I wrote *Night and Day* mainly to prove to my own satisfaction that I could keep entirely off that dangerous ground. [...]. Bad as the book is, it composed my mind, and I think taught me certain elements of composition which I should not have had the patience to learn had I been in full flush of health always (L IV 231).

During the period of being ill, Woolf wrote *Night and Day* to prove that she was able to find her own voice. She composed London’s ‘map of emotion’ in Sussex through externalising the ‘inner life’ of her characters. This novel also composed Woolf’s mind during the period of her illness. The city has mapped through the

character's way of 'feeling', so that Woolf is able to develop the 'experimental' Post-Impressionist narrative form.

Woolf's expressive modes of vision, emotion and feeling are 'experimental' narrative practices, showing as 'painting-in-writing' technique. I argue that *Night and Day* shows how emotion and feeling are expressed by evocations of colours and shapes in words. The reader can approach an estimate not only of their significant role in Woolf's writings but of their importance in the history of fictional writing, in terms of the relation between verbal and visual arts. Woolf said to Lady Ottoline Morrell that 'I cant believe that any human being can get through *Night and Day* which I wrote chiefly in bed, half an hour at a time. But it taught me a great deal, or so I hoped, like a minute Academy drawing: what to leave out: by putting it all in' (*L VI* 216). Woolf 'puts' London 'in' her novel not through minute details with a precision of a tourist guide-book; nor with the exactness of a Victorian drawing that shows the wrinkles of a dress. Rather, Woolf depicts the city by conveying all her characters' emotions and feelings 'in'.

I argue that by presenting different 'emotional' aspects of her character, Woolf makes a complex of narration, to re-write the Victorian heritage of realism. She moves toward 'psychological realism' with literary Post-Impressionism, as emotions reveal a spatial relation of London. Woolf's writing goes from conservative Victorian literary Chelsea – the family house that represents Katharine's anxiety, all the way to Highgate, showing Ralph's sentimentality. Passing by the British Museum and Russell Square area, Mary shows love for Ralph and her passion for working as a female individual. It comes to Lincoln's Inn Fields in Holborn, presenting Ralph's work place and Katharine's feeling of

freedom. Through Mary, Katharine and Ralph, Woolf re-creates Victorian literary tradition by including the 'emotional' significances of these places in London.

Woolf uses streets, spaces and rooms of the city to externalise the 'inner life' of her characters. The main plots centre on the Hilbery home in Cheyne Walk, Ralph's shabby, middle-class house in Highgate, Mary Datchet's flat at the top of a block of offices off the Strand, and the suffragette office in Russell Square (Lee 1977, 59). The 'square' is a symbolic expression of searching for power and individuality. For example, Lincoln's Inn Fields in the Strand-Holborn area is where Katharine waits for Ralph, showing her way of looking for the future and an urge to have a life of her own. Furthermore, the 'square' is the British Museum and Russell Square area, where Mary lives and works as an independent woman.

Walking on the streets of central London, or walking to rooms and places is significant. Walking is a metaphor, revealing the psychological state, mood and emotion of Woolf's characters. Walking is not only a symbol of quest, but also Woolf's 'experimental' practice, expressing the character's thought. For example, when Katharine walks, she takes the 'positions' of visual objects 'upon the turbulent map of the emotions' (*ND* 282), through which Woolf expresses the imaginary London in writing. The streets are paths and lines of emotions and feelings on Woolf's canvas. Using the Post-Impressionist 'painting-in-writing' technique, Woolf visualises her characters' emotions through lines, shapes and colours in writing.

Leaving the traffic on the London street, going to Katharine's house in Chelsea, Ralph feels peace in Katharine's house '[w]ith the omnibuses and cabs still running in his head, and his body still tingling with his quick walk along the streets and in and out of traffic and foot-passengers, this drawing-room seemed

very remote and still [...]’ (ND 4). In Cheyne Walk setting, ‘rooms’ are important literary spaces, showing Katharine’s female gaze.

In Victorian Chelsea, Katharine looks at Ralph in the smaller room. Ralph’s eyes are symbolic, expressing ‘the usual masculine impersonality and authority, might reveal more subtle emotions under favourable circumstances, for they were large, and of a clear, brown colour – they seemed unexpectedly to hesitate and speculate’ (ND 9). While Katharine is ‘gazing immutably from behind of a sheet of glass’ (ND 9), the image of Ralph is visualised. Ralph has ‘a singular face – a face built for swiftness and decision rather than for massive contemplation; the forehead broad, the nose long and formidable, the lips clean-shaven and at once dogged and sensitive, the cheeks lean, with a deeply running tide of red blood in them’ (ND 9). I argue that the visual image of Ralph is an expression of Katharine’s love and romanticism. In the mythical atmosphere of her family glory, Katharine sees Ralph’s red, ‘spare build and thin, though healthy, cheeks’ ‘tokens of an angular and acrid soul’ (ND 10). This ‘soul’ is expressed by Ralph’s face, showing the way which Katharine’s female gaze can de-mystify ‘dead heroes’ (ND 10) such as her grandfather – the great poet Richard Alardyce (ND 8), or ‘Mr Ruskin’ (ND 9).

Night and Day questions social and literary convention, in terms of the role of women in society. Woolf’s London settings with tea gatherings and drawing-rooms are depicted with subversive codes. Mrs Hilbery’s problems with her biography of Katharine’s grandfather buried in the Abbey at Poet’s Corner, reinforce Katharine’s ‘star-like impersonality’ (ND 34). Katharine has a very different personality from her mother. Mrs Hilbery’s ‘dream’ is to complete the biography of Richard Alardyce, which is ‘almost as visionary’ as Katharine’s. And

yet, Katharine's dream in the Victorian house is to be 'upstairs alone in her room', 'to ... work on mathematics' (*ND* 34), which is 'opposing the tradition of her family' (*ND* 34). It makes her 'feel wrong-headed' (*ND* 34), showing her own particular way of seeing people and things in London through her outer journey: walking, and her inner journey: thinking, finding the role and a life of her own.

The worlds of Victorian literature, romance and family life are deeply linked as sources of melancholy and nostalgia. Mrs Hilbery struggles to write the great poet's biography, which remain unwritten at the end of the novel. Mrs Hilbery tries to find her way into 'the literary papers', with her own 'vision', to see '[t]he most private lives of the most interesting people lay furled in yellow bundles of close-written manuscript' (*ND* 29). And yet, it is not enough. She has the duty to write the poet's biography, in order to establish and to keep his image as a 'great' man. She has 'in her own head as bright a vision of that time as now remained to the living, and could give those flashes and thrills to the old words which gave them almost the substance of flesh' (*ND* 29). Woolf's Post-Impressionist writing technique shows that Mrs Hilbery needs a poetic, 'musing and romanticising' mood (*ND* 30) – as Katharine has. As spring comes in 'the middle of February', Mrs Hilbery feels a strong desire and 'a sensual delight in the combinations of words' (*ND* 258).

I argue that 'words' represent Mrs Hilbery's 'emotional power', as 'scented petals in the minds of men and women', 'reflecting the shapes and colours of the present, as well as the shapes and colours of the past' (*ND* 258). The Victorian Chelsea 'room' is quiet. It has a mood of the past, which cannot be interrupted by the present. As Mrs Hilbery is writing, 'raising round her the skies and the trees of the past with every stroke of her pen', Katharine is able to 'fancy that here was a

deep pool of the past time, and that she and her mother were bathed in the light of sixty years ago. What could the present give, she wondered, to compare with the rich crowd of gifts bestowed by the past' (*ND* 92)?

Katharine's sense of rebellion shows in her searching for true love and the meaning of her life, as she is making 'her experiment in living when the great age was dead' (*ND* 29) under the weight of the Victorian family, seeing herself as 'a separate being, with a future of her own' (*ND* 92). Although Katharine has an interest in mathematics, she helps her mother to work on literary papers 'with a sense of great pride and achievement' (*ND* 29). Richard Alardyce's portrait (*ND* 8) and the photograph (*ND* 27 – 28) of his tomb at Poet's Corner show the greatness of a great man in Katharine's family. The poet 'was a "good and great man"' (*ND* 28). The illustration of the 'great' poet has an aura which makes Katharine feel proud, 'with a mysterious sense of an important and unexplained state of things, which time, by degrees, unveiled to her' (*ND* 28). The aura represents the great poet's 'intellectual and spiritual virtue' (*ND* 28), as in Katharine's childhood memory. She has memories of the days when she received 'the blessing of some awful distinguished old man' (*ND* 28) in honour of her grandfather.

Visual objects become metaphors, indicating the characters' attitudes toward the city, and the gender, social and political differences – and most of all – their inner worlds. Through portraying the mode of seeing and feeling as a narrative form, Woolf successfully connects the inner and outer worlds, imagination and reality, visible and imaginary London. The visionary 'intensity' can externalise the inner world, transforming Henry James's Impressionist depiction of light and shade into Woolf's Post-Impressionism, visualising emotion in words. Her 'painting-in-writing' technique transcends the external visible world of London

with a myriad of lines, colours and shapes, including squares, public spaces, rooms, streets, paths in red, gold, white, grey, blue and green colours.

The best way of tackling this matter is through a close reading of the novel itself. Rooms are symbols of moods and emotions. As Woolf claims that '[r]ooms, of course, accumulate their suggestions, and any room in which one has been used to carry on any particular occupation gives off memories of moods, of ideas, of postures that have been seen in it; so that to attempt any different kind of work there is almost impossible' (*ND* 92). In Katharine's house in Chelsea, the 'drawing-room' has a dreamy atmosphere, because of the family glory – the Victorian myth of the greatness of the great men. In Katharine's childhood consciousness, this myth is like '[a] fine mist, the etherealized essence of the fog, [which] hung visibly in the wide and rather empty space of the drawing-room. All silver where the candles were grouped on the tea-table, and ruby again in the firelight' (*ND* 4). The smaller room across the drawing-room 'was something like a chapel in a cathedral, or a grotto in a cave' (*ND* 8). The room gives the mood of a religious temple, or a museum space, which is crowded with the collection of relics, marking a long history as a part of the literary establishment.

Different kinds of light in the 'smaller room' in Katharine's family house shows Ralph 'a full impression' (*ND* 8) of the great poet. Katharine shows Ralph around the room. In Ralph's eyes, light creates colours and impressions of visual objects,

As Katharine touched different spots, lights sprang here and there, and revealed a square mass of red-and-gold books, and then a long skirt in blue-and-white paint lustrous behind glass, and then a mahogany writing-table, with its orderly equipment, and, finally, a

square picture above the table, to which special illumination was accorded (*ND* 8).

Light and colour show Ralph's visual impression. And yet, I argue that Ralph's 'impression' does not serve as Strether's, which shows what things happen to look like as a 'revelation'. Rather, Ralph's visual impression has his emotion of love evoked. His gaze creates a 'special illumination', revealing what he 'feels'. Ralph's 'impression' in the Victorian setting shows his love, as Katharine's female gaze expresses her appreciation for Ralph. Katharine's emotion of love demystifies her family glory, because Ralph does not belong to the 'great' patriarchal tradition. Ralph's gaze too expresses his love, as the 'special illumination' of the small room comes from Katharine's 'touch'.

Among all the colours and shapes, Ralph is attached to 'the eyes of the great poet, Richard Alardyce, and suffered a little shock which would have led him, had he been wearing a hat, to remove it. The eyes looked at him out of the mellow pinks and yellows of the paint with divine friendliness, which embraced him, and passed on to contemplate the entire world' (*ND* 8). The great poet's eyes are 'dark', 'beautiful' and 'large', as his portrait shows (*ND* 8). And yet, Ralph does not see the painting in an aesthetic way. Woolf's Post-Impressionist 'painting-in-writing' technique depicts Ralph's emotional 'shock' – the strong 'divine friendliness' which is visualised through the eyes of the great poet's portrait. The 'divine friendliness' is Ralph's emotion, showing his appreciation to Katharine's guidance, in the small room of her family house.

By using Victorian settings, Woolf also portrays the class difference between Ralph and Katharine. Katharine is from a family dominated by the Victorian poet's glory, while Ralph is a young lawyer, coming from a different social class

and living in Highgate, who writes articles for Katharine's father. I argue that Katharine's family glory has shows Woolf's 'dual vision'. On the one hand, it 'externalises' emotions and feelings of Katharine and Ralph through the gaze. On the other hand, it also reveals their differences – particularly gender and social status. Ralph leaves Katharine's house, 'walks up the street' (*ND* 15) to Knightsbridge, in order to catch a train towards the suburban. His walk from Chelsea to Knightsbridge, towards the train to Highgate, again indicates the class difference between Katharine and Ralph. His family lives at The Apple Orchard, Mount Ararat Road. The Denham family appears to be a socially isolated one, attempting to survive in a challenging modern world following the death of the father. Ralph's room is a cheerless one. Woolf depicts the shabbiness of the room, where '[a] flattened sofa would, later in the evening, become a bed' (*ND* 17).

Woolf depicts emotion through her characters while they walk. Walking, as a metaphorical pilgrimage in the quest for love, shows that Ralph finds his feeling for Katharine 'inwardly ironical' (*ND* 15). He knows that Katharine comes from a very different social class and background. He walks on the street, trying to find an expression for what he 'feels' in Katharine's family house. His emotional 'shock' is visualised as lines, streets and rooms of London. They are '[s]udden stabs of the unmitigated truth assailed him now and then, for he was not inclined by nature to take a rosy view of his conduct, but what with the beat of his foot upon the pavement, and the glimpse which half-drawn curtains offered him of kitchens, dining-rooms, and drawing-rooms, illustrating with mute power different scenes from different lives, his own experience lost its sharpness' (*ND* 15). Through walking, Ralph feels peaceful, creating 'mute power' of London's streets and rooms.

Ralph has his revelation on the street of London with 'the lamplight shone' (*ND* 15). I argue that Woolf's use of 'light' is very different from Henry James's, so that the narrative is not only an Impressionist depiction of the play of 'sunlight' and shadow. Rather, Woolf's 'light' reveals Ralph's emotion and psychology in the Post-Impressionist way. Ralph's revelation is a significant example to show how his 'inner' world can be visible through the 'lamplight'. Woolf depicts that

His own experience underwent a curious change. His speed slackened, his head sank a little towards his breast, and the lamplight shone now and again upon a face grown strangely tranquil. His thought was so absorbing that when it became necessary to verify the name of a street, he looked at it for a time before he read it; when he came to a crossing, he seemed to have to reassure himself by two or three taps, such as a blind man gives, upon the kerb; and, reaching the Underground station, he blinked in the bright circle of light, glanced at his watch, decided that he might still indulge himself in darkness, and walked straight on (*ND* 15).

The 'lamplight' symbolises Ralph's 'halo' of feeling and thought. Katharine's face is getting clearer and clearer, with the walk that Ralph takes on the street of London. He is walking, passing a room with 'firelit' (*ND* 16). Ralph sees the 'shape' of Katharine as 'something monumental in the procession of the lamp-posts, who shall say what accident of light or shape had suddenly changed the prospect within his mind, and let him to murmur aloud' his love and desire for Katharine: 'She'll do ... Yes, Katharine Hilbery'll do ... I'll take Katharine Hilbery' (*ND* 16). The intermittent 'lamplight' emerges out of the dark with symbolic meaning. I argue that Katharine's 'monumental' 'shape' and the

'lamplight' on the street indicate Ralph's emerging illumination, recalling in his memory the 'charm' and the 'beauty' of Katharine. It is something 'he had been determined not to feel, [which] now possessed him wholly' (*ND* 16). Ralph has a revelation while he sits in his 'room'. Ralph's mental image of Katharine illustrates his 'terrible extremes of emotion' and 'the strength of his passion' for Katharine (*ND* 326). His passion makes a 'visionary' image of her beauty, while he possesses a book of photographs of the Greek statues (*ND* 327). Ralph's revelation reinforces his self-awareness of love for Katharine.

And yet, London is a 'shapeless mass' (*ND* 86), a constantly changing image in Katharine's mind, when she looks out of the window from the 'room' of her family house. I argue that Katharine's way of seeing the external world – the city of London, reveals her inner feeling, her thought and love for Ralph. At this stage, Katharine's love and feeling make Ralph take a 'such strange shape' in Katharine's mind, which has 'destroyed [her] loneliness' (*ND* 429). Katharine wants to know what to do with her love. She wants to see a clear path to access a future of her own, as she looks out of the window, seeing London. She wants to find a career, like Ralph and Mary, to define her individuality, and to marry someone she truly loves. This 'shapeless mass' of London illuminates Katharine's feelings of anxiety and confusion. People such as Ralph and Mary always have 'an empty space before them' and have 'it all their own way' (*ND* 86). However, Katharine has to leave the house and to 'walk' on the streets, to visualise her own 'imaginary map of London, to follow the twists and turns of unnamed streets' (*ND* 379), in order to know herself and to find the direction of her life.

Works of art and artistic movements represent the 'spiritual condition of an age' (Bell 1947, 215). In this light, artists are sensibilities of an era. Post-

Impressionists created personal, 'purely imaginary forms' which contain a 'state of mind', synthesising vision and design. Clive Bell's aesthetic theory defines the qualities of arts. Bell argues that

Art transports us from the world of man's activity to a world of aesthetic exaltation. For a moment we are shut off from human interests; our anticipations and memories are arrested; we are lifted above the stream of life. The pure mathematician rapt [...] knows a state of mind [...] (Bell 1947, 25).

'Significant form' can lift the viewer above the routine of everyday life, physical space and clock time. It is the combination of colours, lines and shapes, which has a 'pure mathematical' quality. I argue that Bell's idea is in Woolf's experimental writing, giving Katharine a passionate response both to mathematics and to the city of London. Katharine's mental image of life is 'pure', 'flat', highly 'concentrated' and 'simplified', like Post-Impressionist paintings. Her way of perceiving life is indicated by her desire to escape from a family house. Katharine is interested in math. It is not a common interest for women, but certainly it makes her free from a traditional gendered role. Katharine wants to escape from the household affairs – such as helping her mother to order meals, direct servants, pay bills. Moreover, Katharine wants to escape from the 'character' of the family house. It is 'an indifferent silence', which shows the place as 'an orderly place, sharply, controlled – a place where life had been trained to show to the best advantage [...]' (ND 33).

Katharine finds her own way to rebel: her unwomanly passion for mathematics, her mathematical mind, and her way of seeing things with 'star-like impersonality' (ND 34). In other words, Katharine's passion for mathematics

gives evidence that she wants to live an ‘unwomanly’ life, to be different from the Victorian literary tradition of her family. Katharine’s mode of seeing is expressed in the scene when she is walking with Ralph near Waterloo Bridge. Ralph tries to express his feeling to Katharine in ‘an orderly way’. Katharine’s response shows in a way which her ‘happiness’ is externalised into a vision fed by her passion for mathematics and astronomy. Woolf depicts that

books of algebraic symbols, pages all speckled with dots and dashes and twisted bars, came before [Katharine’s] eyes as [she and Ralph] trod the Embankment [...]; and all the time she was in fancy looking up through a telescope at white shadow-cleft disks which were other worlds, until she felt herself possessed two bodies, one walking by the river with Denham, the other concentrated to a silver globe aloft in the fine blue space above the scum of vapours that was covering the visible world (*ND* 254).

Katharine’s feeling of ‘happiness’ has been created by her own ‘halo’ of thought, especially when she is looking at the night sky, which is like a visualisation of ‘books of algebraic symbols’, liberating her from the constraint of the visible world. I argue that Katharine is a flâneuse, because of her ‘dual vision’. On the one hand, she is passionate and has a desperate desire to have her own way with life. When Katharine walks under the archway into the wide space of King’s Bench Walk, ‘looking up at Rodney’s windows’, she realises that ‘[i]t’s life that matters, nothing but life – the process of discovering, the everlasting and perpetual process, [...] not the discovery itself at all’ (*ND* 111). Katharine is in a ‘mood’ – ‘a fatalistic mood’ – ‘to proclaim that the process of discovery was life, and that, presumably, the nature of one’s goal mattered not at all’ (*ND* 111).

Katharine has realised her feeling and desire, as she ‘walked up and down two or three times under the trees’ (*ND* 111). Woolf uses Rodney’s windows to visualise Katharine’s thought with a ‘shape of colour’ – ‘a semiluculent red colour, in her honour, as she knew’ (*ND* 111). On the other hand, she is also a psychological ‘detached’ thinker, ‘within’ the crowd. After she leaves Mary’s office in Russell Square, Katharine has a feeling: things people do in her office have surprised and annoyed her. Therefore, Katharine walks ‘very fast down the Tottenham Court Road’, into the crowd, with her thought (*ND* 75). She sees ‘enchanted people in a bewitched tower, with the spiders’ webs looping across the corners of the room’ (*ND* 75) in Mary’s office. It is unreal and apart from the normal world.

Woolf externalises Katharine’s emotion and mood, looking at ‘her landmark’ in Lincoln’s Inn Fields. Her searching for the ‘light in the three tall windows’ in Ralph’s office and her disappointment that they ‘gave back on their ghostly glass panels only a reflection of the grey and greenish sky’ (*ND* 374) shows her love for Ralph. Woolf depicts the scene skillfully, to reflect Katharine’s emotion, as she waits for Ralph to come out from his office in Lincoln’s Inn Fields, Holborn. Once Katharine sensed the intimate glance between William and Cassandra in her family house, she left the house, and walked ‘rapidly along the street towards the City’ (*ND* 372). The ‘exact degree of intimacy’ (*ND* 372) between William and Cassandra, and Cassandra ‘in the rosy light of her circumstances’, indicate that ‘they may fix their wedding day’ (*ND* 373). Although Katharine has no ‘position’ between William and Cassandra, she still has her ‘large scale map of Norfolk’ (*ND* 373). I argue that it is like the blueprint of her dream, ‘a more solid object’ (*ND* 376) which symbolises something she can hold on to.

Katharine walks 'to and fro upon the pavement' of Kingsway (*ND* 373). No one in Ralph's office

appeared. [Katharine] scrutinized each male figure as it approached and passed her. Each male figure had, nevertheless, a look of [Ralph], due, perhaps, to the professional dress, the quick step, the keen glance which they cast upon her as they hastened home after the day's work. The square itself, with its immense houses all so fully occupied and stern of aspect, its atmosphere of industry and power, as if even the sparrows and the children were earning their daily bread, as if the sky itself, with its grey and scarlet clouds, reflected the serious intention of the city beneath it, spoke of him. Here was the fit place for their meeting, she thought; here was the fit place for her to walk thinking of him. She could not help comparing it with the domestic streets of Chelsea. [...]. The faces of the houses had now merged in the general darkness, and she had difficulty in determining which she sought. Ralph's three windows gave back on their ghostly glass panels only a reflection of the grey and greenish sky (*ND* 374).

Katharine's mental state is shown not by a direct description, but by a visual depiction of how she sees London at that particular moment. Woolf's Post-Impressionist writing technique successfully visualises Katharine's 'inner' anxiety. The atmosphere of the 'external' world is composed through Katharine's gaze at the 'male figure', 'the professional dress', 'the quick step', the 'lamplight', the 'square' shape of the window frame, the 'oval' shape of human faces and eyes, and 'colours' of 'grey', 'scarlet' (*ND* 373), and 'green' (*ND* 374). Ralph's three windows have 'the normal purpose for which life was framed; its complete indifference to the individuals' (*ND* 374). It is getting dark. Katharine cannot see

Ralph's 'figure'. The 'lamplight' makes Katharine 'an invisible spectator' (*ND* 374). When she walks, her mind flows with people and things she sees around her. I argue that the 'crowd' looks like William James's 'original halo' in the 'lamplight', visualising Katharine's 'psychological detachment' as the 'dual vision' of the flâneuse. And yet, people passed her with 'a semi-transparent quality, and left the faces pale ivory ovals in which the eyes alone were dark' (*ND* 374), showing her 'passionate' gaze. The crowd surrounds Katharine down Kingsway, to visualise her thought like 'the great flow, the deep stream, the unquenchable tide' (*ND* 374). Katharine's 'passionate' gaze makes her see each 'male figure' resemble Ralph, with 'professional dress and quick step' (*ND* 374). And yet, her 'psychological detachment' shows that she is actually fancying a different life with Ralph. It is possible for her to escape from 'Chelsea', to be independent from her family, gaining her own space for her interests. It is Lincoln's Inn Fields rather than 'the domestic streets of Chelsea' (*ND* 374) which suits her 'feeling'. This part of London, 'Lincoln's Inn Fields', speaks about Katharine's love for Ralph: the 'square' itself, the immense 'houses', the 'atmosphere' of 'industry and power', the 'grey sky' and 'scarlet clouds' 'reflected the serious intention of the city beneath it' (*ND* 374). The 'external' world visualises Katharine's 'inner' world, expressing the rapture that indicates a sense of 'freedom' and 'happiness' in her future with Ralph.

Eventually Katharine cannot see Ralph in Lincoln's Inn Fields. Woolf depicts Katharine's anxiety vividly, when Katharine is writing a letter to Ralph in a coffee shop. She wants to communicate with Ralph, but she cannot find the exact words to express her thought and her stream of emotion, 'as if the whole torrent of Kingsway had to run down her pencil' (*ND* 375). Without finishing her

letter, she leaves the coffee shop at closing time. Katharine finds herself 'once more in the street' (*ND* 375). She wants to find Ralph, to take a cab to Highgate, but she cannot remember his correct address. Katharine's London is her 'map' of feeling and imagination, which comes very different from her 'large scale map of Norfolk'. There is no exact road or street name on Katharine's London 'map', because London is 'shapeless', as Ralph's address can be 'an Orchard Something, or the street a Hill' (*ND* 376).

Katharine's anxiety 'filled her mind with the vast extent of London and the impossibility of finding any single figure that wandered off this way and that way, turned to the right and to the left', 'turned and walked as rapidly in the other direction' (*ND* 376). The streets show her anxious, because she is unable to cope with the strength of her love – her desperate 'desire' – 'wild, irrational, unexplained, resembling something felt in childhood' (*ND* 377). On the other hand, Ralph seeks his own ultimate vision and his real feeling for Katharine. Ralph walks to the Tube at Charing Cross. On his way, he realises that Mary is a smart woman, but he is not in love with her. His vision is splitting between his dreamy image and the object of his dream: Katharine. Katharine leaves him 'not a moment's peace' (*ND* 54), because he has feelings for her. Ralph takes a walk on the gravel path in Lincoln's Inn Fields. Mary catches him looking as if he was walking in his sleep, because he is frustrated. In Ralph's mental image, Katharine is both an 'old view' of night light and a 'new view' in the daylight. The contradictory images of daylight and nightlight worlds in his consciousness express two forms of image: visible and imaginary. Woolf uses 'a tall figure, upright, dark, and commanding' to visualise Ralph's feeling for Katharine (*ND* 193).

Katharine's 'tall figure' is an object, which is 'detached from her surroundings' (*ND* 193), on which Ralph focuses his eyes and mind. Ralph recognises Katharine's 'figure' because he knows her in his mind. He has an 'intense' 'impression' of her, and he thinks about her 'intensely that his mind had formed the 'shape' of her, rather than that he had seen her in the flesh outside in the street' before the name 'Katharine Hilbery' comes to his mind (*ND* 194). I argue that Woolf's Post-Impressionist writing technique shows that Ralph's 'impression' is not an 'internalisation' of what he sees. Rather, it is an 'externalisation' of what he feels about Katharine. Woolf's 'impression' works in a very different way from Henry James's. Woolf depicts Ralph's inner world and his love for Katharine through the 'tall figure' of Katharine's. Ralph's sudden recognition of Katharine's 'figure' indicates the 'visualisation' of his mental image of her.

Mary has her first revelation – her awareness of Ralph's love for Katharine as 'the light of truth' (*ND* 194) in Lincoln's Inn Fields in the daylight. Mary is an observer, who has two revelations in this novel. I argue that Mary's first 'revelation' is of Ralph's 'disorderly' vision, split between dream and reality. Mary knows that Ralph loves 'Katharine Hilbery' (*ND* 194). Mary's second revelation happens when she realises that Katharine loves Ralph. In Mary's 'room', she catches Katharine's 'dreamy look' that is 'passing beyond Mary, beyond the verge of the room and out beyond any words that came her way, wildly and passionately'. Mary 'could not follow such a glance to its end' (*ND* 380 – 381). Katharine does not gaze at 'a face, but a procession, not of people, but of life itself: the good and bad, the meaning; the past, the present, the future' (*ND* 381). Katharine's gaze synthesises and expresses her feelings. Woolf's Post-

Impressionist writing technique is to use Ralph's and Katharine's gazes, and Mary's two revelations to reveal feelings and emotions of 'love'.

Woolf's Post-Impressionist technique in writing depicts Mary's feelings for Ralph through the way she sees the external world. For instance, Mary's gaze at winged Assyrian bulls and the Elgin Marbles in the British Museum suggests her love and longing for Ralph (*ND* 65). Through Mary's gaze, she turns works of art into an imaginary 'love' relation with Ralph. Mary looks at the Elgin marbles, as they externalise her 'some wave of exaltation and emotion' (*ND* 65). I argue that Mary's way of seeing works of art is not 'purely aesthetic' (*ND* 65). Works of art are externalisation of Mary's emotion through 'shapes'. Woolf points out

that [Mary's] emotion were not purely aesthetic, because, after she had gazed at the Ulysses for a minute or two, she began to think about Ralph Denham. So secure did she feel with these silent shapes that she almost yielded to an impulse to say 'I am in love with you' aloud. The presence of this immense and enduring beauty made her almost alarmingly conscious of her desire, and at the same time proud of a feeling which did not display anything like the same proportions when she was going about her daily work (*ND* 65 – 66).

Through Mary, Woolf's Post-Impressionist writing technique shows that 'Beauty' is an impression of 'emotion'. Woolf's 'Beauty' is not an impression of what things look like. Woolf's writing technique reveals the work of art not its aesthetic value – for instance, how beautiful it is, or its artistic technique. Mary's impression of 'emotion' illuminates C. Lewis Hind's theory. When Hind saw the Assyrian Winged Bulls, he noticed his own 'feeling' – that 'something more', both 'strange and stimulating', transforms 'mere technique into mysticism' (Hind

88 – 91). Mary's gazing experience in the British Museum indicates Woolf's narrative aesthetics, in a way which one's inner emotion and feeling can be visualised through the outer world. In her gaze, Mary does not internalise what she sees. Mary externalises her own feeling and emotion, as a particular and a personal way of seeing winged Assyrian bulls and the Elgin Marbles.

Modes of seeing, feeling and emotion serve the symbolic and structural needs of Woolf's artistic design. Her psychological London, as a metaphor with symbolic meanings, goes beyond its physical existence such as buildings, and reinforces its cultural depth. *Night and Day* attempts to deal with the visible world that concerned people living in London. It shows everyday life with a sense of inner world which 'was simultaneous and just as real' (Bennett 91). Woolf's use of 'revelation' does not serve as Henry James's 'process of vision' in the Impressionist way, which Strether passively looks and perceives what he sees. Woolf's use of 'revelation' is a depiction of the process of emotional and psychological change. It is compressed into precisely a transcendent moment, in which visual sensations, emotions and thoughts flow together into the narrative, as a symbolic energy of cohesiveness, dramatising the character's way of feeling. Woolf's London composes her own narrative pattern, making a psychological turn in writing. It is a turn of narrative aesthetics, from Henry James's 'centre of consciousness' passively perceiving the external world, to her own expression of feeling – the characters' 'maps of emotions' of London, visualising a Post-Impressionist mode of narration. In this respect, Woolf defines her own aesthetics of urban vision as a critique of the historical gendered setting of the city, in which walking, looking and thinking are ways of illustrating maps of her characters' emotions.

LONDON SKETCHES AND SCENES

William James's notion of 'space' is a synthesis of fragmentary visual sensations. The form, or '*quale*' of spatiality, is an arrangement of visual sensation, from which the external objects have relations to the eye (William James 1981, 786). In Woolf's writing, 'time' and 'space' do not mean 'clock time' in a chronological sense in the physical existence. Rather, the concept of time and space refers to a fusion of feeling and emotion, in a way which the character regains his or her personal history, such as childhood, as he or she walks in a city. In this respect, I argue that the 'spatial' form of Woolf's London reveals memory and feeling. Woolf's 'map' of London expresses 'emotion' in a metaphorical way, giving the city 'an ineffaceable shape' (E I 32).

Inwardness is externalised in a form of spatiality. The essential spatial character of London in Woolf's writings is revealed by her depiction of moments, of revelations, of works of art, and of walking scenes. In 'Literary Geography' (1905), the reader can see that the imaginary space is 'so real'. London is a 'city' 'that we make for ourselves and people to our liking', constructed by one's feeling, emotion and vision. Woolf claims that

A writer's country is a territory within his own brain; and we run the risk of disillusionment if we try to turn such phantom cities into tangible brick and mortar. We know our way there without signposts or policemen, and we can greet the passers-by without

need of introduction. No city indeed is so real as this that we make for ourselves and people to our liking; and to insist that it has any counterpart in the cities of the earth is to rob it of half its charm (*E* I 35).

Woolf's writing develops the psychological basis for subjective modes of vision and feeling, creating 'significant form' for literary London. Her walking scenes convey the essential spatial character of London, constructing the 'map' of thought, emotion and feeling of her characters, in a way which the inner world is visualised through the outer world. Woolf's expression of London relates to Henry James's Impressionist Paris and pictorial London. And yet, Woolf's depiction of London reduces the visible appearance of the city to its minimal sense, in order to reveal a complex interaction between outer and inner worlds. The physical London is transformed into an imaginary and psychological form of narrative with a sense of daily life. Woolf's narrative form reflects moods and emotions of her characters, turning from the portrayal of the external Impressionist sunlight to an exploration of Post-Impressionist inwardness.

I argue that through reading Henry James's travel sketches of London, the reader can see the way which Virginia Woolf depicts his 'eye of observation' as 'a sensitive film', as if his eyes are camera lens, recording the 'process of vision' in detail. And yet, the way Henry James depicts Paris is different from his portrayal of London. Paris is the 'sunlit dazzling' city, while London has an 'aesthetic light' in its landscape and museums under the 'grey sky'. Arranging his travel essays on England into the collection *English Hours* (1905), Henry James retained the chronological order with one major exception, as he set two relatively late pieces on London at the beginning of the book – 'London' (1888) and 'Browning in

Westminster Abbey' (1890). This exception provides 'the defining context' (Bailey 201) for Henry James's other essays on London, implying his literary Impressionist technique and the focal theme – people, things and events in the city.

Henry James completes his 'pictorial' London in words, showing a 'process of vision' of an Impressionist painter, who paints his four seasons through the changing of light: 'London Sights' (10 November 1875), 'An English Easter' (1877), 'London at Midsummer' (1877), 'London in the Dead Season' (7 September 1878). Furthermore, by reading Henry James, one can see the way which Woolf draws on him to develop her own Post-Impressionist art. Woolf's art reveals through her reading and responding to Henry James's writings, particularly in her essays such as 'Henry James's Latest Novel' (1905), or 'Portraits of Places' (1906).

Henry James's walking experience gives him an opportunity to observe English people closely. In *The Art of the Novel*, he claims that 'the habit and the interest of walking the streets' (James 1962, 59) allow him to develop his Impressionist 'process of vision'. Henry James's walking on the streets of London, visiting museums and art galleries, indicate his passionate pilgrimage to see people and things which 'interest and fascinate' him (James 1960, 24). I argue that his feeling for the atmosphere and the aesthetic charm of London has a significant influence on his writings. London is the very place where he is both an Impressionist travel sketcher in words and an analytical observer. In *English Hours*, he shows that he loves the city of London 'aesthetically' (James 1960, 23), as the Impressionists do. He sees the glorious 'light of heaven in which we labour to write articles and books for each other's candid perusal [...]' (James 1960, 23).

Walking, looking and thinking are ways to appreciate visual impressions of

London. Henry James's London landscape represents the pleasure of looking, creating an interaction between 'public' and 'private' realms in the enclosure of consciousness. I argue that his travel sketches are works of art which reveal the aestheticised experiences of looking. His London is like Benjamin's Paris. For both of them, the city itself is a 'landscape', which has dialectical meanings. The city 'opens' to the 'foreign' walker in the city. And yet, the city to him also feels like home while it encloses him, by bringing his own memory back to the present.

Henry James walks in the streets of London, into his own childhood memories. He learnt European art and history. The past comes back, visualising his present in the city. He walks through Green Park and St James Park on his way to Westminster Abbey:

London is pictorial in spite of details – from its dark green, misty parks, the way the light comes down leaking and filtering from its cloud-ceiling, and the softness and richness of tone which objects put on in such an atmosphere as soon as they begin to recede. Nowhere is there such a play of light and shade, such a struggle of sun and smoke, such aerial gradations and confusions (James 1993, 114).

Henry James's Impressionist London is constructed by 'a play of light and shade', 'a struggle of sun and smoke', showing its 'pictorial' element with its 'dark green misty parks', 'light', 'the cloud-ceiling', and 'the softness and richness of tone'. By gazing at the landscape, Henry James approaches the dialectics of light and shadow, green and grey, seeing the geographic openness and psychological closure of London, as an atmosphere with 'aerial gradations and confusions'. His 'impression' visualises delightful and 'subtle English beauty' (MacDonald 399).

Henry James was, throughout his life, learning how to see and to appreciate paintings. His concern was always 'at its highest pitch when the subject or object which engaged him also engaged the question of art' (Sweeney 25). Apart from his quest of four seasons of 'pictorial' London, he also depicts his visual experience of visiting art galleries, museums and exhibitions in the so-called 'picture season' in London. I argue that by reviewing works of art, Henry James makes his passionate enjoyment of pictures into an 'impression' of a personal world, where he turns the painter's eye into prose, as in his 'pictorial' London, when the city itself becomes a charming and delightful 'landscape'.

London, the 'murky Babylon', becomes a spot of 'a perceptible brightness' in the 'picture season', seeing exhibitions in art galleries. The paintings in London produced 'a general impression of brilliancy' (James 1956, 130). In 'The Picture Season in London' (1877), Henry James depicts the art galleries and exhibitions of the streets in the West End on a 'fine, fresh day in June'. They evoke in him the 'charming brightness' of the Champs-Élysées in Paris, on a fine Sunday in the late spring. The 'light' associates with 'pleasure-taking', creating an atmosphere of a 'charming harmony' (James 1956, 130). I argue that for Henry James, the 'light' of Paris was a light of spectacle, the 'light' of London, on the other hand, was something 'more impressive' (James 1956, 131). The light in London is not Parisian 'dazzling sunlight'. Rather, it is a 'suggestive' light of artistic complexity, with a 'soft' and 'rich' tone.

London's 'suggestive' light depicts '[s]uch a vast amount of human life, so complex a society, so powerful a body of custom and tradition stand behind them, that the spectacle becomes the most solidly brilliant, the most richly suggestive, of all great social shows' (James 1956, 132). The light of London helps Henry James

to observe and to appreciate its social complexity, which is 'richly suggestive' for his literary impressionism. It also helps to develop his sensibility, in order to depict the 'process' of seeing and perception of his characters in the novels, in the context of the metropolis. Henry James, with detached eyes, depicts his enjoyment of staying in London, in which he appreciated the depth of its history, architecture and people. His London is like an Impressionist landscape painting.

As Virginia Woolf comments, Henry James strolled through English towns, while all visual impressions and sensory experiences were associated together as a 'significant' (*E I 125*) occasion, which is presented as a 'picture' in his mind. This 'American stranger's brain' is like a very sensitive 'photographic film' (*E I 125*), which records the nature of a scene as something charming, though '[n]o English writer would have thought that scene worth recording' (*E I 126*). Henry James's written 'portraits of places' are not only about grace, urbanity and a 'picturesque attitude' (*E I 125*). Rather, his eye observes with the 'proper detachment' (*E I 126*), which is not possible for an average 'English' native.

Woolf's comments show that Henry James's writing strategy has emerged the 'psychology of the land' (*E I 124*). His passion for 'painting' a foreign land 'in words' is associated with the Impressionist eye, which observes and selects what he sees, presenting a spectacle of memories and experiences. Personal history comes to the present. Visual objects may look 'simple' and 'familiar' to an English native like Woolf herself, such as 'a cottage with a date upon the door' (*E I 125*). And yet, Woolf highly praises Henry James's writing about England. It illustrates his 'individual gifts of perception' (*E I 125*), which allows him to portray a picture of the land that is 'both pleasant and perspicacious' (*E I 125*), 'so charming and so true' (*E I 127*).

Virginia Woolf sees in Henry James a writer, who is 'sufficiently great to possess a point of view' (*E I 22*). I argue that this 'point of view' reveals the 'painter's eye' in a writer. It is not only the 'observation' of the character's 'process of vision', showing the perception of the external world. It is also a literary Impressionist way 'to say what he means, to say all he means, to leave nothing unsaid that can by any possibility complete the picture' (*E I 22*). Henry James's eyes see people's process of looking, thinking and understanding 'as they are' (*E I 22*). The 'painter's eye' allows his pen to 'picture' the consciousness of his character in the 'marvelous accumulation of detail' (*E I 23*).

Virginia Woolf's *The London Scene* (1931 – 1932) shows her Post-Impressionist narrative technique, which illuminates her 'dual vision' of seeing London, going beyond Henry James's Impressionism. *The London Scene* expresses a gendered city space, showing the development of her narrative aesthetics from Impressionism to Post-Impressionism, paralleling the techniques of painting and photography.

In 'The Docks of London', Woolf depicts an image of the sea, the ship, and the Docks, as 'romantic and free' (*LS 12*) in the poet's imagination:

'Whither, O splendid ship' the poet asked as he lay on the shore and watched the great sailing ship pass away on the horizon. Perhaps, as he imagined, it was making for some port in the Pacific; but one day almost certainly it must have heard an irresistible call and come past to the North Foreland and the Reculvers, and entered the narrow waters of the Port of London, sailed past the low banks of Gravesend and Northfleet and Tilbury, up Erith Reach and Barking Reach and Gallion's Reach, past the gas works and the sewage works till it found, for all the world like a car on a parking ground, a space reserved for it in the deep waters of the

Docks. There it furled its sails and dropped anchor (*LS* 11 – 12).

Woolf's romanticisation of the sea, the port and the ship goes beyond Impressionism. It is not what things look like; rather, the image expresses the 'temper' (*LS* 18) of the sea, the Dock, the ship and the adventure – to be 'useful'. The voyage of the ship brings goods and materials to London from all over the world. The materials will be useful for making all kinds of 'commodity' (*LS* 19) for trading purposes. The 'temper of the Docks is severely utilitarian' (*LS* 18). The 'wool' will be useful for making 'face cream' (*LS* 20), which can be displayed for sale in Oxford Street, as Woolf will demonstrate in 'Oxford Street Tide', making a transition from the tide of the sea and the river Thames to the 'crowd' in Oxford Street. It is a street of 'buying and selling', with 'artificial light and mounds of silk and gleaming omnibuses, a perpetual sunset seems to brood over the Marble Arch – the garishness and gaudiness of the great rolling ribbon of Oxford Street has its fascination. It is like the pebbly bed of a river whose stones are for ever washed by a bright stream' (*LS* 26 – 27).

The Impressionists will not show the emotion or the 'temper' of the Docks of London. They use 'quick strokes' to represent the 'colour' and the 'tone' of what things look like under the effects of the sunlight, using the eye as 'a sensitive film' in Woolf's phrase. Belinda Thomson points out that

When photography was invented in the 1820s it had been supposed to herald the death of painting. Photographers consistently improved their techniques over subsequent decades, quickly achieving remarkable results in fields – architecture, portraiture, landscape – which were bound to make a forcible impact on the painting profession (Thomson 35).

I argue that the Impressionist paintings show the way which photography informs a possible spatial arrangement and an ‘angle of vision’ on the canvases, rather than how paintings imitate photography. For example, Claude Monet in *The Grand Quai at Le Havre* (1874, Thomson 2000, Figure 21), has used the ‘close-up’ view to depict the scene, which makes a change to M. Warnod’s photograph *Ships Entering the Port of Le Havre* (1859, Thomson 2000, Figure 20), transforming the foreground from the sea to the Port. Monet’s painting helps the reader to realise the mercantile ‘temper’ of the Docks of London. Woolf writes that

Not a burr, not a tuft of wool, not an iron hoop is unaccounted for. And the aptness of everything to its purpose, the forethought and readiness which have provided for every purpose, come, as if by the back door, to provide that element of beauty which nobody in the Docks has ever given half a second of thought to. The warehouse is perfectly fit to be a warehouse; the crane to be a crane. Hence beauty begins to steal in. The cranes dip and swing, and there is rhythm in their regularity. The warehouse walls are open wide to admit sacks and barrels; but through them one sees all the roofs of London, its masts and spires, and the unconscious, vigorous movements of men lifting and unloading. Because barrels of wine require to be laid on their sides in cool vaults all the mystery of dim lights, all the beauty of low arches is thrown in as

an extra (LS 20).

Woolf depicts an intense beauty of movements, light and shadow, and visual objects of the Docks of London. The rhythm of the crane creates a harmonious 'regularity' of the 'movements of men lifting and unloading' goods. The speedy 'light stroke' parallels 'the quickest, the most effective of actions', as if Woolf's movements of the worker and Monet's strokes on the canvas have been synthesised in the 'close-up' vision. Woolf's narrative places the reader farther up the embankment. Monet's painting shows in the foreground 'stacks of cotton bales are piled up in front of the offices, and the many workers locate the viewer [...] to the heart of the industrial port' (Robin 2008, 24).

In 'Abbeys and Cathedrals', Woolf's Post-Impressionist writing technique shows 'the intensity of the life' through the changing of light and shadow. The light can be visualised from the 'inside', at the 'corner' of Westminster Abbey and St. Paul's, contrasting Monet's view of the changing effects of the sunlight from the 'surface' of Rouen Cathedral (*The Façade, Morning Mist and Rouen Cathedral, Est Façade, Sunlight*, in Kendall 2004, 148 – 149). Woolf depicts the light 'in' the Cathedral, so that the 'frame' of the window reveals a 'point of view', as a method of spatial arrangement in her narrative:

There is space for each broad band of light to fall smoothly. Very large, very square hollow-sounding, echoing with a perpetual shuffling and booming, the Cathedral is august in the extreme; but not in the least mysterious. Tombs heaped like majestic beds lie between the pillars. Here is the dignified reposing room to which great statesmen and men of action retire, robed in all their splendour, to accept the thanks and applause of their fellow-

citizens (*LS 52*).

‘For Monet, Rouen provided an aesthetic monument – the complex façade of its Gothic cathedral, which had long attracted artists. Indeed, Monet’s views isolate the enormous church from its surroundings in both space and time, dematerializing it to a floating apparition displaying the artist’s poetic sensibility’ (Robin 2008, 161). I argue that Monet’s mechanical representation of the effect of the sunlight through colour makes Rouen Cathedral ‘an aesthetic monument’, a spectacle to look at, detached from people and things. And yet, Woolf’s *Abbeys and Cathedrals* express emotional ‘intensity’ of the interior, which is created by the light and the shadow, the dead, and the ‘fellow-citizens’ in the inner space. The window frame suggests a ‘point of view’, focusing on the way which the changing of light indicates the connection and the intimacy between the ‘fellow-citizens’ and the dead as ‘[t]ombs heaped like majestic beds lie between the pillars’, synthesising ‘mind and body’ in the ‘enclosure’ (*LS 52*).

In ‘This is the House of Commons’ and ‘Portrait of a Londoner’, Woolf’s writing strategy highlights the contrast between the ‘public’ and the ‘private’, ‘Houses of Parliament’ and ‘a private door in a street of private houses’ – Mrs Crowe’s ‘drawing-room’ (*LS 75 – 76*). The House of Commons looks totally different from the ‘outside’ and the ‘inside’:

Outside the House of Commons stand the statues of great statesmen, black and sleek and shiny as sea lions that have just risen from the water. And inside the Houses of Parliament, in those windy, echoing halls, where people are for ever passing and repassing, taking green cards from policemen, asking questions, staring, accosting members, trooping at the heels of schoolmasters,

nodding and laughing and running messages and hurrying through swing doors with papers and attaché cases and all the other emblems of business and haste – here, too, are statues – Gladstone, Granville, Lord John Russell – white statues, gazing from white eyes at the old scenes of stir and bustle in which, not so very long ago, they played their part (*LS* 61 – 62).

From the outside, Woolf's Houses of Parliament with its 'statues of great statesmen' looks 'black and sleek and shiny as sea lions', as one can see in Monet's *Houses of Parliament, Effect of Sunlight* (in Kendall 2004, 160). And yet, inside the Houses of Parliament, the speed of the movements of 'the Speaker' and the 'gaze' of the great men's statues indicate Woolf's 'dual vision', synthesising the 'inner' and the 'outer', the 'private' and the 'public'. 'Men are whispering and gossiping and cracking jokes over each other's shoulders' inside the 'public hall' (*LS* 63), while Mrs. Crowe, Woolf's 'true Cockney' (*LS* 75), is making London 'the vast metropolis seem as small as a village with one church, one manor house and twenty-five cottages' (*LS* 78).

Mrs. Crowe's drawing-room is the very space for exchanging information, as '[c]ever people often came there – judges, doctors, members of parliament, writers, musicians, people who travelled, people who played polo, actors and complete nonentities' (*LS* 78). Mrs. Crowe's 'point of view' enables her to be detached from people, things and gossips, making her 'merely a collector of relationships' (*LS* 79). As London 'was always giving one something new to look at, something fresh to talk about', Mrs. Crowe

was able next day not merely to record the fact with a sprinkle of amusing gossip from behind the scenes, but she could cast back to

other first nights, in the eighties, in the nineties, and describe what Ellen Terry had worn, what Duse had done, how dear Mr Henry James had said – nothing very remarkable perhaps; but she spoke it seemed as if all the pages of London life for fifty years past were being lightly shuffled for one's amusement. There were many; and the pictures on them were bright and brilliant and of famous people; but Mrs. Crowe by no means dwelt on the past – she by no means exalted it above the present (*LS* 82).

Mrs. Crowe performs and gossips 'behind the scene', as in Woolf's Post-Impressionist sketch, with a 'point of view' as quick as a 'bird-like glance' 'over [Mrs. Crowe's] shoulder at the window' (*LS* 82). Woolf's dramatisation of Mrs. Crowe characterises her role as a 'true Cockney'. Woolf's Post-Impressionist portrait of Mrs. Crowe shows that she 'dwelt on the past' and also is 'above the present', seeing the outer world of 'all the pages of London life' through the inner, so that 'London will never be the same city again' without her (*LS* 83). The city of London is not 'merely a gorgeous spectacle, a mart, a court, a hive of industry, but as a place where people meet and talk, laugh, marry, and die, paint, write and act, rule and legislate, it was essential to know Mrs. Crowe' (*LS* 83). Woolf's 'point of view' highlights the essential character of Mrs. Crowe and London as the city she lives in.

Woolf's aesthetic strategy represents gender opposition and her struggle against male authority in her break with realism, constructing the female gaze. A woman shall have a 'room' of her own, rather than be pushed into the 'corner' of the room as in Sickert's *Ennui*, or in the 'basement' like Mrs Carlyle in Woolf's essay 'Great Men's Houses'. In *A Room of One's Own* (1929), Woolf claims that a woman must have a 'room' and 'money' to support herself for artistic creation

or any other professions. The city per se is equally important to the modern woman writer, because it provides the experience of modernity. The modern female writer can find her own voice in the urban space by trying new literary forms. Woolf says of her imaginary female writer that

all the older forms of literature were hardened and set by the time she became a writer. The novel alone was young enough to be soft in her hands – another reason, perhaps, why she wrote novels. Yet who shall say that even now ‘the novel’ (I give it inverted commas to mark my sense of the word’s inadequacy), who shall say that even this most pliable of all forms is rightly shaped for her use? [...]. And I went on to ponder how a woman nowadays would write a poetic tragedy in five acts. Would she use verse? – would she not use prose rather? (*AROO* 100 – 101)

The novel is a new, modern and contemporary art form, which is ‘soft’ enough with creative potential. Compared with other literary genres, it does not have a long male-dominated literary history. Woolf encourages female writers to try different ways of writing and to explore the freedom of being a female writer. For her, the city streets, buildings, arcades, and women who walk and work in them are rich subject-matters. The street scenes bear witness to the diversity and the excitement of everyday life in London. The urban space is not only a male territory, which is hostile to women; it also embodies female experience, in terms of walking, looking and thinking. Woolf deepens her vision of the city in her writing career, making London a central part of her writing, as a context through which to explore and to develop the personal, literary and cultural lives of women. The city also offered particularly fertile possibilities to Woolf’s creative imagination, because of its historical and cultural resonances.

The term 'gaze' is often used to refer to the authority and the power of patriarchy, in the relation between the male gazer and objectified female body. The presence of the male gaze promises the power masculinity embodies – moral, physical, economic, social and sexual. A woman's presence implies a different way of seeing, not because 'the feminine is different from the masculine – but because the "ideal" spectator is always assumed to be male and the image of the woman is designed to flatter him' (Berger 1972, 64). It is important to establish a coherent correspondence between the social and the private spaces of the represented and the literary texts of the representation. My research endeavours to find out to what extent Woolf, in her writing career, begins with the metaphorical portraiture of the enclosed domestic space, such as a 'room' or a 'house'. And then, she moves away from the traditional egoistic 'centre of consciousness' narrative, towards a formation of the female gaze, gender and space, to define her own voice as a woman writer, liberating women's vision, consciousness and ways of thinking.

Elizabeth Wilson argues that in the nineteenth century 'the ideology of women's place in the domestic realm permeated the whole society. [...yet] in practice the private sphere was – and is – also a masculine domain; although the Victorians characterised it as feminine, it was organised for the convenience, rest and recreation of men, not women, and it has been an important part of feminism to argue that the private sphere is the *workplace* of woman' (Wilson 98). I argue that in 'Great Men's Houses' (1931-2), Woolf's description of the spatial structure of Carlyle's house reveals her gendered gaze and her particular sense of space, in terms of her critique of gender and class lines. Woolf depicts Carlyle's house in

number 5 Cheyne Row as a 'battlefield' of gender and class struggle through looking at Mrs Carlyle's portrait:

Mrs Carlyle sat, as we see from the picture, in a fine silk dress, in a chair pulled up to a blazing fire and had everything seemly and solid about her; but at what cost had she won it! Her cheeks are hollow; bitterness and suffering mingle in the half-tender, half-tortured expression of the eyes. Such is the effect of a pump in the basement and a yellow tin bath up three pairs of stairs. Both husband and wife had genius; they loved each other; but what can genius and love avail against bugs and tin baths and pumps in the basement (*LS 41*)?

Mrs Carlyle's portrait reminds her of how the spatial arrangements of the 'house' oppress an impoverished middle-class woman. The domestic space, such as the basement, the bathroom and the kitchen, represents the way which a woman is situated in the power struggle of seeing and being seen. Mrs Carlyle is the product of a lived experience in social relations. The domestic objects reveal her struggles as a housewife, showing her fight against dirt and cold: '[t]he horsehair couch needed recovering; the drawing-room paper with its small, dark pattern needed cleaning; the yellow varnish on the panels was cracked and peeling – all must be stitched, cleansed, scoured with her own hands; [...]. Another day had dawned and the pumping and the scrubbing must begin again' (*LS 40*). I argue that Woolf's gendered gaze reveals the politics of looking. It demonstrates and questions a particular social organization, which works to secure a particular social ordering of gender difference. Feminine space is a production of this kind of social practice: men move freely between 'public' and 'private' spheres while women are supposed to take care of the domestic space alone.

The sharpness of Woolf's way of seeing decodes the mythic boundaries of gender differences, masculinity and femininity. It problematises women's relation to and their experience of the very definition of 'modernity' of her time: the freedom to go out alone, to look at the shops, the crowd and the spectacular city, to walk on the urban street at night. Woolf's writing demonstrates different types of looking, representing the critical perspective of a female gazer, through which the notion of 'femininity' is reconstructed, appraised, experienced and constituted. The female gaze in Woolf's writing embodies a transformation in power relations. It seeks different ways to expose the gap between seeing and being seen in literary history, as in *Night and Day*.

Woolf's narrative aesthetics also allow her to make a social critique of gender and class. In his travel sketches, Henry James does not show the English society that much, in terms of gender and class. And yet, Woolf does show these in her essays. For instance, she does not see the 'greatness' of the great man in Carlyle's house, but the life-long struggle of Mrs Carlyle. In *Night and Day*, Woolf depicts the tension between different classes through her characters Katharine – upper-middle class in Victorian Chelsea and Ralph – lower-middle class in Victorian Highgate.

Phyllis Rose sees Woolf's way of writing as an 'inevitable struggle between tradition and the individual talent' (Rose 94). In other words, Woolf was conscious of and had to rebel against traditional fictional form, in order to develop a distinctively personal way of writing. It is a difficult struggle, because she could not easily deny the paternal authority of the literary heritage. Jane Wheare uses the term 'experimental novel' (Wheare 4) to describe Woolf's way of making sense of ordinary experience, the everydayness of life in the modern world, in

order to examine the relationship between language, habit and experience in Woolf's works. And yet, taking these comments into account, I argue that there are still similarities and differences in terms of narrative technique in Virginia Woolf's and Henry James's works. Woolf's essays on James's writings suggest that it will make sense to read her early novels in the light of James's use of 'the painter's eye', of his observation of human consciousness in the metropolis in both his novels and travel sketches. Woolf's interest in paintings and her reconsideration of literary Impressionism help her to compose a series of 'emotions' and 'feelings' into 'psychological reality'.

W. L. George points out that the Neo-Georgians 'can be described as painters rather than writers. It is thus permissible to say that *the modern novel is becoming a painter's literature*', because they paint emotions and feelings in words (CH 82). R. M. Underhill suggests that the 'eye' of the painter can picture the process of the spectacle of the mind – '[t]he curious fabric of minute-by-minute daily life, compound of emotion, sensation, thoughts half sized, actions half intended' – which leads to a revelation, 'the approach of truth' (CH 85). I argue that Woolf does not merely portray a 'centre of consciousness'. Rather, she depicts a complex of consciousness, through which she expresses her characters' paths of emotion and mood as her 'experimental' practice of narrative form.

Desmond MacCarthy points out that Woolf's portrayal of sensory experience is 'vivid and real', like 'bubbles made of private thoughts and dreams' or '[a]uras, in the sense of temporary and shifting integuments of dreams and thoughts we all carry about with us while pursuing practical aims' (CH 91). I conclude that Woolf's 'experimental' narrative form represents visual objects as symbols and metaphors, dismantling traditional structures of character and plot, to establish an

ambiguous relation between the real and the imaginary. Woolf's aesthetics of writing shows the dialectic of reality and imagination, the inner and the outer worlds. Woolf sees the visible world not as events but as relations, in which 'personal history', memory and emotion are synthesised as the mood of London.

CHAPTER THREE

THE DIALECTIC OF TIME: WOOLF'S CINEMATIC TECHNIQUE

Our eyes, aided by memory, would carve out in space and fix in time the most inimitable of pictures.

-Henri Bergson, *Laughter* (Bergson 1911, 150)

Your footsteps follow not what is outside the eyes, but what is within, buried, erased. If, of two arcades, one continues to seem more joyous, it is because thirty years ago a girl went by there, with broad, embroidered sleeves, or else it is only because that arcade catches the light at a certain hour like that other arcade, you cannot recall where.

-Italo Calvino, *Invisible Cities* (Calvino 91)

My interests in looking at Woolf's way of fictional writing and of seeing a fictional character begins with Elaine Showalter's 'lecture notes' in 1961:

March 8: Virginia Woolf. More limited intellectually than James Joyce. Interested in the moment and in certain philosophic theories of time. In *Mrs Dalloway* we are immediately confronted with Clarissa and must face haunting questions concerning her. Has she made the right decisions in life? Is she a support to her husband? Clearly these ladylike questions were the ones our professor believed *should* haunt respectable young women thinking about their own decisions in life (Showalter 1992, xi).

In her introduction to *Mrs Dalloway*, Showalter points out that the narrative technique of the novel is 'very cinematic' (Showalter 2000, xxi). Clarissa Dalloway 'remains puzzling'. Showalter's 'lecture notes' clearly highlight some key points for reading Woolf's writing style, the way of seeing Clarissa Dalloway, and the female gaze in *Mrs Dalloway*. Showalter's 'lecture notes' shows a way for me to start with multiple points of view. I argue that Woolf shared with the Parisian avant-garde an emphasis on the significance of multiple viewpoints. The Cubists' paintings attempted to render a visual object from several perspectives at several different moments, combining different perspectives with collage on the two-dimensional canvas. Léopold Survage's painting, such as *Le Rythme Coloré* (1912), 'outlines the future direction of abstract art as cinema' (Kuenzli 1). I argue that the cinema is an extension of painting, in which Cubist and Futurist painters captured the sensation of physical movement in their work. Painters saw in film 'a means of overcoming the static nature of painting through moving pictures' (Kuenzli 1).

Roger Fry in 'Modern French Art at the Mansard Gallery' (1919) also comments on Leopold Survage's paintings. Fry sees a new kind of 'literary' painting in Survage. I argue that the Cubist multiple points of view is the 'literary' elements in painting. This new kind of 'literary' painting reveals the break between two kinds of painterly visions: one is the Naturalists' ordinary vision, in which the general structure of their paintings is 'built on the appearances of our familiar three-dimensional space' (McLaurin 207); the other is the Cubists' 'picture vision *de novo*' (McLaurin 207). As Fry comments, Survage's aesthetic expression is 'almost precisely the same thing in paint that Mrs Virginia Woolf is in prose' (McLaurin 208). The Cubist way of seeing is Woolf's cinematic technique in writing. The multiple angles of seeing an object and a figure help the reader to see emotions and feelings of Clarissa, Peter and Septimus in *Mrs Dalloway*.

I argue that the Cubist cinema does not only create pictures that move. Rather, it is an experimental visual language of signs, in which 'shapes' are abstract forms, containing meanings. Bergson's writing helps me to see Woolf's characters as sharply clear 'figures'. Woolf is using the Cubist perspective to show a character through the dialectical relation between the inner and outer worlds, time and movement; depicting what Deleuze called the 'time-image' as he or she walks in London. Bergson does not attempt to connect his philosophy of *la durée* to the reading of motion pictures. And yet, Deleuze's writing on the cinema re-invents Bergson's idea of 'pure duration' in the cinematic context, helping the reader to understand the way which Woolf's fictional writing explores the aesthetics and the philosophy of the cinema. Woolf creates Clarissa Dalloway as a

character to show the 'time-image', using the Cubist multiple points of view, seeing emotions through walking, looking and thinking.

Woolf's 'gaze' has a parallel development to her own Post-Impressionist narrative aesthetics, as the reader can see through the gazes of Clarissa and Richard Dalloway, Peter Walsh, Miss Kilman, Septimus and his Italian wife Rezia. Woolf creates multiple points of view as her cinematic technique, as one can see in Eisenstein's montage, in which the juxtaposition of two or more scenes and visual objects can produce a new meaning. Woolf wrote *Mrs Dalloway* through a movie camera. In this novel, she depicts 'the time-image', which according to Deleuze emerged at the turning point of the cinema. From the 'movement-image' to the 'time-image', Woolf sees 'time' in 'motion', visualising cinematic technique in writing.

'THE CINEMA' AND CINEMATIC TECHNIQUES IN WRITING

Although Woolf's essay 'The Cinema' was published after her novel *Mrs Dalloway*, I want to use this essay to illustrate the way which cinematic techniques work in fictional writings. I argue that this essay can be read as Woolf's own aesthetic theory of fictional writing. She sees new visual languages in cinematic aesthetics and experiments which are also applicable to her narrative. Cinematic techniques in writing show Woolf's own way of fictional writing, for the cinema discovers new visual languages as 'significant form' in Bell's phrase.

Clive Bell in 'Art and the Cinema' (1922) points out that the cinema has the potential to be a new 'form' of art. In order to explain what 'real art' means to him, Bell uses paintings of Cézanne and Picasso as examples. Both painters present a remarkable change in terms of visualising emotions and feelings through visual objects. Post-Impressionist paintings are revolutionary, because Cézanne and Picasso do not paint merely 'the faithful representation' of visual objects (Bell 1922, 39). Rather, they change the very nature of art. For them, 'the faithful representation' of what visual objects look like would not work. They want to express their feelings and emotions through visual objects, combining artistic 'design' and artistic 'vision' as 'significant form'. The cinema's potential is on the 'visual side'. And yet, this potential cannot be fully developed with its 'contempt of brain' (Bell 1922, 40). I argue that in Virginia Woolf's essay 'The Cinema' (1926), she develops Bell's conception by looking at the relation of literature, the cinema, and human emotion, bringing together the 'eye' and the 'brain'. It was published in 1926 in different contexts – by *Arts* in New York in June 1926, reprinted as 'Cinema' in the *Nation and Athenaeum* in July 1926, and as 'The Movie and Reality' in the *New Republic* in August 1926. Woolf argues for the new cinematic language, making it useful in writing.

I argue that 'The Cinema' is one of her most significant pieces of criticism, developing Woolf's 'interdisciplinary' aesthetics in the fields of literature and the cinema. Different shapes illustrate not only the complex of human emotion, but also the interrelation between visual and verbal arts. This range of publication 'indicates film theory's place as an interdisciplinary site in the literary journal, political newspapers, art magazines, and trade publications of the twenties' (Hankins 1993, 151 – 152). 'The Cinema' conveys Woolf's astute analysis of the

nature of film. She explores her concern with the relation between literature and the cinema, which reveals her multidisciplinary aesthetics.

Gilbert Seldes reviewed Woolf's essay on 15 September 1926 in *New Republic* (Seldes 95 – 96). In the review, Seldes accused Woolf of 'writing without knowledge of the abstract films which have been made in Paris'. As Laura Marcus points out, the way Seldes the American film critic responds to Woolf's essay shows his awareness of 'the new French experimental cinema: "There may be a swelling blot of ink on a pane of glass, a shadow endowed with proper life, mysterious darkness or twilight on the screen"' (Marcus 2007, 118). And yet, I argue that Seldes's comment does not show which Parisian films or which versions of *Anna Karenina* Woolf meant in her essay. We do not know which films Woolf had seen in her life in London. My focus is on Woolf's reflection on the cinema, showing its possibility of inventing new visual languages, in a way which literature, particularly fictional writing, can be developed into a form of 'fine arts' by using cinematic techniques.

In Seldes essay, he quotes from 'The Cinema', to show Woolf's awareness of the symbolic meaning of shapes and lines. Woolf has noticed

Something abstract, something which moves with controlled and conscious art, something which calls for the very slightest help from words or music to make itself intelligible, yet justly uses them subserviently – of such movements and abstractions the films may, in time to come, be composed (Quoted in Marcus 2007, 118).

As the reader can see in the above quotation, Woolf does show her awareness of 'movements and abstractions' in the film, which shows the 'new cinematic visual language' (Hammill, Miskimmin and Sponenberg 49) in the context of aesthetics.

Seeing symbols and shapes as a 'new cinematic visual language', I argue that Woolf is able to use cinematic techniques in her own fictional writing, as in *Mrs Dalloway*.

The film of Tolstoy's *Anna Karenina*, for Woolf, does not connect to what Tolstoy wrote in his novel. Woolf sees Anna's mind and emotion through reading Tolstoy's writing – her 'charm', her 'passion', and her 'despair' (*E II 270*). And yet, Woolf argues that the film does not show Anna's emotions. She expected to see Anna as a significant character in the film as in Tolstoy's novel. In the film, Woolf points out that the eye of the viewer can only recognise a 'voluptuous lady in black velvet wearing pearls' on the screen. In that case, 'Anna' could be 'anyone', even 'Queen Victoria' (*E II 269*). In the film, what Anna wears – her 'pearls' or her 'velvet' – does not show her as a character with her emotion. Woolf obviously is not interested in things which are visible to the eye, or something as simple as 'a kiss is love', 'a broken cup is jealousy', or 'a grin is happiness' (*E II 270*). Rather, Woolf is looking for a particular 'moment' in the cinema when the 'eye' and the 'brain' meet, in a way which the character's emotion and feeling can be visualised through the abstract form of lines and shapes, creating new visual languages in the cinema and in writing.

According to Woolf, the cinema is the youngest art form (*E II 272*). Cinematographic form should not aim to represent life merely in a realistic way. In other words, a film is not 'the simple photograph of real life' (*E II 268*). Emotions can be expressed through aesthetics and forms. The emotion 'anger', for instance, cannot only be visualised by 'red faces and clenched fists' (*E II 270*). Rather, it can be expressed through something 'abstract' and 'suggestive', as 'the likeness of the thought' (*E II 271*) in Woolf's term – perhaps 'a black line

wriggling upon a white sheet' (*E II 270*). The cinema must avoid visual forms which are 'accessible to words and to words alone', even the simplest image such as 'My love's like a red red rose' (*E II 271*). The cinema can express emotion through shapes, evoking the viewer's feelings and emotions through its abstract form. The cinema should not be 'the savage' art, in which one image after another on the screen can only reveal rapid and violent changes of pictures (*E II 268*). In that case, the viewer's eyes are tiresome, because he or she cannot think with the brain. The cinema should allow the viewer's fantasy to grow, to become something, which 'visits us in sleep or shapes itself in half-darkened rooms [...]'. The past could be unrolled, distances annihilated [...]' (*E II 272*).

The cinema, as a form of modern art, has been born 'fully-clothed' (*E II 272*) as a reference to technology. The discourse of film theory began to be articulated at Woolf's time, crossed the boundaries of various disciplines. The discourse opens up a 'space', as a text or a screen. The diversity of aesthetic theories and concepts are more rigidly codified in the fields of art criticism and literature. In an essay such as 'The Cinema', Woolf expresses her interest in the aesthetic, theoretic and experimental potential of the cinema as a new medium. Film stimulates her investigations into the potential of cinematic techniques and abstract forms for literature. Woolf's essay on the cinema is a contribution to her literary practice.

The relation between Woolf and the cinema has been explored by a number of critics. For example, Michael H. Whitworth's *Virginia Woolf* (Oxford: Oxford University Press, 2005) has an introduction to Woolf and cinematic adaptation. For the relation between the literary text *Mrs Dalloway* and the film *The Hours*, the reader can consult Carol Iannone's 'Woolf, Women, and "The Hours"' in

Commentary 115.4 (2003): 50 – 53, and Heather Levy's 'Apothecary and Wild Child: What Lies Between the Acts of "The Hours" and *Mrs Dalloway*' (*Virginia Woolf Bulletin* 13 May 2003, 40 – 49). Moreover, several critics have discussed the cinematic reproduction of Woolf's *Mrs Dalloway* (1925). For example, Leslie Hankins discusses the way which the cinema could decode Woolf's aged Clarissa, for it has been 'carefully coded' (Hankins 1998, 26). In the film, Clarissa gazes into the mirror and looks at her own body can be read as Woolf's way of coding menopause, hinted at in the reference to Clarissa's illness, through which the filmmaker would be able to direct Woolf's novel by using 'experimental cinematography, innovative techniques of rhythms and editing, and daring play with superimposition, lens distortion and visual emotion' (Hankins 1998, 31). Hankins's analysis of the text offers the possibility of imagining Woolf's literary text on the cinema screen. Diane F. Gillespie, on the other hand, demonstrates the possibility of using cinematic renditions in the classroom (Gillespie 1998, 162).

And yet, my focus is not on Woolf and cinematic adaptations, such as the film *Mrs Dalloway* (1998), or on how Woolf's literary text *Mrs Dalloway* happens to be an inspiration for other people's literary or cinematic works. I want to explore the way which Woolf develops her narrative style by using 'new cinematic visual language'. Her observation of the cinema focuses on how the cinema could express human emotion, as the reader can see in her essay 'The Cinema' (1926). I argue that before she commented on the cinema in this particular essay, Woolf was using cinematic-like form in her narrative. I focus on reading *Mrs Dalloway*, to see the way which Woolf uses cinematic techniques in fictional writing. Furthermore, I argue that through reading Bergson and Deleuze, the reader is able to see the way in which the 'image' of time and emotion can be

visualised through Cubist points of view and abstract forms, such as colours, lines and shapes.

The cinema offered Woolf a new visual aesthetics. In reading *Mrs Dalloway*, the reader can see how Woolf's cinematic narrative aesthetics synthesises multiple points of view of the past and the present, *la durée* and clock time. Woolf's way of using cinematic techniques is unique. It is including multiple shots as the juxtaposition of the characters' gazes, 'close-up' as to show emotion with facial expression, 'flashback', and 'montage'. In addition, by examining Woolf's cinematic narrative style, the reader can see the way which memory functions in motion, constructing the 'time-image'. Woolf explores the temporality of her characters through memory. The character's experience of time is visualised in the process of reterritorialisation and reconfiguring of the gaze. For the sake of clarity, I discuss the theory first, before using *Mrs Dalloway* to illustrate Woolf's cinematic techniques in writing.

Henri Bergson's notion of 'time' is crucial to the emergence of modernism. I trace Bergson's 'pure duration' within the moment of Cubism, in order to see the way which his philosophy helps the reader to understand Woolf's cinematic narrative form. The relation between Bergson's notion of time and Woolf's writing has been noticed by many critics. And yet, they did not talk about the importance of Cubism and the cinema, and how Woolf's narrative form demonstrates 'the time-image'. Although there is no direct evidence to show that Woolf had read Bergson's work, a survey of Woolf criticism illustrates that many critics have noted 'a Bergson strain' (Gillies 107) in Woolf's work. As early as 1932, according to Gillies, it had been discussed in Floris Delattre's 'La durée bergsonienne dans le roman de Virginia Woolf' published in 1932, which

suggested that Bergson's work had had 'an impact' (Gillies 107) on Woolf. Moreover, Winifrid Holtby, also in 1932, and David Daiches in 1942, both claimed that Bergson is a force in Woolf's writing. By the mid 1950s and early 1960s, critics like James Hafley and Jean Guiguet carefully charted where Bergson's philosophy and Woolf's writing met.

Margaret Church's *Time and Reality: Studies in Contemporary Fiction* (1949) was the first book clearly to state that Woolf's perception of 'time' enabled her to find a new way of expressing the 'inner life', memory and emotion (Church 70). Inner time makes possible unique moments, a 're-creation of time past in the present moment', as the reader can see in Bergson's *la durée* (Church 76). Moreover, Shiv K. Kumar, in *Bergson and the Stream of Consciousness Novel* (1962), claims that a novel like *Mrs Dalloway* makes 'a positive affirmation of a view of experience which can be understood in terms of Bergson's durational flux' (Kumar 6). However, as I have demonstrated, William James's concept of 'the stream of consciousness' helps the reader to understand Woolf's psychological turn in terms of her Post-Impressionist 'painting-in-writing' narrative style. Here, I argue that Bergson's notion of 'time' is helpful in terms of understanding Woolf's writing style in the context of the cinema and Cubism.

A. A. Mendilow, in *Time and the Novel* (1972), points out that 'the problems of time, its treatment and values', have been 'applied to the medium, theme and form' of the arts, for 'time is central to all our thinking' (Mendilow 15). The emphasis on the significance of time shows new narrative techniques in the novel. Bergson's *la durée* is a contribution not only to metaphysics, but also 'to many of the fundamental problems of fiction' (Mendilow 149). I argue that Bergson's theory brings new conceptions of creating a character, a plot and a structure of

writing a novel. In this respect, a character in the novel can be read 'in the light of its moment-by-moment renewal, as the ever-present past, which changes as it increases with his moving time-field, pours into and through the formation we call a human being' (Mendilow 150).

The nature of time, as Mary Ann Gillies points out, is Bergson's central concern (Gillies 2003, 98). I argue that for Bergson, time is a metaphysical problem, which involves memory. The nature of inner time has relations to all forms of sensory experience. *La durée* is life itself, a past in a living present. In *Time and Free Will*, Bergson uses the concept of *la durée* to explain that the nature of inner time is a matter of its quality not quantity. A quotation from Bergson will make this point clearer, as he claims that

Pure duration is the form which the succession of our conscious states assumes when our ego lets itself *live*, when it refrains from separating its present state from its former states. [...]. Nor need it forget its former states: it is enough that, in recalling these states, it does not set them alongside its actual state as one point alongside another, but forms both the past and the present states into an organic whole, [...], a living being [...] (Bergson 2001, 100).

'Pure duration' is a psychic state, a form of organic whole, in which both the past and the present are synthesised in the idea of a 'moment', a 'dynamic temporal flux' (Schwartz 27). This 'moment' is a metaphor for a particular 'state of mind', as 'an aesthetic mode of apprehension, a grasp of the peculiar and unique qualities of concrete objects' (Szathmary 37). Bergson explains 'pure duration' by giving an example of how one's consciousness can project past time and space, extending that time and space as a 'mental image' (Bergson 2001, 101) into the

present moment. In this respect, a 'two-second' kiss refers to the quantity of time, clock time from the past, will be recalled as an image by someone at a particular psychological and emotional moment – which refers to the quality of time, inner time.

Mark Antliff also points out that 'pure duration' is 'a synthesis of the temporal and spatial' (Antliff 1999, 188). I argue that 'pure duration' presents a deeper and an inner reality, in a way which Woolf's cinematic techniques of writing can be revealed through 'the time-image'. This mental image is a 'virtual' image in Bergson's phrase, which is like a scene on the screen, a projection of emotion in the brain, as in Deleuze's theory. 'Pure duration' is a 'montage' of different 'times', in which the past comes to live in the present. In Bergson's aesthetics, a novelist's task is to show 'pure duration' as 'an infinite permeation of a thousand different impressions' (Bergson 2001, 133), depicting the 'moment' when memory, past time and space invade the present psychic state. 'Pure duration' happens when the character approaches the flux as intuition.

'Pure duration' is the sign of 'inner life', of inner time, synthesising the past and the present. Memory has been stimulated by the external world, which is physically outside of the mind. And yet, at the same time, the character can also regain memory in his or her mind. In this respect, the external world can be transformed by consciousness into 'pure duration', in which the past – memory of a visual object, such as a smell or a taste, and the present are synthesised into one 'virtual image'. In *Matter and Memory*, Bergson explains the way which memory is recalled as a 'virtual image' by 'the internal movements' (Bergson 1991, 23) of the brain. The brain reacts to external objects at the present time, meanwhile past events are recalled as memories in the brain, 'regarded as images' (Bergson 1991,

23). Images are 'signs' of time. Images of memory have been read as a system of signs, as they continuously move in consciousness.

In the following paragraph, Bergson depicts the relation between the external world, memory and being, in order to demonstrate a continuous form of 'becoming'. He points out that

Here is a system of images which I term my perception of the universe, and which may be entirely altered by a very slight change in a certain privileged image – *my body*. This image occupies the center; by it all the others are conditioned; at each of its movements everything changes, as though by a turn of a kaleidoscope (Bergson 1991, 25).

I argue that there are two systems of images: one is the system of images which we think of as our perception of the external world – 'matter'; the other is the system of images which are those of our consciousness, depending on 'a certain privileged image' – such as memory of the remembering body. The 'movements' of the body – such as walking, looking and thinking, are transformed into energy, kaleidoscoping the past through the present, by which a visual object can be seen at different moments and from different perspectives and angles. This is an organic process, through which the privileged image is associated with the universe, and the external world can be 'within' a certain 'state of mind'. 'Pure duration' involves memory, which prolongs one past image into a plurality of living moments. In this respect, the past image and the present matter 'coexist' to create the moment of 'pure duration'. Memory associates the character's present experience with the past, blurring the boundary between the past and the present.

In *An Introduction to Metaphysics*, Bergson shows the way in which ‘pure duration’ is communicated and expressed within the multiplicity of metaphysical forms. It distinguishes ‘two profoundly different ways of knowing a thing’ (Bergson 1999, 21). The first way of knowing a thing is ‘the *relative*’ (Bergson 1999, 21), which one feels by moving around the object. It depends on ‘the point of view’ (Bergson 1999, 21) at which one is placed. It also depends on ‘the symbols’ (Bergson 1999, 21) by which one expresses oneself. The second way of knowing a thing is ‘the *absolute*’ (Bergson 1999, 21). It does not rely on any symbol or point of view. Rather, it is a ‘state of mind’, in which one enters into the essence of a thing.

I suggest that Bergson’s two ways of seeing a thing, first moving around something externally, and then looking within, illuminate the way in which Bergson’s idea stimulated the artistic work of the Parisian avant-garde, such as Cubist painting and the cinema. Bergson’s philosophy was important to the Cubists, at a time when Bergson’s philosophy ‘was part of a cultural controversy that began around 1905 and reached its apex in the months preceding the First World War’ (Antliff 1993, 3). In this respect, Bergson’s theory can be considered as ‘part of a larger cultural matrix’ (Antliff 1993, 6). I argue that Bergson’s point of view helps to understand the aesthetics of ‘movement’ and ‘time’ in relation to avant-garde Cubism. The Cubists’ vision of modern life incorporates multiple dimensions of time. The Cubists use their canvases to create an organic, intuitive and rhythmic unity, which establishes the multiplicity of movements and points of view with geometric forms.

The Cubists incorporated ‘time’ in their works by ‘moving around’ an object, in order to give ‘a concrete representation of it’ (Antliff 1993, 3). I argue that

while the Impressionists had depicted the changing of sunlight at different moments of a day on different canvases, the Cubists, on the other hand, portray what a visual object looks like from different ‘angles’, all on one canvas. In other words, the Cubists perceive time through movement. The ‘time-image’, in this respect, is a production of movement. When Bergson takes a ‘character’ in a novel as an example, the reader can see the way in which a character’s feeling is portrayed and understood in a Cubist way, through ‘gestures’, ‘actions’ and multiple points of view:

Consider, again, a character whose adventures are related to me in a novel. The author may multiply the traits of his hero’s character, may make him speak and act as he pleases, but all this can never be equivalent if I were able for an instant to identify myself with the person of the hero himself. Out of that indivisible feeling as from a spring, all the words, gestures, and actions of the man would appear to me to flow naturally. [...]. All the things I am told about the man provide me with so many points of view from which I can observe him. [...] Symbols and points of view, therefore, place me outside him; they give me only what he has in common with others, and not what belongs to him and to him alone (Bergson 1999, 22).

I argue that the *absolute* view – the character’s feeling – ‘what belongs to him and to him alone’, a ‘state of mind’ – leads the reader to enter the heart of the character, to see the essence of his or her personality. The *relative* – ‘all the words, gestures, and actions of the man’, on the other hand, maintains a detached ‘point of view’, which places the reader ‘outside’ of the character. The ‘*absolute*’ gives the intuitive truth about the character, as the ‘*relative*’ is mechanical and limited.

The Cubists extend Bergson's insights in portraying a character or an object from multiple points of view, illuminating the way in which different points of view and time can be juxtaposed through movement on the same canvas, referring to Bergson's 'pure duration' in forms of the visual arts.

Virginia Woolf also demonstrates the way in which Clarissa will be looked at from the inner and the outer points of view in writing, making the novel a form of 'fine arts'. For example, in Clarissa's Bourton memory, Peter was there. As Clarissa walks in the streets of London, she remembers 'million of things' (*MD* 3) about him: things he said, his eyes, his 'pocket-knife', his 'smile' and his 'grumpiness'. Clarissa remembers that Peter may come back from India 'one of these days' (*MD* 3). Woolf depicts Clarissa's whole life in a day, moving from different points of view to show the inner and outer times. Woolf shows Clarissa in a Cubist way, looking at her from her own movement – walking, looking and thinking, and also from the way in which she is looked at by other people in London. For instance, while Clarissa is waiting on the kerb for Durtnall's van to pass, Woolf has her camera 'zoomed', depicting Clarissa from another 'point of view'. Another character Scrope Purvis knows Clarissa 'as one does know people who live next door to one in Westminster' (*MD* 4). Purvis's point of view illustrates the way which Clarissa is seen in London, through shapes and colours. There is something charming about Clarissa. She has 'a touch of the bird about her, of the jay, blue-green, light, vivacious' (*MD* 4). Woolf gives Clarissa a 'touch' in the 'bird' shape, in the colours of 'blue-green', to show her 'vivacious' movement in London – 'light' and free.

In *Creative Evolution*, Bergson defines 'pure duration' as 'the intuition that we have of mind when we draw aside the veil which is interposed between our

consciousness and ourselves' (Bergson 1998, 272). Deleuze develops Bergson's philosophy of 'pure duration', re-inventing *la durée* as the 'time-image', in a way which 'gestures' and 'reactions' have been reduced into 'a *pure optical situation*' (Deleuze 2005, 2), going beyond the 'sensory-motor situations' of the 'movement-image' (Deleuze 2005, 3). Bergson, like Woolf and Deleuze, sees the potential of the cinema, because of its ability to unroll the 'past', finding its own language and symbols, as critics such as Georges-Michel, Emile Vuillermoz and have argued (Douglass 214). He conceives the mind as a fusion of movement and continuity. Motion pictures similarly illustrate a 'stream of thought' through images. Deleuze claims in *Bergsonism* (1966) that a 'return to Bergson' means not just a 'renewed admiration for a great philosopher but a renewal or an extension of his project today' (Deleuze 1991, 115).

The concept of 'movement' is central, and critics have stressed the significance of 'motion' in Deleuze's theory of the cinema. For example, Carolyn Abbs, in 'Virginia Woolf and Gilles Deleuze: Cinematic e-motion and the Mobile Subject', argues that Woolf's cinematic writing expresses the speed of modern life, by depicting 'the technology of the time, the train, the motor-car, as a new perspective on life' (Abbs 6). Abbs explores the way Woolf's writing creates mobility, connecting it to Deleuze's theory of the 'movement-image'. Based on an understanding of Deleuze's concept, Abbs sees the mobility of multiple points of view as a moving camera in Woolf's writing. However, through my reading of Bergson, I argue that the Cubists' development of Bergson's ideas as a way of seeing a character has already offered a model for multiple points of view in movement. Through reading Deleuze, I can see the importance of the Cubist perspective once again, in his discovery of the 'time-image'. The use of multiple

points of view has shifted from the external motion to the internal perspective in the cinema. The image of thought is reinforced by the movement of the body in the process of instant 'becoming' in Bergson's *Creative Evolution*.

I argue that Deleuze sees the relation between the 'movement-image' – the image of physical reality in the external world, and the 'time-image' – psychological reality in one's consciousness, is no longer opposed. Deleuze's philosophy of the cinema constructs a dialectical relation between the 'movement-image' and the 'time-image'. In *Cinema 1: the Movement-Image* (first published in France as *Cinema 1, l'Image-Movement*, 1983), Deleuze explores the way the reader can think with images, by which he introduces the development of the cinema from 'movement to thought' (Deleuze 2000, 366). Deleuze tries to express a Cubist way of seeing in terms of cinematic form, such as frame, shot, and multiple points of view. He reads cinematic form as an expression of Cubist perception, such as the viewer can see in Cubist paintings. The Cubist perspective expresses pure movement, because 'it decomposes and recomposes the set, and, it also relates to a fundamentally open whole, whose essence is constantly to "become" or to change, to endure; and vice versa' (Deleuze 2005, 24). In the process of 'decomposing' and 'recomposing', the viewer sees the essence of the cinematographic 'movement-image'. A Cubist shot is a mobile section of movements; which constantly puts 'bodies, parts aspects, dimensions, distances and the respective positions of the bodies which make up a set in the image into variation' (Deleuze 2005, 24).

Deleuze quotes Jean Epstein to make the reader see the Cubist sense in a 'camera shot' and in a 'painting', as

‘All the surfaces are divided’, [...], truncated, decomposed, broken, as one imagines that they are in the thousand-faced eyes of the insect – descriptive geometry whose canvas is the limit shot. Instead of submitting to perspective, this painter splits it, enters it. ... For the perspective of the outside he thus substitutes the *perspective of the inside*, a multiple perspective [...] (Deleuze 2005, 24 – 25).

Here I argue that Deleuze uses the metaphor of ‘the thousand-faced eyes of the insect’ to depict the Cubist ‘perspective’, seeing the movement of ‘time’ by breaking down the external visual objects into ‘geometry’ and ‘a multiple perspective’, as ‘in the thousand-faced eyes of the insect’. Before Deleuze, the ‘insect’ metaphor is used by Virginia Woolf – ‘all eye’ (Woolf 1934, 9) – to depict the Post-Impressionist way of painting colours and shapes, as in Walter Sickert’s paintings. The Cubist shot presents multiple points of view. In order to pursue the essence of the object, a Cubist painter depicts the gesture of ‘looking’, the ‘movement’ of the gazing body, in a way which the painter perceives and creates the image of ‘time’. Whereas Monet depicted the changing of sunlight in different periods of a day on different canvas, Albert Gleizes painted *Chartres Cathedral* in 1912 to express the essence of the cathedral from multiple points of view on one canvas.

Deleuze argues for ‘a multiple perspective’ to illustrate the Cubist way of looking at a visual object. In the cinema a Cubist perspective ‘conveys a relief in time, a perspective in time; it expresses time itself as perspective or relief’ (Deleuze 2005, 25). From this point on, I argue that the concept of a Cubist shot is to express the changing ‘angles of vision’, which enables the cinematographic perception to work as ‘*a temporal perspective*’ (Deleuze 2005, 25). A Cubist shot

is not 'a certain instant' or an immobile section, as the viewer may see in a photograph. Rather, a 'shot' in the Cubist way constitutes a variable, continuous and temporal mould. It is the essence of seeing 'time' through 'movement', which reveals a transition point where the cinema is aware, as André Bazin suggests, of 'the paradox of moulding itself on the time of the object and of taking the imprint of its duration as well' (Deleuze 2005, 25). In this respect, a Cubist perspective is not only a representation of the speed of the motion; rather, it is an expression of the image of 'pure duration' in 'movement'.

I argue that Deleuze's philosophy reinforces Woolf's cinematic techniques in writing. For example, in 'Evening over Sussex: Reflections in a Motor-car', Woolf depicts the physical experience of sitting in a motor-car, looking out of the 'window frame', revealing most importantly the image of thought at that particularly moment. The 'window' of the motor-car is a piece of 'glass', like the camera lens. This essay is not about London. And yet, it is important because it illuminates Woolf's way of seeing time in movement through cinematic techniques in writing. Leena Kore Schröder, in the article "'Reflections in a Motor Car": Virginia Woolf's Phenomenological Relations of Time and Space', points out that 'modern transportation' such as aeroplanes, omnibuses, motor cars, the tube, is a significant feature, in a way in which 'a plural and communal self can be explored (Schröder 131). According to Schröder,

Of modern forms of transport available to Woolf, by the turn of the century the train (both railway and London Underground) had already revolutionized travel; with rapidly developing technology, motor omnibuses, taxis, aeroplanes and private cars all became accessible in her lifetime. As Laura Marcus points out, these new forms of travel in the early decades of the twentieth century

introduce new relations between space, time and self that are expressive of those explorations of subjectivity which we have come to associate with the Modernist age (Schröder 132).

Through reading Deleuze and the Cubist notion of seeing time in motion, I argue that new modes of 'transport' offer Virginia Woolf a chance to explore the inner world of the self, expressing the experience through cinematic multiple points of view. Woolf's essay 'Evening Over Sussex' was written between 1927 and 1928. As the reader can see, the looking 'eye' in a moving motor-car is like a camera 'eye', which is 'shooting' the landscape of Sussex. Woolf portrays the landscape from a Cubist perspective, in which the landscape looks like a fractioned medley of objects: all Eastbourne, the brown line of cliffs, the red villas on the coast, the pink clouds, the green fields, 'all seems blown to its fullest and tautest, with beauty and beauty and beauty, a pin pricks; it collapses' (Woolf 1966, 290).

Woolf's multiple points of view show not only a Cubist fracturing of the external landscape. Rather, I argue, the landscape is a conversation among four 'I's – 'the self splits up' (Woolf 1966, 290) among the physical 'I' first, then the mental 'I' the second, thirdly 'I' the third party, and finally 'myself' (Woolf 1966, 291). Woolf observes the landscape from different perspectives, with her own thought, as the car speeds along 'for the beauty spread, at one's right hand, at one's left; [at one's front], at one's back too' (Woolf 1966, 290). The 'motion' of the motor-car shows the beauty of the landscape to the viewer, as it 'was escaping all the time' (Woolf 1966, 290) with the speed of the motor-car.

I argue that Woolf's four-'I' expresses not only multiple shots of the landscape, but also different dimensions of time: the 'past', the 'present', the 'future', and 'pure duration'. The present time is 'January', the first month of a

year, but the mind has a feeling of melancholy to things that past. The mind is full of images of thought, which expresses time in motion when 'I' the third party said to 'myself': 'Gone, gone; over, over; past and done with, past and done with. I feel life left behind even as the road is left behind. We have been over that stretch, and are already forgotten' (Woolf 1966, 291). The road past is like the life past, like the time past – a second, a minute, an hour, a day, a month and a year. In Woolf's metaphor, sitting in a moving motor-car is such a passive and nostalgic feeling, because one can only see the passing of the road, life and time, without any power to stop the motion of the universe. 'There, windows were lit by our lamps for a second; the light is out now' (Woolf 1966, 291). At this very moment, the fourth 'I', 'myself' can see the light of the star. The light of the star is a light that comes from the past. Through the gaze and the light, Woolf's multiple shots synthesis the past and the present, creating a sense of 'pure duration' in movement.

As Eisenstein points out in 'The Filmic Fourth Dimension' (1929), the method of montage is the juxtaposition and the combination of a sequence of shots, according to their dominating indications (Eisenstein 1949, 64). From this point on, I argue that Woolf's four-'I' can be compared to four shots, which are dominated by different dimensions of time in movement. In this respect, a 'montage' complex is a two-fold overtone, which is not merely within the physical movement of the camera eye as the shot. Rather, it is in 'the physical process of a *higher nervous activity*' (Eisenstein 1949, 67), when the viewer sees the 'inner' movement – the image of 'thought' in the motion of the motor-car.

The technique of montage makes the cinema a medium of great potential, because its visual language is suggestive, in which 'I see' and 'I feel' can form a dialectical process of cinematic experience. Eisenstein suggests, in response to

Albert Einstein's relativity, that we live in a 'four-dimensional space-time continuum' (Eisenstein 1949, 70). The speed of thought for Bergson is like the speed of light for Einstein. Theoretically one can move from one space or dimension to another, from the past and back to the future, when one achieves the speed of light. The flash of light, as a symbol of the speed of thought, makes one's consciousness move from one image to another. To return to Woolf, suddenly the eye, 'I' and the star emerge into all kinds of lights. The 'I'

Feel[s] that the light over the downs there emerging, dangles from the future. [...]. I feel suddenly attached not to the past but to the future. [...]. Draughts fan-blown by electric power will cleanse houses. Lights intense and firmly directed will go over the earth, doing the work. Looking at the moving light on that hill; it is the headlight of a car. By day and by night Sussex in five centuries will be full of charming thoughts, quick, effective beams (Woolf 1966, 292).

The light can synthesise multiple points of view, as it composes the movement of the motor-car, the landscape, the star, the looking eye and 'I'. It also synthesises all different dimensions of time – the past, the present, and the future, into one moment of 'pure duration'. The light illuminates an image of thought as 'charming', 'quick' and 'effective' as a flash 'beam' in an intuitive moment. I argue that Woolf's way of using the light is symbolic, synthesising her moment of vision. Film technology uses the light, in order to produce a unique filmic vision. Lighting is the structure of the film, because different kinds of light can express the development of plot, suggesting different atmospheres and 'states of mind'. The use of light, in this respect, connects film technology to the aesthetics. Light

gives structure and psychological depth to the cinema; on the other hand, electrical light is one important aspect of film technology, which came to define the intense industrial growth and social transformation of the 1920s. The cinema also interacts with speed and light during this period, as Woolf's 'eye' and 'I' imply cinematic techniques in her narrative.

The reader cannot understand the 'time-image' without mastering the 'movement-image'. In the context of a Cubist perception, the artist can express time in movement. In this respect, the 'movement-image' is not only a representation of the motion of a visual object. The film is the montage of a series of shots, a machine assemblage of experiments on its own conditions in terms of the relation between movement and time. As Woolf claims in 'The Cinema', the birth of the cinema is a strange thing. The cinema is the youngest art, which has been born 'fully-clothed' while other forms of art were 'born naked' (Woolf 1950, 171). Painting is like literature, which began with simple tools, such as a paper and a pen. The cinema begins with sophisticated technology, and it inherits all the devices of the other arts, creating a new 'visual language'. The cinema can say anything 'before it has anything to say' (Woolf 1950, 171), because the so-called cinematic techniques such as flashback and close-up, have been used to explore the relation between movement and time – in theatre, literature and painting, long before the birth of the cinema. Sergei Eisenstein has a similar argument, which comes close to Virginia Woolf's view. In 'Dickens, Griffith, and the Film Today' (1944), he claims that the cinema today is not a 'virgin-birth', 'without parents and without pedigree, without a past, without the traditions and rich cultural heritage of the past epochs' (Eisenstein 1949, 232).

I argue that Eisenstein's theory of montage can help the reader to understand Woolf's narrative technique in *Mrs Dalloway*. Montage synthesises the dialectical relation between the 'movement-image' and the 'time-image', completing the depth of the cinematographic perception, where, as Deleuze says, 'the image is in movement rather than being movement-image' (Deleuze 2005, 26). Montage breaks down the chronological nature of story-telling in classical narrative, for it is always a 'mixed art', a practice of 'combining images and creating relations' (Flaxman 27). I want to address the significant relation between Woolf's writing and Deleuze's theory of the cinema, to see the way in which Woolf treats the 'time-image' as a system of signs, constructing her cinematic technique in writing. Before I analyse Woolf's *Mrs Dalloway*, I want to go through Deleuze's notion of the 'time-image' to see the way which an image can crystallise time.

For Deleuze, the way quantitative time transforms into qualitative time through the 'time-image' is important. In *Cinema 2: the Time-Image* (originally published in France as *Cinema 2, l'Image-Temps*, 1985), Deleuze goes beyond the concept of the 'movement-image', to take his theory of the cinema to another level. The cinema transforms the 'movement-image' into 'the time-image', because '[t]ime is out of joint: [...] time is no longer subordinated to movement, but rather movement to time' (Deleuze 2005, xi). I argue that Deleuze's 'movement' here means a process of 'Becoming' in Bergson's phrase, showing a process from a character's gaze to a visual object, which turns the physical object into an imaginary one within a '*pure optical situation*' (Deleuze 2005, 2). The construction of the 'time-image' allows Deleuze to explore a number of important issues of modern thought, such as the dialectical relation between the outside and the inside, truth and falsity, the eye and the brain. Deleuze reads the 'time-images'

as signs of the order of time, to see the inner time as signs of a series of thought images. Deleuze's way of seeing the cinema helps the reader to see Woolf's novel writing through the eyes of a film-maker. The 'time-image' is where 'thought' appears through a number of cinematic forms, such as the re-linage of images by 'inter-cuts' (Deleuze 2005, xvii).

I argue that this cinematic form can express a complex of consciousness. For instance, a character can invest a setting through his or her imaginary gaze, to transform an image-action to an optical-image. In the cinema, a director like Antonioni can transform the 'movement-image' into the 'time-image' by flashback, which dislocates body, movement and action in time (Deleuze 2005, 5). Fellini, on the other hand, uses the 'time-image' to synthesise the external and internal worlds. The 'time-image' is a formula, through which the physical/external world becomes 'spectacle' or 'spectacular', as if the action 'floats' in the pure optical situation, in order to achieve a visionary 'aestheticism' (Deleuze 2005, 4 – 5). The cinema, in this respect, is no longer a form of sensory-motor linkages. It is primarily and fundamentally optical, in which time can be crystallised in different forms, such as recollection-images, dream-images, fantasies, and so forth.

Deleuze's 'time-image' is a 'virtual image' in Bergson's phrase. It reminds the reader of Bergson's 'pure duration' and 'intuition'. Deleuze sees the 'time-image' as the 'double' (Deleuze 2005, 66) of the actual image created through cinematic techniques, such as 'flashback'. In flashback, Deleuze sees the 'coalescence' (Deleuze 2005, 66) between the real and its reflection, 'actual *and* virtual' (Deleuze 2005, 67). The coalescence of these two is the dialectic, 'a double movement of liberation and capture' (Deleuze 2005, 66).

In the 'time-image', the world became 'memory' (Deleuze 2005, 121), the brain itself became 'consciousness' (Deleuze 2005, 121), projecting the duration of the past and the present, the inner and the outer spheres on the screen. The image itself is no longer dominated by space and movement, but has its 'primary characteristics' of topology and time (Deleuze 2005, 121). The 'time-image' emerges through movement in modern cinema, with new signs and new implications. On one hand, the 'movement-image' contains time in chronological order, so that 'the past is a former present, and the future a present to come' (Deleuze 2005, 259). On the other hand, the 'movement-image' has transformed into 'the time-image'. In this respect, I argue that time cannot be measured by movement. Rather, the 'time-image' became a metaphorical expression of the movement of the brain – the image of the thought and the mind.

In the image of thought, time does not imply the absence of movement. Rather, it implies the 'reversal' of the subordination. It is no longer time which is subordinate to the physical movement, but it is the movement of consciousness, which subordinates itself to time. The 'time-image' comes to a point, the 'very break-up of the sensory-motor schema', in which the viewer can only react to a 'pure optical situation', because it contains a form of time. Woolf's *Mrs Dalloway* presents the 'time-image', constructing by the 'pure optical situation' with a pure form of time. Woolf is ahead of her contemporaries and Deleuze, because she creates a direct presentation of 'time' in her cinematic narrative aesthetics.

SEEING TIME THROUGH MOVEMENT IN LONDON

The way Woolf depicts her childhood memory is cinematic. The 'time-image' is carefully structured as a 'montage' image of colour, shape, sensory experience and motion. In Woolf's 'A Sketch of the Past' (1939), childhood memory has been brought alive in the narrative, as a pure visual situation, which connects to a present stimulus – the Roger Fry biography on which she is working. After considering 'the enormous number of things' (Woolf 1985, 64) she can remember, and 'the number of different ways in which memoirs can be written' (Woolf 1985, 64), she decides to begin with the memory of her mother, as a way to describe a moment of pure visual ecstasy, as in Woolf's cinematic technique in writing. Woolf's childhood is evoked in cinematic terms, using cinematic techniques to depict her earliest memory of 'colour'. She recalls the sight of the pattern of 'purple and red and blue' (Woolf 1985, 64) flowers on her mother's 'black' dress, as she sat on her 'knee' while they travelled in a train or in an omnibus from St Ives to London. This, to Woolf, is like a trip in 'time', while the past breaks into the present. 'Pure duration' creates an effect of a film in her consciousness, which makes her see the 'time-image' of her mother in the 'movement' of a train or an omnibus, as the past comes to live in the present. The feeling of this particular moment of 'being' as a child encourages the reader to identify with the young Woolf's early senses of rhythmic movement and visual awareness in the cinematic way.

According to Woolf, this moment of 'looking' seems to be her primary sensation – her 'first' memory, the 'most important' of all her memories, '[i]f life has a base that it stands upon, if it is a bowl that one fills and fills and fills – then my bowl without a doubt stands upon this memory' (Woolf 1985, 64). Sitting on her mother's lap, I argue that Woolf can see the anemones on her mother's flower dress with a 'close-up' shot of the colours 'purple', 'red' and 'blue' against the 'black'. Colours and the flower shape convey emotion – Woolf's love for her mother. Lying 'half asleep, half awake in bed in the nursery at St Ives' (Woolf 1985, 64), hearing the waves breaking, seeing the 'light' behind a 'yellow blind', Woolf depicts this seeing and hearing experience as a feeling of 'purest ecstasy' (Woolf 1985, 65). Woolf's moment of 'being' is an expression of her moment of emotional expression, by which the external motions and clock time are transformed into timeless entities: her moments of *la durée*.

Woolf also shows Clarissa's childhood in the cinematic techniques in writing. I argue that in *Mrs Dalloway*, Woolf uses images of 'montage' to show the moment when different 'shots' juxtapose 'gaze' and 'thought', in order to construct her 'significant form' of the novel, giving the quantity of clock time 'a qualitative leap' (Eisenstein 1949, 239). By juxtaposing the past and the present, Woolf makes the reader see the dialectics of time and motion, in which the 'double consciousness' of Clarissa and Septimus creates a new quality of the whole. As Woolf explains in 'An Introduction to *Mrs Dalloway*' (1928), Septimus was created to be Clarissa's double. Mrs Dalloway 'was originally to kill herself, or perhaps merely to die at the end of the party' (E IV 549). The relation between 'clock time' and 'inner time' and the temporal experiences of each character make the form of the novel. And with this, I argue, the relation between the 'dualism' of

the tale of time, including inner and outer time, past and present time, is presented through the montage method of Woolf's cinematic narrative style, which juxtaposes Septimus's and Clarissa's experience of 'time'. *Mrs Dalloway* is a cinematic novel, which employs the method of cinematic 'montage', in which the arrangement of discrete frames creates meaningful visual images. Each scene is designed within an individual frame, with long takes and deep focus.

The central focus is on the way which Woolf's female gaze expresses London as a psychological gendered cityscape in the 'time-image', through cinematic techniques such as 'cuts', 'sequence shots' and 'flashback'. The cinema shapes, reflects and embodies a transformation of consciousness, in a way which Woolf associated with fictional writing. Technologies of film-making are adaptable to fiction, and can express the character's inner life through montage, flashback and close-up. In this respect, I argue, cinematic technique changes the concept of the novel. For example, in 'Movie Novel' (1918), Woolf demonstrates the way in which the techniques of film-making and fictional writing can meet and have effects on each other's art. The cinema is nothing 'new', if it shows merely a series of motion pictures. The cinematic narrative form does not work in a novel as 'significant form', if the writer only represents images in motion, in a way which 'one picture must follow another without stopping, for if it stopped and we had to look at it we should be bored' (Woolf 1965, 84).

In the art of the cinema, it is not 'significant' enough, if the viewer sees only a straightforward transposition of a work from page to screen. In any case, simply because a film drew its plots and characters from a novel, does not make the film 'novelistic', or a novel 'cinematic', as the multiple screen versions of *Anna Karenina* show. Because of the invention of technology, a cinematic narrative

form is able to illuminate a sense of the continuity of the plot in a non-linear way. Cinematic techniques such as montage, flashback, close-up and long shots reflect 'the modern thought process' (Kosinski 15). Woolf incorporates cinematic techniques to develop the possibilities of her writing style. The mood and emotion of Woolf's characters make her novels read like aesthetically sophisticated scenarios, as the reader can see in *Mrs Dalloway*.

I argue that Woolf's 'dual vision' of London is interwoven in her narrative style through the character's experience of 'clock time' and 'inner time', as in the most fantastic of her own parallel montage sequences, which establish her cinematic dynamic narrative. First of all, the inner and outer time scales construct a dialectical image of London. The conflict between two shots is potential 'montage', the juxtaposition of the gaze. The interactions between the inner world of emotion and the outer world of movement, also between memory and the present, construct the montage of parallel scenes, linking the separate episodes. 'Significant form' of the *Mrs Dalloway* achieves a whole through the montage method of parallel scenes, synthesised by the stroke of Big Ben.

The chime of Big Ben clearly marks not only the quantity of time, but also the sensation of the chime, '[f]irst a warning, musical; then the hour, irrevocable' (*MD* 4), which shows what people see and think, while they are walking in different parts of London at the same time. In this respect, the structure of *Mrs Dalloway* with the repeated chime of Big Ben, indicates several 'montage units' as Eisenstein names them. The nature of montage, for him, is a recognition of an 'unusual' and 'emotional' way of thinking. Eisenstein uses montage sequence as a method of film-making, to set out 'the unit' of visual images, creating 'attraction' in art (Eisenstein 1959, 11 and 16).

In 'Dickens Griffith, and the Film Today', Eisenstein shows the way which Dickens's 'intricate montage complex' (Eisenstein 1949, 222) is expressed by breaking down one episode and mixing it with another episode. For example, as the reader can see in the novel *Oliver Twist*, or as the viewer can see in Griffith's 'inter-cut' technique in the film *Intolerance* (1916). And yet, in *Mrs Dalloway*, Woolf's method of 'montage' is not crowded with external events – such as the back and forth 'cross-cutting' of the gang's clutch and Oliver's escaping. There is no chapter division in *Mrs Dalloway*. Woolf's cinematic form leads to a new conception of fictional narrative technique, demonstrating cinematic technique, which suggests a process of narrowing 'duration' in the novel – say, from ten years to one day, simplifying the plot, focusing on Clarissa's party, rather than depicting a series of events, and at the same time expanding the psychological duration of the characters in London, showing the city through inner time.

The Cubist viewpoint is a way of expressing time in motion, seeing 'thought' through movement in the space. Montage, through this fusion of shots, is a method that shows the way which 'time' is experienced through the psychology of Woolf's character. The duality of the inner and outer worlds in the novel is highlighted by the stroke of Big Ben. It means that we see an internal 'movement-image' of thought through the character's physical motion in London, measured by the clock time of 'the London day' (*MD* 177). Woolf's 'time-image' begins with Clarissa's walk. Clarissa loves to walk in London. She wants to buy the flowers herself for her party in the evening. Her walk out of the house in Westminster is a walk into her own past, her childhood memory at Bourton. The fresh morning air of London makes her feel as if she had 'burst open the French windows and plunged at Bourton into the open air' (*MD* 3) when she was eighteen.

I argue, walking in the London street but thinking about the past, Clarissa feels the dialectic of time, which synthesises her 'inner life' and clock time, making her 'very young; at the same time unspeakably aged' (*MD* 8).

Clarissa's walk reveals the dialectic of time, a fusion of the 'new', the already 'past', and the 'ever-same'. In Benjamin's *Pariser Passagen*, the concept of a 'dialectical image' is a presentation 'of the modern as at once the new, the already past and the ever-same' (Gary Smith 10). The streets of London serve as a mnemonic system, bringing images of the past into the present for Clarissa. Clarissa illuminates Woolf's 'dual vision' – old and young, past and present of the flâneuse, which is poetic and at the same time analytic; nostalgic and at the same time allegorical. In the 'soft mesh of the grey-blue morning air' (*MD* 5) in the middle of June, the smell and colour of flowers in London streets reminds Clarissa of the feeling she had at Bourton. In one early morning she was standing at the open window, looking at the flowers, at the trees 'with the smoke winding off them and the rooks rising, falling' (*MD* 3). Clarissa has the rooks of Bourton in her mind while she is walking on the London streets. Moreover, Woolf shows in the short story 'Mrs Dalloway in Bond Street', that for Clarissa the month of June is fresh. Her walk on the streets of Westminster is her moment of duration: 'Only for Mrs Dalloway the moment was complete; [...]. A happy childhood – [...]; flowers at evening, smoke rising; the caw of rooks falling from ever so high [...] – there is nothing to take the place of childhood' (Woolf 1973, 19).

Clarissa's rich sensory experience in London streets brings her childhood memories back to her present consciousness. Proust depicts the taste of the 'petit madeline soaked in tea', which brings back his childhood memory in *A la recherche du temps perdu*. Memory is like an image, in which he can also see his

'Mamma' reading a bed time story. As Virginia Woolf also depicts, '[a] leaf of mint, or a cup with a blue ring' (Woolf 1973, 19) also brings the image of Clarissa's father 'Justin Parry' back to her. *La durée* here, I argue, is a moment when Clarissa is temporarily suspended between the passing present – walking in London and the preserved past – the 'virtual' image of Bourton, within the sensory-motor continuity. Woolf uses different symbols to communicate the inner time-shift. Clock time, the hour on the clock, breaks into the moment of *la durée* through the chime of Big Ben. Clarissa's moment of *la durée* is Woolf's way of measuring existence, seeing 'the privacy of the soul' (*MD* 139) in the essence of time. Memory is 'at the heart of Bergson's concept of time' – *la durée* – 'the invisible progress of the past, which gnaws into the future' (Edel 28).

Time is 'the supreme reality' for Bergson, as Wyndham Lewis also recognised (Lewis 208 – 209). *La durée*, in this respect, indicates a metaphysical fusion of the past and the present, combining opposite ways of seeing the 'truth'. I argue that in *Mrs Dalloway*, the visualisation of *la durée* is

the truth about our soul, [...], our self, who fish-like inhabits deep seas and plies among obscurities threading her way between the boles of giant weeds, over sun-flickered spaces and on and on into gloom, cold, deep, inscrutable; suddenly she shoots to the surface and sports on the wind-wrinkled waves; that is, has a positive need to brush, scrape, kindle herself, gossiping (*MD* 176).

The stroke of Big Ben itself is a symbol of interrupting and breaking the inner ceaseless durational flux. And yet, it is also a moment of 'gossiping' between the past and the present, a moment when being synthesises with becoming; intellect with intuition. Clarissa physically also has to stop and wait, listening to the chime

in the middle of the traffic. Her emotion is powerful and highly personal, stronger than the effect of external light or sound. Clarissa's love for London brings her pleasure as she walks on the streets. The sudden flashes of the past bring images to the present, in Clarissa's thought. Physical time is crowded with events: 'buying' the flowers, 'crossing' the street, 'looking' and 'listening'. The movement of Clarissa's thought is interrupted by clock time. She waits 'in the midst of the traffic' (*MD* 4) for Big Ben to strike. Here Woolf has her camera lens 'zoomed' again, to the London streets, depicting Clarissa's sensory experience of London.

While listening to the chime of Big Ben, Clarissa is crossing Victoria Street. Her moment is complete after Big Ben has struck the eleventh stroke (Woolf 1973, 20). She has a positive feeling, a feeling of love and joy, that she 'can't be dealt with' (*MD* 4). The feeling is a 'visual ecstasy' inspired by London, at this hour, in 'people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead' (*MD* 4). All these are what Clarissa loves – the interaction of the past and the present, at this very moment of 'pure duration'. The cinema highlights the experience of 'time-shifting' – life and death, the 'actual' – 'a present which passes', and the 'virtual' – 'a past which is preserved' (Friedberg 129). As Clarissa walks in the street of London, the reader can see the 'actual' visual object and the 'virtual' image of memory 'coexist and crystallize' (Deleuze 1985/2005, 81) in a 'montage' attraction of shot, which serves to extend 'actual' visual objects by succeeding them for a time, during a sequence of physical and mental movements. Woolf shows how the dialectic of time forms the

structure of *Mrs Dalloway*, by depicting Clarissa's 'inner life' via 'flashback', 'slow motion' and 'freeze frame' while she is waiting to cross Victoria Street.

Clarissa's flânerie provides a paradigmatic model for the female gaze, constructing a form of spectatorship, which fuses the past and the present, the real and the virtual. The experience of time offers a historical explanation for stylistic changes in the cinema. Woolf's 'time-image' is a process of 'out-of-joint', a 'time-shifting' between life and death, the actual and the virtual, in which time depends on movement. The 'time-image' refers to the narrative structure. The brain becomes the confrontation between the past and the present. I argue that the dialectic of time begins with the walking/thinking process at first, then interrupting by clock time, when Big Ben strikes the hours. The 'time-image' as *la durée*, finally, overcomes real space and movement, combining the past and the present, synthesising 'time' and 'movement' into an organic whole.

Woolf develops her own feminist aesthetics through depicting this June day in Clarissa's life, exploring a fascination with the identification of femininity with forms of 'interiority' of space and of 'inner life'. In the interwar period, there was a recognition that 'insideness' and domesticity could be seen as a feminine achievement, reinforcing an idea of the femininity of 'intimacy, deep rooted emotionalities' and 'privacy', which 'domesticity itself implies' (Light 139). Woolf makes the 'house' or the 'room' one of the dominant metaphors and physical settings in her novels. She explores the meaning of the 'interior' to her female characters, as the reader can see in the Victorian house in *Night and Day*, the British Museum Reading Room in *Jacob's Room*, Carlyle's house in '5 Cheyne Row, Chelsea' (LS 42), and Mrs. Crowe's house in *The London Scene*. I argue that Clarissa's house is the vessel of her social position. She has married

Richard to assume a high social position, and the house displays her husband's wealth. She has become locked into the house, thereby gaining a power within it. A domestic interior allows Clarissa to interact on more equal grounds with Richard. Even if Richard goes to Lady Bruton's for lunch, to discuss political issues, leaving Clarissa behind, he still has to come home with red roses, showing love to his wife.

Clarissa's house can be read as the 'interplay' between space and gender. Architectural space contains characters' emotional experience. Interior decoration both defines and is defined by the inhabitants. In the novel, Lucy tells Clarissa that Richard will not be home for lunch. Clarissa is rocked and shivers 'as a plant on the river-bed feels the shock of a passing oar and shivers' (*MD* 32), because Lady Millicent Bruton invites Richard alone for lunch in Mayfair, not Clarissa. For this, Clarissa feels an 'emptiness' (*MD* 33) in her life in the middle of the day, for Richard is in another woman's place for lunch. She goes 'slowly upstairs, as if she had left a party' (*MD* 33). Without Richard, Clarissa loses all her feminine characteristics, feeling 'suddenly shriveled, aged, breastless, [...], [l]ike a nun withdrawing' to her 'attic room' (*MD* 33).

I argue that the way Clarissa decorates the 'attic room' is an expression of her character. Moreover, the 'attic room' is her bedroom. On the bed, 'the sheets [are] clean, tight stretched in a broad white band from side to side' (*MD* 33). The white clean bed sheet and a '[n]arrower and narrower bed' (*MD* 33) indicate the inactivity of Clarissa's sexual life. The candle half burnt down, as Clarissa enters her middle age crisis. Baron Marbot's *Memoir* in the attic, which Clarissa reads late at night for she sleeps 'badly' (*MD* 34), evoking her sense of depression and failure. Reading the *Memoir*, Clarissa can see what she lacks at this very moment:

the 'charm' of a woman. It is not beauty or mind, but 'something warm which [breaks] up surfaces and rippled the cold contact of man and woman, or of women together' (*MD* 34). Without feeling like a charming woman, Clarissa has 'a sudden revelation' (*MD* 34) as 'an illumination', for she feels 'what men felt' (*MD* 34) as in the *Memoir* – impotent, weak and hopeless.

In the 'attic room', Clarissa's 'flashback' refers to a very cinematic moment in Woolf's fictional writing. When Clarissa is in her 'attic room', memories of love come back to Clarissa's present. For Clarissa, Sally's love in Bourton reminds in her Peter's love in London. Clarissa's 'old emotion' of love and 'excitement' comes back to her, as she is doing her hair 'in a kind of ecstasy', remembering the past 'with the rooks flaunting up and down in the pink evening light, and dressing' (*MD* 37). In the past, Peter came to 'break into [Clarissa's and Sally's] companionship' (*MD* 39). Clarissa can feel Peter's 'jealousy' (*MD* 39). For Clarissa '[i]t was like running one's face against a granite wall in the darkness! It was shocking; it was horrible!' (*MD* 39). Clarissa's longing for Richard's attention brings her to feel Othello's jealousy 'as Shakespeare meant Othello to feel' (*MD* 38), 'as she could just hear the click of the handle released as gently as possible by Richard' (*MD* 35), which parallels Peter's longing for Clarissa's love. Clarissa kisses Peter in her 'drawing-room', indicating her fear: Richard has lunch with Lady Bruton. She feels melancholic, that she will be 'alone for ever' (*MD* 51).

Meanwhile, in Mayfair with Lady Bruton and Hugh Whitbread, Richard learns that Peter is back in London, and he remembers 'how passionately Peter had been in love; been rejected; gone to India; come a cropper; made a mess of things' (*MD* 117). After lunch, Richard walks in Conduit Street with Hugh 'at the

very moment that Millicent Bruton is lying on the sofa' (*MD* 123). They look in at a shop window in the middle of the day, with contrary winds buffeting the street corner, and 'two forces meeting in a swirl, morning and afternoon' (*MD* 123), Richard and Hugh stop. Here I argue that Woolf juxtaposes two forces in a Cubist way, by which the morning and afternoon are two dialectical forces, creating Richard's moment of *la durée*. Looking at the show window, Richard's mind is like 'a single spider's thread after wavering here and there attaches itself to the point of a leaf' (*MD* 125), 'recovering from its lethargy, set now on his wife' (*MD* 125).

Richard suddenly sees the image of Clarissa there at luncheon with Peter, and their life together. Richard draws the tray of old jewels towards him, taking up first the brooch and then the ring, asking 'how much is that' (*MD* 125)? Richard is afraid that he will lose Clarissa because of Peter. He wants to hold on to something, such as a present for Clarissa, as he holds on his love for her. He is eager to 'travel that spider's thread of attachment between himself and Clarissa' (*MD* 126), to go straight to her in Westminster, and to open the 'drawing-room' door of their house, to show his love for her.

Clarissa comes down to the 'drawing-room'. The 'drawing-room' is the empowerment of female space, which reveals the very 'pink' grace and charm of the family circle with Clarissa at its heart. Clarissa prepares for her party, as if she 'plunged into the very heart of the moment of this June morning' (*MD* 40). Clarissa empowers herself through looking at the glass, the dressing-table, for that very night she is the one who is giving a party. Looking at the glass, she sees her 'delicate pink face', showing herself as 'pointed; dartlike; definite' (*MD* 40). She is 'one centre, one diamond, one woman who sat in her drawing-room and made a

meeting-point, [...], a refuge for the lonely to come to, perhaps; she had helped young people, who were grateful to her; had tried to be the same always, never showing a sign of all the other sides of her – faults, jealousies, vanities, suspicions' (*MD* 40). The 'shape' of Clarissa's face and her 'figure' are the very centre and the 'very temper' (*MD* 41) of her house at that very moment. Although Lady Bruton does not ask her to lunch, looking at her 'drawing-room' filled with visual objects: 'the chink of silver on a tray' (*MD* 41), 'giant candlesticks on the mantel piece' (*MD* 41), 'the silver casket in the middle' (*MD* 41), 'the crystal dolphin' (*MD* 41), Clarissa is proud.

I argue that before Peter arrives at Clarissa's house for the party, he recognises Clarissa's feminine charm, along with the 'feminine' charm of London. Peter thinks of the coming of the London evening when it just begins, as

a woman who had slipped off her print dress and white apron to array herself in blue and pearls, the day [...], changed to evening, and with the same sign of exhilaration that a woman breathes, tumbling petticoats on the floor, it too shed dust, heat, colour, the traffic thinned; motor cars, tinkling, darting, succeeded the lumber of vans; and here and there among the thick foliage of the squares an intense light hung (*MD* 177).

Peter's image of London shows the intensity of his feelings for Clarissa, highlighting the image of Clarissa, as London's light changed from sunlight to artificial light, as 'a woman who had slipped off her print dress and white apron to array herself in blue and pearls'. Clarissa's party in Westminster gives her feminine charm – the 'warm' feeling which empowers her. The party in the evening, as Woolf's fictional writing shows, will end with Peter's cinematic

flashback and his photographic ecstasy, as the reader will see at the end of the novel. On the way to Clarissa's party, Peter feels that Clarissa's charm makes him see the charm of London, as the evening is 'new', 'free', and 'hot' within an atmosphere of 'the yellow-blue evening light' (*MD* 177). Because of Clarissa's charm in the city, Peter feels 'as young as ever' (*MD* 177). Clarissa's house reveals her social level and taste, which makes Peter think himself a failure 'in the Dalloways' sense' (*MD* 47). For the years before Clarissa's marriage, her childhood home gives her precious memories. After marriage, it is the house in Westminster that makes her the 'centre', defining her socially and spiritually, and giving the order to her life.

After learning about Septimus's death, Clarissa goes into the 'little room where the Prime Minister had gone with Lady Bruton' (*MD* 201). There is no one around. Woolf depicts the way Clarissa feels in the 'little room':

What business had the Bradshaws to talk of death at her party? A young man had killed himself. And they talked of it at her party – the Bradshaws talked of death. He had killed himself – but how? Always her body went through it first, when she was told, suddenly, of an accident; her dress flamed, her body burnt. He had thrown himself from a window (*MD* 201).

Clarissa's body and her dress 'burned' by her emotion of 'anger' and 'anxiety', as a sign that the soul, the process of thinking, is transformed into *la durée*, going beyond mathematical time and the external world. In the depth of her heart, Clarissa has an 'awful fear' (*MD* 203), that her party may be a 'failure'. The Bradshaws are talking about 'death' at her party, as if 'it were now to die, it were now to be most happy' (*MD* 202), as if 'death' can bring a pleasure, which no

pleasure could be equal. Septimus's death, for Clarissa, brings 'the triumph of the youth' (*MD* 203) and the 'freedom' of his soul.

Clarissa walks to the window, parting the curtains and looking – but 'in the room opposite the old lady [is staring] straight at her' (*MD* 203) for the first time. She usually looks out of the window 'quite unconscious that she was being watched' (*MD* 139). Under the sky above Westminster, Clarissa looks at the 'old woman', who 'quite quietly, goes to bed alone' (*MD* 204). Suddenly she is happy for Septimus, because 'he had done it' without 'fear', 'thrown it away while they went on living' (*MD* 204), as Clarissa stops having the 'awful fear' that her party may be a 'failure'. With the interruption of the chime of Big Ben, Clarissa returns to her party with her own vision.

THE 'MOTOR-CAR' AND THE 'SKY-WRITING'

Through Clarissa's counterpart Septimus, the reader can see the way in which Woolf uses cinematic technique in writing to depict the 'inner life' through the external world. While Septimus walks in London, his memory is externalised through the city, marking the traumatic experience in the past, which comes to live in the present. Septimus' haunted images are another and darker indication of the 'duration' of time, and are again evoked through Woolf's cinematic technique in writing. Septimus's haunted images render his trauma in visual shapes, in a way that is close to the notion of the techniques of Eisenstein's cinematic montage. Walking and thinking have associations to visual objects, expressing emotions

and feelings. Woolf uses this Post-Impressionist technique, in order to search for new meaning, inventing her own new visual language in fictional writings. In this respect, visual objects are separated from their functional connections, juxtaposed by Woolf in the same scene, creating multiple points of view as the cinematic technique in writing, as the reader can see in the sky-writing scene and the gaze of the motor-car in the middle of Bond Street to Oxford Street.

Septimus's haunted images are signs of trauma. A visual object leaves a mark or a trace of its physical presence, the very object that inscribes its sign at a specific moment of time, as the reader can see in the aeroplane, its sky-writing, the motor-car, the shadow of Evans and the 'close-up' of Rezia's face. *Mrs Dalloway* combines two cinematic fascinations – one with the boundary between life and death, and the other with the mechanical animation of the sign. According to Laura Mulvey, the 'pensive spectator is more engaged with the reflection on the visibility of time', and on the other hand, 'the possessive spectator is more fetishistically absorbed by the image of the human body' (Mulvey 2006, 11). In this respect, I argue that Clarissa and Septimus are 'pensive' spectators. They are each other's double, because they both see life and death in the dialectic of time. Peter and Miss Kilman are 'possessive' spectators. Both of them gaze fetishistically towards their object of desire, such as Peter's Clarissa and Miss Kilman's Elizabeth.

Clarissa learns about Septimus's death at her party, at the end of the novel. However, the reader is aware of Septimus's death before Clarissa. Through Clarissa's simple question, 'but how' (*MD* 201) – the shifting of perceptions is articulated in the 'flashback' of passing time, evoking the dialectic of life and death, in a way which the psychological expression of the 'inter-relation'

(Eisenstein 1949, 53) of different viewpoints of Clarissa and Septimus can be visualised. I argue that the temporal dimension, the narrative past of the early London day, suddenly emerges in 'pure duration' of Clarissa in the little room of her house, which brings the preserved past time into the passing present.

In Clarissa's 'pure duration', the morning and the afternoon, the past and the present of this Wednesday of London, in mid June 1923, come together. Woolf's letter to Gerald Brenan, dated 13th May 1923, referred to the novel she was currently working on. The name of the novel, among other titles, was 'At Home', 'The Party', 'Mrs Dalloway', and 'The Hours'. As her work takes place, in one draft after another, 'The Hours' represents 'what might be termed the first full-length draft of *Mrs Dalloway* (1925)' (Wussow ix). Woolf's short stories prepare her *Mrs Dalloway* to come. The motor-car on its way from Bond Street to Oxford Street, comes to a standstill precisely opposite Mulberry's shop window, when Clarissa looks out of the shop window while Septimus is gazing at the car, moving towards Piccadilly. Clarissa's image, at this moment, is framed by the 'window', represents a moment extracted from the continuity of narrative time. The temporal dynamic flows within the aesthetic structure. I argue that the shop window creates a freeze effect, like an individual moment in the filmic frame. The build-up to this final moment – the moment when Clarissa is thinking by herself in the little room, had been geared around the 'movement of time' and the sequence of the haunted images of Septimus's death drive, on this one particular day in London.

The sequence has been prefigured by Woolf's camera 'shot' of the Bradshaws' car, seen from the multiple points of view of the crowd in the street. This shot indicates the energy of the gaze, leading into the 'figure' behind the

'dove-grey' blind in the car. I argue that this accumulation of movement of the motor-car has carried forward the multiplicity of the gaze and of time itself. Whose car is it? Who is in the car? Viewers in the crowd do not know. Woolf depicts the 'figure' in the motor-car in a Cubist way, for everyone stares at the motor-car from different angles on the side of the pavement. And yet, no angle can show exactly who is in the car.

I argue that the unknown figure is like a symbol, containing Septimus's emotion: 'fear'. The spectator can only see for a moment 'a face of the very greatest importance against the dove-grey upholstery' (*MD* 15). Then, when the blind is drawn, there is nothing to be seen 'except a square of dove grey' (*MD* 15). This 'figure' in the grey motor-car is indeed 'invisible, unseen and unknown' (*MD* 11), as Clarissa had felt when she walked up Bond Street. Woolf depicts Septimus's emotion in the Post-Impressionist way, through grey colour and an unknown figure in the car, using cinematic technique in writing to juxtapose multiple angles of vision. Woolf spends eight pages, shooting these 'thirty seconds' (*MD* 19) of multiple points of view, while the spectators are gazing at the motor-car.

The motor-car blocks the traffic, suspends the crowd on one side of Bond Street. For Clarissa, it is the 'Queen herself' (*MD* 18) unable to pass, although Woolf gives the reader a clue, saying it is 'a male hand' (*MD* 15) which draws the blind in the motor-car. Is it the 'Prince of Wales', the 'Queen', or the 'Prime Minister'? Whose face is it? Again, nobody knows. Woolf uses a series of question marks in her novel to depict the act of looking in a Cubist way, in which different spectators' points of view are juxtaposed at the same time, as on the canvas and as in the cinematic montage.

The 'dove grey' 'square' shape of the motor-car is suspended on the way from Bond Street to Oxford Street. Woolf uses this underlying illusion of stillness to create a freeze frame – a still frame, referring to a halt in time. The stillness of the motor-car evokes in Septimus a secret, the hidden past which will find its way to the surface. The suspended motor-car is a hint of stillness within a sequence of movement. It indicates something enchanting, something threatening, as the 'mystery', the 'authority' and the 'spirit' (*MD* 15) of death is 'passing invisibly, inaudibly, like a cloud, swift, veil-like upon hills, falling indeed with something of a cloud's sudden sobriety and stillness upon faces which a second before had been utterly disorderly' (*MD* 15). Septimus himself is also 'unable to pass' (*MD* 15) the call of death. The chime of Big Ben tolls for him. He is thirty years old, 'pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat, with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too' (*MD* 15). The motionless motor-car, for Septimus, is a 'dove grey' shadow of 'horror', 'as if some horror had come almost to the surface and was about to burst into flames, terrifying him' (*MD* 16), because everything is at a 'standstill' (*MD* 15).

Clarissa comes to Mulberry's shop window 'with her arms full of sweet peas' (*MD* 16), looking out with her little 'pink' face, guarding the threshold of the present access to the past, indicating that the shop window is not only spatial but temporal, a screen upon which Clarissa's and Septimus's gazes meet. Septimus the 'soldier' carries with him a temporal index, by which it can refer to redemption. To use Benjamin's phrase here, Septimus has a sense of a 'Messianic power, a power to which the past has a claim' (Benjamin 1969, 254). Septimus's London day is haunted by the past. It is 'Judgment Day'. He has 'a historical

consciousness' (Benjamin 1969, 262) of the significance of the passing time. He looks like he has been marked by the fullness of the country's past – the 'horror' of the war. The 'repressed' memory is about to return to the surface of consciousness.

As in Woolf's novel, Edgar J. Watkiss says 'The Proime Minister's kyar' (*MD* 15), and Septimus hears him. The 'figure' in the motor-car was seen

only once by three people for a few seconds. Even the sex was now in dispute. But there could be no doubt that greatness was seated within; greatness was passing, hidden, down Bond Street, removed only by a hand's-breadth from ordinary people who might now, for the first and last time, be within speaking distance of the majesty of England, of the enduring symbol of the state which will be known to curious antiquaries, sifting the ruins of time, when London is a grass-grown path [...] (*MD* 17).

For Woolf, the moment of 'standstill' is a single instance, which cannot be measured by any 'mathematical instrument' (*MD* 19). Spectators 'in all the hat shops and tailors' shops' (*MD* 19) look at each other, for the face in the motor-car stimulates something profound, deep down in the mind, making people think of 'the dead, of the flag, of Empire' (*MD* 19). Mr Bowley in Woolf's novel looks at the motor-car, waiting for its passing, thinking of 'poor women waiting to see the Queen go past – poor women, nice little children, orphans, widows, the War' (*MD* 21). He has 'tears' in his eyes at this emotional moment. I argue that the face in the motor-car, for Septimus, is a living monument of the past, the traumatic experience of the war, a thing that has roots in the past and reminds him of the 'horror' of the war, which is concealed from the surface of consciousness. It is

‘this Wednesday morning’ (*MD* 18), when the present time indicates the model of ‘Messianic time’ (Benjamin 1969, 263). Septimus the ‘solder’ will kill himself in the afternoon.

In the sky-writing scene, Woolf again depicts multiple points of view to show her cinematic technique in writing. In Regent’s Park, Septimus looks up, enjoying the pure pleasure of looking at the ‘white’ smoke. It is a moment of visual ecstasy, seeing the ‘shapes’ of letters ‘T’, ‘O’ and ‘F’ as expressions of ‘Beauty’. Septimus’s ‘tears filled his eyes as he looked at the smoke words languishing and melting in the sky in their inexhaustible charity and laughing goodness one shape after another of unimaginable beauty, [...], for ever, for looking merely, with beauty, more beauty’ (*MD* 23). Later, Septimus also sees the image of the dead Evans behind the tree – the man in ‘grey’, the ‘shape’ of an ‘iron-black figure’ (*MD* 76 – 77). Everyone looks up, seeing an aeroplane which ‘bored ominously into the ears of the crowd’ (*MD* 21), ‘coming over the trees, letting out white smoke from behind’ (*MD* 21). ‘Oppression’ returns as a ghostly image of the ‘dead’.

The flying aeroplane is ‘a concentration’, ‘a ghostly symbol’ (*MD* 30) for the repressed past. As Woolf depicts in Mrs Dempster’s gaze, the aeroplane goes ‘fast and fading’, away and away it shoots,

soaring over Greenwich and all the masts; over the little island of grey churches, St. Paul’s and the rest, till, on either side of London, fields spread out and dark brown woods where adventurous thrushes, hopping boldly, glancing quickly, snatched the snail and tapped him on a stone, once, twice, thrice (*MD* 30).

The sky-writing reminds the spectators of the speed of the aeroplanes shooting. The 'white' smoke can be read as the symbol of a soldier's determination to protect his country. While gazing at the aeroplane, Mr Bentley has a moment of 'pure duration', in which '[n]ot a sound [is] to be heard' (*MD* 31). The soul is unguarded by means of thought, 'gets outside his body, beyond his house', beyond Einstein and mathematical time. I argue that Woolf gives this moment a long shot, to show the way which the moment frees his soul, as his thought speeding away like the aeroplane by its own free will in ecstasy, in pure delight, as the white smoke of the aeroplane writes 'a T, an O, and F' (*MD* 31).

The sky-writing scene shows the time of Septimus's revelation. As Rezia says, it is 'time', by which she means time on the clock. 'Twelve o'clock' is the time she will have to bring Septimus to see Sir William Bradshaw in Harley Street, where Bradshaw's house is located 'with the grey motor car in front of it' (*MD* 103). As Big Ben chimes a quarter to twelve, Septimus tells his wife Rezia, 'smiling mysteriously at the dead man in the grey suit' (*MD* 77), that 'I will tell you the time' (*MD* 77), by which Septimus means the time of his death, as

The word 'time' split its husk; poured its riches over him; and from his lips fell like shells, like shavings from a plane, without his making of them, hard, white, imperishable, words, and flew to attach themselves to their places in an ode to Time; an immortal ode to Time. He sang. Evans answered from behind the tree. The dead were in Thessaly, Evans sang, among the orchids. There they waited till the War was over, and now the dead, now Evans himself [...] (*MD* 76).

I argue that the notion of time ‘splits’ into two: one stands for Rezia’s clock time, and the other stands for Septimus’s Messianic time – the time of redemption. He throws himself out of the window – ‘the large Bloomsbury lodging-house window’ (*MD* 163) – as ‘the scapegoat’ (*MD* 27). Woolf depicts Septimus’s sight of Rezia in a ‘close-up’ view, enlarging the size of her face, in order to capture her face in greater detail, to give the effect of Septimus’s emotion little by little – through his looking at Rezia’s ‘chin’, ‘the nose’, ‘the forehead’ with some ‘terrible mark on it’, her ‘lips’, her ‘melancholy expression’, and her ‘hands’. As Eisenstein points out, the ‘simplest close-up’ is the most moving (Eisenstein 1996, 270).

Septimus’s gaze gives the reader a detail of Rezia’s face, as he shades his eyes

so that he might see only a little of her face at a time, first the chin, then the nose, then the forehead, in case it were deformed, or had some terrible mark on it. But no, there she was, perfectly natural, sewing, with the pursed lips that women have, the set, the melancholy expression, when sewing. But there was nothing terrible about it, he assured himself, looking a second time, a third time at her face, her hands, [...] (*MD* 156).

Rezia, in this close-up shot, is as natural as when he saw her for the first time, no matter how many times he looks at her. They both try Mrs Peters’s hat, making the happiest moment in each other’s life. For the first time for days Septimus speaks as he used to be. As Woolf depicts, ‘[n]ot for weeks had they laughed like this together, poking fun privately like married people’ (*MD* 157). Rezia never again feels ‘so happy! Never in her life’ (*MD* 157)! Septimus, too, forgets about

all his fear, never feels so wonderful, 'so proud', 'so real' and 'so substantial' (*MD* 158).

THE SHOP WINDOW AND THE CINEMA SCREEN

The aeroplane's sky-writing shows the way which 'visual ecstasy' is gained through advertisement, as the viewer sees the 'white' smoke of 'a T, an O, and F' (*MD* 31). Woolf juxtaposes different gazes from different points of view, to evoke the cinematic technique in the sky-writing scene, as I argued earlier. Here, I want to address the analogy between the 'shop window' and the 'cinema screen' as another example, to argue that Woolf's cinematic technique in writing is her 'significant form' in *Mrs Dalloway*.

Large sheets of cast glass, rolled and poured, are used as show windows, displaying fancy goods. I argue that the shop window contains commodities, visualising the process of thinking through the gaze as a cinema screen, making the act of looking an experience of visual ecstasy. The commodities that appear in the shop windows have a fortuitous and random arrangement, which is like an unexpected juxtaposition of fancy goods. To use the cinematic phrase, the viewer can see the 'montage' of commodities as a model of the clutter of modern urban life, which provides an 'atmosphere', a 'virtual' image of visual intoxication and sensual pleasure.

For Walter Benjamin, the 'arcade' itself means the 'city', even the 'world'. The arcade opens to the spectator but also encloses him; it is a public interior with

a glass roof, iron-structured market halls and display windows. The display of the commodities constructs a 'dream world'. The arcade, for Benjamin, is an 'invention of industrial luxury', 'glass-roofed', 'marble-walled passages cut through whole blocks of houses' (Benjamin 1978, 146). The arcade and its elegant shops are like theatres, staging their goods offered for purchases. It is a 'theatre', 'a city, indeed, a world in miniature' with 'light from above' and 'gas lighting' (Benjamin 1978, 147).

As Anne Friedberg points out, unlike eighteenth-century London, 'a city that had the Pall Mall and the Strand as broad open-air shopping streets, streets where one could stroll and gaze into shops', walking in pre-Haussmann Paris 'was difficult due to narrow streets and the lack of sidewalks' (Friedberg 68). The arcade fulfils the desire for strolling and looking. The major arcades of Paris, such as Passage des Panoramas (1800), Galérie Vivienne (1826), Galérie Véro-Dodat (1826), Galérie Colbert (1826), Passage L'Opera (1821 – 1823), and Passage Choiseul (1825 – 1827), were complete by 1830; Passage Verdeau (1846) and Jouffroy (1847) followed (Friedberg 70).

There were arcades built in London as well. As Jane Rendell points out, the first two arcades constructed during the early decades of the nineteenth century in London were the Royal Opera Arcade (between 1815 and 1817) designed by John Nash and G. S. Repton, and the Burlington Arcade (1818 – 1819) designed by Samuel Ware. A Third London arcade, the Lowther Arcade, was also part of an urban improvement scheme around Trafalgar Square. The London arcades 'were part of plans to promote the fashionable and wealthy residential areas of the West End around Piccadilly, Bond Street, Oxford Street and Regent Street as a zone of luxury commodity consumption' (Rendell 170 – 171).

The department store is a building type which ‘emerged as a corollary to the dramatic changes in urban retailing between 1840 and 1870’ (Friedberg 77). It is for displaying the mass production of standardised goods. Glass windows transformed the department store and the capital of modern commerce into a space for new modes of perception and experience. Glass show windows constructed the department store as a ‘phantasmagoria’ of visual fetishism. I argue that the ‘glass window’ can be seen as the ‘screen’, reflecting the gas light and displaying commodities, making the department store a site for the conflation of physical movement – *flânerie* and the gaze.

The shop window creates the effect of the cinema screen through the mobility of the *flâneur* and the *flâneuse* in the urban space. In the architectural passage of the arcade, the gazer finds his or her ‘virtual’ image through walking. Cinematic spectatorship, in this respect, can be read as a further instrumentalisation of this consumer’s gaze. The shop window creates the virtual image through the gaze and the gazer’s fantasy. The ‘glass’ of the shop window does not only display commodities. Rather, the viewer can satisfy his or her voyeuristic desire and fetishism, for the commodity in the shop window is something one can see but cannot touch. Cinema spectatorship, on the other hand, relies equally on consumer contemplation – the contemplation of a pure pleasure of ‘looking’.

The shop window introduces a virtual mobility that is both spatial and temporal, as the viewer walks through the arcade and the department store. The passages in the arcade and the department store produce a virtual gaze – a dream image through the movement of the gazer. In this respect, I argue that *flânerie* finds its metaphoric embodiment in the passage, creating the vision of the ‘new’,

the already 'passed', and the 'ever-same' in a spatial and temporal sense. The arcade and the department store in the city define walking and gazing as movements through time. The viewer does not only see the commodity, but also the fantasy, the fetishism and the desire that the commodity implies.

I argue that the gaze in this respect provides a perceptual sensation of inner time and clock time as in Peter's gaze. As no one knows he is in London, Peter Walsh feels the 'strangeness of standing alone, alive, unknown, at half-past eleven, walking from Victoria Street to Trafalgar Square' (*MD* 56 – 57). The stroke of Big Ben had earlier broken into his thought, creating his 'pure duration', as he asks himself 'What is it? Where am I? And why, after all, does one do it?' (*MD* 57). Peter's strong emotion is like 'moonshine', which appears twice: one time is when he is meeting Clarissa in her Westminster house with romantic illusions; the other is when he walks alone in Trafalgar Square, thinking about his divorce.

However, the stroke of Big Ben overcomes him, 'as if the result of others, an irrepressible, exquisite delight; as if inside his brain by another hand strings were pulled, shutters moved' (*MD* 57). He suddenly feels 'so young', like a child 'who runs out of doors' (*MD* 57). His mind is like 'an unguarded flame' (*MD* 57). The stroke of Big Ben makes him free from his present moment in London, leading him to his 'memory' of Clarissa's look. As Woolf depicts, Clarissa 'looked at Peter Walsh; her look, passing through all that time and that emotion, reached him doubtfully; settled on him tearfully; and rose and fluttered away, as a bird touches a branch and rises and flutters away' (*MD* 47). Escaping from these emotions, Peter's eye has been caught by an attractive young woman, who is walking across Trafalgar Square in the direction of the Haymarket. I argue that at this moment, the street of London transforms into an imaginary realm. As the young woman is

passing the 'statue', Peter falls into another visual fantasy, making her the 'very woman' that he has always had in mind – 'young, but stately; merry, but discreet; black, but enchanting' (*MD* 57).

The way Woolf depicts Peter's 'pure visual situation' is totally cinematic. With excitement, Peter is '[s]traightening himself and stealthily fingering his pocket-knife, which seemed even with its back turned to shed on him a light which connected them, which singled him out' (*MD* 57), as if there is no one in Trafalgar Square, except for Peter. His voyeuristic gaze is the symbolic 'spot-light', creating cinematic effect, in a way which he focuses on the girl he is following. Woolf zooms her movie camera again to take a long shot, to depict the crowd in the street, changing Peter's image to that of the romantic 'buccaneer', as he imagines himself as a different person, constructing himself in contrast to the gentlemen's outfits in some of the shop windows, but fusing the young woman with the ladies' seductive finery in others. Peter looks at the shop windows, visually consuming the goods. As he sees that

There was colour in her cheeks; mockery in her eyes; he was an adventurer, reckless, he thought, swift, daring, indeed [...] a romantic buccaneer, careless of all these damned proprieties, yellow dressing-gowns, pipes, fish-rods, in the shop windows; and respectability and evening parties and spruce old men wearing white slippers beneath their waistcoats. He was a buccaneer. On and on she went, across Piccadilly, and up Regent Street, ahead of him, her cloak, her gloves, her shoulders combining with the fringes and the laces and the feather boas in the windows to make the spirit of finery and whimsy which dwindled out of the shops on to the pavement, as the light of a lamp goes wavering at night over hedges in the darkness (*MD* 58 – 59).

Shop windows turn Peter into absorbed spectator, and fulfil his voyeuristic pleasure in looking, which turns the young girl into the 'erotic object of the gaze' in Mulvey's phrase (Mulvey 1989, 20). I argue that the shop window indicates the viewer's original moment of recognising the perfect, more complete, more powerful ideal ego. The beauty of the young girl, for Peter, represents the seductive power of women. Woolf's depiction of Peter's male gaze is an example of cinematic technique in writing. Peter's gaze at the young girl reflects his inner desire, the repressed sexuality, and his lack: '[n]o sons, no daughters, no wife' (*MD* 208). Commodities in the shop windows of Piccadilly and up to Regent Street also indicate Peter's desire. By gazing at commodities, Peter imagines himself in a 'pure visual situation', as a romantic and reckless 'buccaneer'. The virtual image of a 'romantic buccaneer' is his ideal self. As he is getting excited, he plays with the blade of his pocket-knife, which symbolises his masculinity. However, through visually possessing the commodities and the young girl, objectifying her, turning her into his object of desire, Peter sees his ideal self. In

his 'virtual' image, Peter imagines himself with the 'buccaneer' look, as he looks at 'yellow dressing-gowns, pipes, fish-rods, in the shop windows'. I argue that Peter's 'pure visual situation' shows the way which Woolf's cinematic technique works through the shop window, by Peter's visually consuming the young girl and the commodities as 'his fun'. It is something he makes up for his 'exquisite amusement' – which is odd but 'quite true' to him (*MD* 59).

The interplay between Peter's gaze, object of desire, memory and commodity in the shop windows reveals Woolf's cinematic technique in writing to depict the male gaze. I argue that Peter's gaze depicts the sexual topology of London through the physical morphology of architectural space. London as a whole, under Peter's gaze, inscribes a particular moment when civilization 'seemed dear to him as a personal possession' (*MD* 60). The city for Peter is a territory, a 'market' with sexual objects that he wants to consume. The route by which Peter follows the young girl identifies specific features of locations and sites of sexualities in the city – of desire and fantasy. Peter's sexual fantasy indicates his lack. As the young girl crosses Oxford Street and Great Portland Street, and turns down one of the little streets, Peter's expectation of 'visual intoxication' seems to come.

The great moment of imaginary 'visual ecstasy' is approaching, for now the young girl stops, opens her bag, and 'with one look in his direction, but not at him, one look that bade farewell, summed up the whole situation and dismissed it triumphantly, for ever' (*MD* 59). The young girl eventually looks back in Peter's direction but not even looking at him, winning the battle of sexual topology through the gaze, with her gesture of entering her own 'house' – 'one of those flat red houses with hanging flower-baskets of vague impropriety' (*MD* 59). Peter's virtual image is gone, with the gaze and the gesture of the young girl.

Woolf also uses Miss Kilman to demonstrate the gaze and imagination through the shop window, merging the cinematic technique with fictional writing. Miss Kilman is having tea and a chocolate éclair with Elizabeth Dalloway in the Army and Navy Stores in Victoria Street, at the clock hour of half past three. All commodities exhibit a cinematic effect. The Army and Navy Stores looks like a scene in a movie, showing the power of the Empire, as Woolf carefully depicts the power relation between Miss Kilman and Elizabeth.

Elizabeth guides Miss Kilman, this way and that, to buy the petticoats, 'as if she had been a great child' (*MD* 142). Miss Kilman asks Elizabeth for tea. Miss Kilman is eating 'with intensity, then looking, again and again' (*MD* 142). Eating and looking, particularly eating, seems to her the 'only pure pleasure' (*MD* 142). I argue that it suggests her desire to possess Elizabeth. The 'colour' and the 'shape' of the food illuminate Miss Kilman's inner desire. Miss Kilman wants 'that cake – the pink one' (*MD* 142), as if the pink cake revealed her desire to be beautiful, young and adorable like Elizabeth, 'with her hair done in the fashionable way, in the pink dress' (*MD* 185) at Clarissa's party, with her 'oriental bearing, her inscrutable mystery' (*MD* 144) and her 'white gloves'.

The way Miss Kilman eats the chocolate éclair symbolises her way of possessing Elizabeth, as she 'open[s] her mouth, slightly project[s] her chin, swallow[s] down the last inches of the chocolate éclair' (*MD* 144). I argue that Miss Kilman's eating behaviour underlines a relation between eating and sexuality in psychoanalytic theory. According to Freud, 'a baby sinking back satiated from the breast and falling asleep with flushed cheeks and a blissful smile' has been seen as a 'prototype of the expression of sexual satisfaction' in adult life (Freud 1953, 182). The act of consumption in the department store, as

Freud suggests, is a symbol of desire, for the 'pleasure-ego wants an object of satisfaction for him' (Freud 1973, 237). The world of consumption highlights the relation between sexuality and power. Feeding establishes psychologically the symbol of love, aggression, pleasure and the desire to control.

The chocolate éclair is the object that satisfies Miss Kilman. Eating the chocolate éclair is a symbolic gesture, taking the pleasure of eating the cake and possessing Elizabeth into her ego, to synthesise the subjective and the object. Miss Kilman does not want Elizabeth to go – this girl, this young, that is so beautiful, 'whom she genuinely love[s]' (*MD* 144). Miss Kilman's 'large hand' (*MD* 144) opens and shuts on the table, as if she could grasp Elizabeth at once. I argue that the opening and shutting of Miss Kilman's hand refers to the mechanical physical and psychological tension. And yet, this physical gesture is a sign of a 'state of mind'. She wants to hold on to Elizabeth. On the other hand, she also wants to let Elizabeth go, to Clarissa's party. She eats the chocolate éclair as if 'she could grasp her, if she could clasp her, if she could make her hers absolutely and for ever and then die' (*MD* 144). Miss Kilman cannot stand Elizabeth's leaving her, going home and preparing for the party. She sees that as Clarissa's triumph, for Elizabeth goes and turns against her. Her fingers 'curled inwards' (*MD* 144).

Miss Kilman tries to persuade Elizabeth to stay with her. However, Elizabeth sits silent, with Miss Kilman's 'great hand' (*MD* 145) opening and shutting. Eventually Elizabeth leaves her. Woolf depicts Miss Kilman's losing her way in the labyrinth of the Army and Navy Stores. Miss Kilman

got up, blundered off among the little tables, rocking slightly from side to side, and somebody came after her with her petticoat, and she lost her way, and was hemmed in by trunks specially prepared

for taking to India; next got among the accouchement sets and baby linen; through all the commodities of the world, perishable and permanent, hams, drugs, flowers, stationery, variously smelling, now sweet, now sour, she lurched; saw herself thus lurching with her hat askew, very red in the face, full length in a looking-glass; and at last came out into the street (*MD* 145 – 146).

Cinematic space is a signifier with connotative meaning, which brings fantasy and desire together. Miss Kilman sees herself in a looking-glass, lurching with a 'red' face. Losing the object of desire, with symbolic 'beauty' and 'youth', after Elizabeth's absence, Miss Kilman loses her way and her mind. Sensations of commodities from all over the world with all kinds of smell colour and shape are like threats to her unguarded mind. Without Elizabeth, the whole department store for Miss Kilman is like a 'chaotic' space, which parallels her emotion. I argue that Woolf's 'montage' juxtaposes the Army and Navy Stores and the Westminster Cathedral, articulating the psychology, memory, anxiety and self-awareness of Miss Kilman. After Elizabeth has left, Miss Kilman is trying to get rid of this 'memory-haunted' space, to free her own soul, as if Elizabeth's soul was something 'haunting the same territory' (*MD* 147) – the 'territory' of the department store and Miss Kilman's very own mind.

Miss Kilman at last comes out of the Stores, into the street. She sees the tower of Westminster Cathedral, the Abbey, as 'the habitation of God' (*MD* 146) in the middle of the traffic of the street of London. She comes into the Abbey, the shelter of her soul. She comes from the street, into the Cathedral. Through the image of the 'double darkness' (*MD* 146): the haunted Army and Navy Stores and the tomb of the 'Unknown Warrior', Miss Kilman sees a 'light' in the Abbey,

aspiring above 'the vanities, the desires, the commodities', and freeing her from her feelings and emotions – hatred, jealousy and love.

Woolf's writing technique is cinematic. In this novel the gaze has been seen as an individual shot, juxtaposing different points of view to achieve the method of 'montage', creating meanings. The meaning of each shot is single and neutral in content, until it places in juxtaposition. The cinematic method of montage articulates a radical aesthetic synthesis, such as that provided by the juxtaposition of multiple points of view on the Cubist canvas. Although Woolf's diary entries give no avowed indication of familiarity with Eisenstein's 'Dialectic Approach to Film Form' (1929), I argue that *Mrs Dalloway* is an equally radical synthesis of cinematic techniques in writing. It is a text devoted to the juxtaposition of the gaze as a camera 'shot'. The re-creation of the past renews the old world, bringing a new way of seeing post-war London, through the 'inner life' of Woolf's characters.

Mrs Dalloway is a montage of various 'shots'. The novel makes use of the cinematic technique of juxtaposing places, creating a multiplicity of the gaze, showing the character's 'pure duration'. This cinematic technique in writing makes the reader see the 'time-image' through motion, such as walking and looking. As Laura Mulvey points out, in Soviet montage, the cinema screen would show someone 'walking through, say, the Kremlin Square and looking towards something, shown in the next shot such as, say, Big Ben' (Mulvey 1996, 208). Woolf's shots in a similar way are juxtaposed through the characters' walking in different parts of London at certain clock hours. As Eisenstein shows in his theory and his use of montage, intercutting as a flashback within one's consciousness or gaze can create further dimensions of meaning. Also, the cross-cut means to

switch from one consciousness or gaze to another. In each case, Woolf juxtaposes different shots at the same time, creating her aesthetics of montage.

At this moment, I suddenly remember the ending of *Mrs Dalloway*. After all those cinematic techniques that Woolf demonstrates – flashback, close-up, multiple points of view and montage, she depicts the sudden reverse of the past and the present, illuminating the ending and the beginning. Peter Walsh's emotions are visualised – terror, excitement and a moment of visual ecstasy, when he looks at Clarissa at her party. What fills Peter with the 'extraordinary excitement' (*MD* 213), is the sudden return of the 'figure' of Clarissa, which reverses the past and the present:

It is Clarissa, he said.

For there she was.

The ending of *Mrs Dalloway* shows the way which Woolf's narrative aesthetics is cinematic. Peter's gaze is a perception, in which he re-discovers Clarissa's 'air'. It is his virtual image of who Clarissa is – the 'being' he used to know, and will always know and love. As an outsider of the Dalloway family, Peter's virtual image represents the real, combining the passing present, as the it shows that he is looking at Clarissa's 'figure' in the party, coming to synthesise the one that he always knows in his mind.

CHAPTER FOUR

SEEING THE 'INNER LIFE': PHOTOGRAPHY AND THE FEMALE GAZE

Oh, mystery of Beauty! Who can tell
Thy mighty influence? who can best descry
How secret, swift, and subtle is the spell
Wherein the music of thy voice doth lie?

-Julia Margaret Cameron, 'On A Portrait' (Cameron 1948, 73)

In this chapter, I stress the important relation between women and the city of London, in order to see the way which Woolf expresses the female gaze in her narrative aesthetics. Woolf's Post-Impressionist writing technique creates the 'viewpoint' of the flâneuse, showing the 'intensity' of inner emotion and feeling of her characters through the female gazer's way of seeing the city, using a 'snapshot' effect to portray Eleanor's, Delia's and Sally's different points of view in *The Years*. I use the photographic work of Julia Cameron, to see its representation of gender, which is very different from that in Woolf's photographic vision in her writing. Through commenting on Cameron's photographic works, Woolf reassesses Victorian aesthetics, in order to define the female gaze and the creativity of women in the Post-Impressionist way. Women in Cameron's photographs represent objects of Beauty and creativity, mostly situated in the garden or theatrical settings, showing the charm of femininity by removing them from the city.

I argue that photographic vision is Post-Impressionist in Virginia Woolf's writing. The 'angle of vision' is developed through Woolf's writings, visualising emotions from her character's 'point of view', as the reader can see in Woolf's photographic technique in her female characters in *The Years*. In *Three Guineas*, Woolf's personal interest in photography enables her to use photographs as 'signs', showing her emotion of 'anger' and supporting her argument for women's rights. In 'A Sketch of the Past', Woolf's photographic vision works as a 'snapshot' of her revelation. The meaning of an 'empty centre' has emerged through Woolf's writing, illustrating her memory of her mother.

Woolf's female gaze in writing depicts women's points of view in the urban space, so that women are able to look at and to observe patriarchy through the

subversive power of the gaze. I also discuss Virginia Woolf's essay 'Ellen Terry', G. F. Watts's paintings and Julia Margaret Cameron's photographic work, to see the way which female creativity is performed and staged on the canvas and in the photograph within Victorian aesthetics. Ellen Terry is important in my discussion of Woolf's writing. I argue that Woolf's play *Freshwater* uses Ellen Terry as a 'character' to express her views about women and creativity, which are very different from those represented in Cameron's photographs and Watts's paintings.

The city provided great opportunities for actresses in Woolf's time. Woolf sees in Ellen Terry a remarkable 'New Woman' figure, not only a visual object of Beauty to please the male gaze. Cameron used photography to perform gender and womanhood. Looking at Cameron's photographs and Watts's paintings, Ellen Terry is represented as an objectified woman, who does not have any of the creativity that she shows in the theatre as an actress. Virginia Woolf criticises this Victorian way of looking at women in 'Ellen Terry' and *Freshwater*, to develop her own Post-Impressionist 'point of view' as the female gaze. I explore the female gaze in London, in Woolf's *The Years* (1937) and *Three Guineas* (1938), and also in 'A Sketch of the Past' (1939), considering its effects and contributions in the light of Woolf's aesthetics of vision. Woolf uses the female gaze as a narrative strategy, writing London as a stage, so that the city space does not merely exhibit human figures as fragmented visual objects. Rather, the city itself is a place where the gendered 'point of view' works to subvert the power of patriarchy. Woolf also uses photographs of male authority in *Three Guineas* to make her own criticism, recalling the photograph not shown – the 'absence' – the dead and fragmented female body in the Spanish Civil War.

PHOTOGRAPHY, WRITING AND WOMEN'S CREATIVITY

'Light' illuminates Cameron's male characters in a truly graceful way that 'cannot be described' (Heron and Williams 10). Light contains the complexion of her male characters' minds in Cameron's photographs. I argue that for Cameron, light can present a 'psychological drama' that she aims to express in her photographic form. She does not aim to photograph the 'greatness' of her intimate male friends such as Taylor and Carlyle. For instance, she does not dress them up in costumes which symbolise male authority, such as the 'uniforms' that the viewer can see in Virginia Woolf's *Three Guineas*. Rather, Cameron uses her camera lens for depicting their 'inner' nature, so that Sir Henry Taylor was 'crowned with tinsel' (Powell 18), and Alfred Tennyson was 'wrapped in rugs' (Powell 18) as the 'Dirty Monk' (Heron and Williams 13), giving these men moments devoted to 'their own personality', as Roger Fry claims (Powell 23).

I argue that the relation between 'light' and 'personality' is also visualised in G. F. Watts's male characters, showing a parallel development with Cameron's work. For instance, his painting *Alfred Tennyson: 'The Moonlight Portrait'* (1859, in Bryant 110, no. 34) is a portrait of Tennyson, which 'was widely considered to be the best of Watts' portrayals of the poet' (Bryant 110). 1859 was 'the year Tennyson finished *Idylls of the King*' (Bryant 110). Watts does not focus on representing what Tennyson looks like. The portrait shows the 'angle' of the head and the expression of the eye, illuminating the 'inner life', the melancholic soul of

the man, as the title 'The Moonlight Portrait' suggests. Cameron's photographic vision also comes very close to Watts's eye of the painter. The 'angle' of vision and the 'light' form strong facial expressions of their male characters.

For Roger Fry, Cameron's photographs are not simply imitations of nature, people or things. As Fry's essay 'Mrs. Cameron's Photographs' indicates, Cameron's photographs are not fashionable portraits produced to satisfy the demands of the rich. Photography, as Fry claims, 'at least in Mrs. Cameron's hands, can give us something that only the greatest masters were capable of giving' – the 'universal and dateless world which this imagination created for us' (Powell 24). Cameron's photographic portraits reveal the 'inner' personality of her male sitters as characters at a given moment. Light makes Cameron's artistic creation possible. Light gives perception and form to Cameron's photographs, visualising the 'inner' world, personality, performance and the dream-like image. Cameron creates a 'wonderful perception of character as it is expressed in form, and of form as it is revealed or hidden by the incidence of light' (Powell 26). Through the portraiture of light, her portraits articulate a conception, a 'revelation' (Powell 26) of character, which the viewer cannot find the works of 'Whistler or Watts come near' (Powell 26). Cameron's photographs are products of extraordinarily skilful manipulation, of such elements as the 'wet plates' and the 'long exposure'.

Cameron's technique of photography contains both expression and form, unifying the 'revelation' of character and artistic design. For example, Cameron has the 'light' and 'shade' effect of the lips of 'Mary Mother' (May Hillier), the 'shape' of the 'unanalysable' 'oval' features of 'The Christ Kind' (Margie Thackeray), and the transitions of 'tone' of 'Mrs. Leslie Stephen' (Virginia

Woolf's mother) in the cheek and the delicate suggestions of reflected light. Light makes Cameron's work "no less than the beautiful 'drawing' of the profile" (Powell 27), as Fry argues. Photography, for Fry, can be seen as a 'possible branch of visual art'. It 'seems capable of transmitting the artist's feeling to us' (Powell 28), making a portrait an artistic expression of divine, poetical and allegorical composition, as the viewer can see in the general organisation of the forms, the balance of movements throughout the whole structure, the feeling of 'intensity', and quality of the light.

And yet, as Virginia Woolf points out, a 'room' for taking photographs must not be too dark. Cameron 'would have a window built instantly to catch the sun' (Powell 14). Woolf notices that the window shows a 'point of view' and catches sunlight, indicating Cameron's passion, enthusiasm, 'her energy and her creative power' (Powell 15) for photography. Cameron walked around, as if she was in her self-directed drama, '[d]ressed in dark clothes, stained with chemicals from her photography (and smelling of them too), with a plump eager face and a voice husky, and a little harsh, yet in some way compelling and even charming' (Powell 15). Cameron took control of the 'new born art' (Powell 15). She dramatically changed the 'coal-house' into the 'dark room'; the 'flower house' into a 'glass-house' (Powell 18). As Tristram Powell points out, Cameron 'persuaded or commanded family, friends, servants, the famous, or just passers-by whom she spotted from her window, to pose before her camera' (Powell 9). Friends, maids, children and family members became characters of her imaginary drama, visualised in her photographs. As Woolf points out that '[b]oatmen were turned into King Arthur; village girls into Queen Guenevere. [...]. The parlour-maid sat for her portrait and the guest had to answer the bell' (Powell 18).

Cameron wants to work and to explore the effect of sunlight through different forms and through different angles of seeing. She did not retouch the application of chemicals. Technical failures do not mean anything, if 'the mood and the character of the picture were right' (Powell 10). Mood and character indicate the aesthetic value of Cameron's work, revealing Cameron's originality as a 'self-conscious artist' (Powell 10). The mood creates personality of the character and the picture. 'The force of personality', according to Powell,

strikes us in [Cameron's] best pictures, combined with her choice of subject, has given her work a coherence which is lacking in less personal photographers. An intensity of feeling is transmitted to the sitter and one has only to compare her pictures with conventional studio photographs of the period to see how uninhibited she was and how differently she reacted to each of her sitters. Her portraits of famous men do, it is true, enshrine a monumental view of human personality (Powell 10).

Powell sees in Cameron's work 'an intensity of feeling' of her as an artist through her sitters, which is an 'aesthetic standpoint' (Powell 25) of conceptualising 'Beauty'. I argue that this way of seeing beauty comes very close to Clive Bell's conception of 'significant form', in which 'Beauty' is not sexually charged. 'Beauty' is not the situation, as when one sees a beautiful man or woman in the street. Instead, Bell's conception of 'Beauty' is to recognise 'the objects of quite distinguishable emotions' (Bell 1947, 16) through 'significant form' of a work of art: line, shape, colour, the play of light and shade – the unity of form which constructs a work of art. 'Significant form' transforms the emotion of the artist, through the work of art to the viewer, becoming something that 'moves' the

viewer 'aesthetically' (Bell 1947, 12): 'Beauty'. As Roger Fry points out, Cameron's photographs reveal an 'intensity of feeling' and emotion, in which that 'emotion' comes from the artist, through her sitters, and 'moves' the viewer 'aesthetically'. The artistic coherence in her photographs creates 'significant form'.

'The intensity of feeling', 'with her choice of subject', gives Cameron's work 'a coherence', which the viewer cannot see in any 'conventional studio photographs' of the Victorian period. Cameron's mechanical aspects of photography do not make her an artist. I argue that Cameron's aesthetic 'coherence' shows 'significant form' in a work of art, which makes Cameron's photography a form of 'fine arts'. For example, in Plate 44, 'A Rembrandt' (Sir Henry Taylor) in *Victorian Photographs of Famous Men and Fair Women*, Cameron depicts the significance of the 'intensity' of human emotion. Cameron also has another photographic work, *Sadness* (1864, in Ford 2003, 139), in which she uses Ellen Terry as her model, to depict the intense emotion of 'sadness' through the intensity of light and shade, Terry's eyes and the gesture of her right hand touching on her necklace.

For Clive Bell, the expression of emotion through a work of art is 'Beauty'. The image shows the contrast between light and shadow, in which the inner drama of the character is strongly expressed, with his dramatic facial expression, and 'the intensity of feeling'. Clive Bell's notion of 'Beauty' is not sexually charged, but aesthetically charged with a 'coherence' of form in which the emotion and feeling of the artist become significant. 'Significant form' externalises the artist's mind and soul, his or her inner vision through imagination and abstraction of spatial

design; in a similar way Cameron has treated her camera lens as 'a living thing', revealing her 'senses' and her 'soul' in her photographic works (Powell 9).

Cameron's way of arresting 'all beauty' through photography can be seen as an Impressionist method. Her sitters had to 'sit as still as stones in the attitudes she chose, in the draperies she arranged, for as long as she wants' (Powell 18). This photographic 'impression' was created through her mental drama, her imagination, as well as through a series of mechanical aspects, so that 'a hundred negatives were destroyed before she achieved one good result' (Powell 18). Cameron caught the moment of 'Beautiful' (Powell 19) intensity of the 'inner drama', and came to 'overcome realism' (Powell 18), as Virginia Woolf points out. Impressionist paintings are faithful representations of light effects through colour. The painter catches the single moment, when light portrays nature with harmony. The eye of the painter is like 'a sensitive film', as Woolf noted in her essay on Henry James. As Rubin claims, French Impressionist paintings can be compared to 'photographic albums' (Robin 2008, 49) that show diverse viewpoints.

According to Margaret Harker, Julia Margaret Cameron – Virginia Woolf's godmother, 'Aunt Julia' – is 'photography's great eccentric' (Harker 4). When she was fifty in 1865, Cameron became a photographer. Her daughter and her son-in-law gave her a camera as a birthday gift with the following words, 'It may amuse you, Mother, to try to photograph during your solitude at Freshwater' (Heron and Williams 8). After that, according to Virginia Woolf, all Cameron's 'sensibility was expressed' through photography, into which she put all the energies that 'she had dissipated in poetry and fiction and doing up houses and concocting curries and entertaining her friends' (Powell 18).

As Laura Marcus points out, Virginia Woolf, 'in the summer of 1926', wrote 'an introduction to a Hogarth Press volume of her great-aunt Julia Margaret Cameron's photographs, subsequently published as *Victorian Photographs of Famous Men and Fair Women* (Marcus 2007, 149). As the title of this book suggests, Cameron's models included her close, beloved male friends who were famous in the Victorian period. Women models in Cameron photographs, on the other hand, represent the ideal 'Beauty' of 'fair women', staging and performing sisterhood, motherhood and the charm of women. For Woolf, Cameron's photographs clearly show her creativity as a woman. Cameron's photographs go beyond realism, in their 'diminishing just in the least degree the precision of the focus' (Powell 18). Cameron's photographs are perfect examples of her brilliant aesthetic sense as a photographer, in which her desire to reveal 'all the beauty' (Powell 18) of her models was satisfied. Cameron's conceptualisation of 'Beauty' indicates her artistic vision. Cameron's portraits of Victorian 'famous men and fair women' show her sensibility as a photographer, making photography a form of fine art with its own visual language and style, rather than the imitation of paintings or of nature.

Cameron's 'Annals of My Glass House' (1874) is an unfinished autobiography written in 1874. It is a record of the Victorian photographer's first ten years of work. It was first published by her youngest son, Henry Herschel Hay Cameron, in a catalogue to the exhibition – *Mrs. Cameron's Photographs* – at the Camera Gallery in London in 1889. Cameron depicts her own passionate emotions in the way which her characters have been photographed. To show her control in this newborn art to her family, she treats her camera lens 'as a living thing' (Heron and Williams 9). Through reading Fry's and Woolf's comments on

Cameron show that women and men are differently presented in Cameron's photographs. As Fry observed, Cameron's famous men show their personalities in the photographs; fair women their ideal beauty and ritual display of that beauty. The moral code that Fry sees in Cameron's work creates a certain spell – a 'strange world' of 'being "intense"' (Powell 24). Furthermore, as Virginia Woolf also claims in her introductory essay, 'Julia Margaret Cameron', this 'strange world' is 'a society' (Powell 14) of Cameron's own, with her circle of friends, family members, and maids, at Little Holland House or at 'two or three rose-covered cottages at Freshwater' (Powell 17).

According to Ellen Terry, Cameron's photographic world is a place 'where only beautiful things were allowed to come. All the women were graceful, and all the men were gifted' (Powell 14). For Fry, the visual intensity that Cameron created is brave and somehow also ridiculous, for her characters all look 'heroic' but also naïvely confident, 'determined', 'conscientious' (Powell 24). For Fry, Cameron's photographs recreate the safe world of the Victorian period, in which 'great men could be grown to perfection – or rather in which men of distinction could be forced into great men'; women, on the other hand, could grow to 'strange beauty' 'in that protected garden'. I argue, Cameron's 'passion' for photography shows a 'perfect' world, in which there is no danger of 'the storms of passion' (Powell 24) being seen in Victorian society.

Fry sees in Cameron's photographic art the Victorian gendered world – an 'atmosphere' that composes the form of her work. And yet, this world of 'sexual morality', where men are 'great' and women are 'beautiful', seems unreal to Virginia Woolf. On the one hand, Cameron's 'out-of-focus' perspective has been read as a radical departure from traditional photographic technique (Tagg 48),

which has led to her recognition as a great portraitist and one of photography's pioneers. On the other hand, I argue that Cameron's portraits of women do not convey the female gaze, as Woolf's photographic 'angle of vision' shows in her writing.

In Victorian aesthetics, women are presented as fragmented bodies – '*corps morcelé*' (Pollock 128) – as a 'facial type', 'a lip has been kissed' (Pollock 132), an isolated and fragmented body, a suggestive figure, a sign or a flat image, that draws male sexual desire and gaze. J. B. Bullen also argues that in Rossetti's *Bocca baciata*, the woman is still 'positioned as an object of sexual visual pleasure' (Bullen 2005, 93) for the desire of men. Cameron's portraits of men convey an inner complexity, emotion and passion. And yet, I argue that Cameron's photographs of women are imitations of Pre-Raphaelite paintings, in which the feminine is located in an ideological formation, as 'the passive, beautiful or erotic object of a creativity exclusively tied to the masculine' (Pollock 91). Virginia Woolf clearly criticises these ideal images of women. Woolf wants to kill Coventry Patmore's 'ideal wife' (Woolf 228), who was evoked in Cameron's *The Angel in the House*, as the title being taken from Patmore's poem.

For Virginia Woolf, Cameron's *The Angel in the House* (1873, in Ford 2003, 122) represents an image of ideal womanhood, 'an ideal existence', 'a dream', 'a phantom' that is created 'by the imaginations of men and women at a certain stage of their pilgrimage to lure them across a very dusty stretch of the journey' (Woolf 1978, xxx) in Victorian aesthetics. To kill the 'Angel in the House' is a 'professional experience' (Woolf 1978, xxxiii). If Woolf did not kill the 'Angel in the House', then the 'Angel' – the image of the passive woman with ideal beauty will kill Woolf's potential as a writer. Whenever Woolf 'felt the shadow of [the

Angel's] wings or the radiance of her halo upon the page', she 'took up the inkpot and flung it at her' (Woolf 1978, xxxii). The Angel's territory is the 'House'. The Angel's hands are full of blood, because she is the murderer of the potential female '[w]riter after writer, painter after painter and musicians' (Woolf 1978, xxxii), especially 'young' and 'unmarried' women.

Women in Cameron's portraits are not examples of Victorian greatness. They are not as well known as her male sitters such as Lord Alfred Tennyson or Sir Henry Taylor. These women in Cameron's portraits are family members, such as her niece Julia Jackson, or ordinary domestic servants. I argue that through Ellen Terry, Woolf kills the 'Angel in the House' in order to become a woman writer, creating her own photographic 'angle of vision' in the Post-Impressionist sense. Ellen Terry, for Woolf, is a good example of female creativity. Terry proved to Woolf that women could have subversive power, women could be creative artists, rather than being locked in the Victorian gendered role. Terry the actress suggests a very different image of women's creativity from Cameron's images of women as ideal 'Beauty'. Virginia Woolf found her own way of seeing female inner divinity – a woman's creativity in Ellen Terry. Woolf's *Freshwater: A Comedy* (1935) was staged in Vanessa Bell's London studio at 8 Fitzroy Street, on the evening of 18 January 1935. The event celebrated Angelica Bell's birthday, and the audience was 'in a party mood' (Ruotolo viii). The play 'began at 9:30, was performed in an atmosphere of noise and levity. Clive Bell's booming voice and laughter in particular were heard throughout the performance' (Ruotolo viii).

And yet, I argue that this play cannot be read only as a joyous farce. It shows Terry's posing for Cameron and Watts as their ideal 'Beauty'. Cameron's and Watts's works represent Victorian aesthetics. It suggests a passive image of

women as 'Ideal Beauty', rather than Virginia Woolf's 'professional experience' of killing the 'Angel in the House' (Woolf 1978, xxxiii). *Freshwater* clearly pictures Ellen Terry as a triumphant heroine, a child 'born to the stage', as Woolf phrases it (Woolf 1967, 69). Terry was married at sixteen to the famous painter, G. F. Watts. The marriage changed Terry's life dramatically. As Woolf puts it in 'Ellen Terry' (1941) that "[t]he theatre has gone; its lights are out and in its place is a quiet studio in a garden. In its place is a world full of pictures and 'gentle artistic people' with quiet voices and elegant manners" (Woolf 1967, 69). It is a world of Victorian aesthetics, which belongs to Watts, Cameron and Tennyson. Terry sits for Watts, washes his brushes, and plays the piano while he paints; she poses for Cameron, and walks with Tennyson as his muse. Terry poses as a model for Cameron's and Watts's 'Ideal Beauty'. She cannot show her creativity as an actress.

Ellen Terry's marriage to Watts does not make her a housewife, but a 'muse' and a 'model'. When she was married 'in 1864, at the age of sixteen, she had given up a successful career as a child star and contracted an ill-advised marriage with the already middle-aged and finicky painter, G. F. Watts' (Sturgis 63). Terry constantly refers to her experience of posing for Watts. For instance, in *Choosing* (1864, in Bryant 134, no. 44), one of Watts's many paintings of his wife, Terry smells a camellia. Of all the portraits of her that were painted, it was Terry's favourite. I argue that *Choosing* has a very different effect from the painting of her as *Lady Macbeth* (1889) by John S. Sargent. These two portraits mark significantly different stages of Terry's life and her creativity as a woman. Camellias 'are among the first flowers of the year, opening as early as February. A noted favourite of Victorian gardens, this shrub, found throughout the Holland

estate, must have burst into bloom at just the time of the wedding' of Watts and Terry, 'on 20 February 1864', 'with Watts about to turn forty-seven and Ellen thinking she was about to turn sixteen, but in fact, nearly seventeen' (Bryant 134).

Choosing is 'the poetry of painting' (Bryant 136). It 'began as a portrait, with Watts naming it for the Academy exhibition. Famously entitled to point up Ellen's choice between the opulent but scentless camellias and the humble violets she turns away from, it also depicts her choices on another level, for she personally had chosen marriage over the stage' (Bryant 136). And yet, the marriage of Watts and Terry did not work out. Terry returned to the stage, met the architect and critic Edward Godwin, who created a daring 'Greek *chiton*' for Terry's role as Titania in *A Midsummer Night's Dream*, drawing her attention to costume design. Woolf sees Terry's marriage with Watts as the 'blank' pages in Terry's self-portrait; those pages symbolise her as out-of-tune, as an 'incongruous element' (Woolf 1967, 69) in that Victorian world. She was doing everything to complete other people's art (Woolf 1976, 15), rather than create an art of her own. The 'blank' pages in Terry's self-portrait are the gap between 'two' aspects – 'Ellen the mother, and Ellen the actress' (Woolf 1967, 70).

Terry's performance symbolises those 'moments' of creative energy. She was so 'close and critical a student of Shakespeare' (Woolf 1967, 71), that she studied 'every line, weighted the meaning of every word; experimented with every gesture' (Woolf 1967, 71), living her part 'until she is it' (Woolf 1967, 71). Terry re-thinks, re-imagines and re-writes the character, so that every phrase is her own, every gesture spontaneous. Ellen Terry's creativity comes out of her body, overflowed every part of the characters, but somehow more than that, as 'Shakespeare could not fit her; not Ibsen; nor Shaw' (Woolf 1967, 71). Ellen

Terry is remembered because she acted more than as the signifier of the part. She acted as 'herself'. The Shakespearean 'triumphant heroines' (Terry 111) are 'the real women' (Terry 82) who are intelligent, merry and honest. Shakespeare's plays reveal their 'nobility beyond possibility of mistake' (Terry 97), because these heroines 'have in them a simplicity, a naïve goodwill, a delicate good feeling [...]', such as women in *The Merry Wives of Windsor* (Terry 97). These triumphant heroines represent the Shakespearean concept of femininity bringing the audience 'Elizabethan fun' (Terry 115), which means 'whether Shakespeare's scene is Athens, Rome, Verona or Egypt, whether the period is classical or renaissance, his characters are all English and all Elizabethan' (Terry 110).

Terry wonders how Shakespeare achieved that 'local colour' (Terry 115), such as representing Portia as a Venetian lady in *The Merchant of Venice*. According to Terry, there are many different ways of playing Portia. And yet, Terry's Portia has her independence of mind in 'the Italian way, the Renaissance way' (Terry 116). For Terry, Portia's character represents the fruit of the Renaissance – a period of 'beautiful clothes, beautiful cities, beautiful houses, beautiful ideas. She speaks the beautiful language of inspired poetry' (Terry 117). Terry sees something 'independent, almost masculine in her attitude towards life' (Terry 117). She retains generosity in her personality and an independence of thought and action. For Terry, this type of woman has a 'living force' (Terry 122) in her heart – her own creativity.

As Woolf shows in *A Room of One's Own* (1929), a female writer ought to explore the territory that male writers have not explored yet. Through Ellen Terry, the reader can see that a female body can have what is thought of as a masculine attitude – independent and active. It is what Woolf meant by 'androgynous'

creative power, when she writes that 'Shakespeare's sister will put on the body which she has so often laid down. Drawing her life from the lives of the unknown who were her forerunners, as her brother did before her, she will be born' (*AROO* 149). The reader can only see her incarnation through the character Woolf creates. Like Ellen Terry, she performs through different make-ups and costumes, through expressing 'herself' in the lines and gestures of the characters she plays. Shakespeare's sister, for Woolf, is also capable of performing the 'inner life' and emotions dramatically. Woolf's female writer is like Ellen Terry, putting on different 'bodies' of her characters, to imagine and to perform the 'inner drama' in words.

Terry's acting is a moment of performing feeling and emotion. It is a moment when she is not herself but a divine, creative energy – something 'comes upon' her, as she is 'always-in-the-air, light and bodiless' (Woolf 1967, 67). When the part was congenial, 'every word, every comma was consumed. Even her eyelashes acted. Her body lost its weight' (Woolf 1967, 67). Woolf uses bodiless imagery to reveal the process of artistic creation. I argue that this 'bodiless' moment, for Woolf, shows how Ellen Terry can be remembered, as 'a moment of being', while Terry and her character's personality come into one, as in the theatre 'all is real, warm and kind – we live a lovely spiritual life here' (Woolf 1967, 69). When Terry forgot what Lady Cicely said next, for instance, it is a sign that 'Lady Cicely was not a part that suited her' (Woolf 1967, 67). Terry's artistic creativity does not only make her a great actress but also a writer, although it never "occurred to her when she wrote her autobiography, or scribbled page after page to Bernard Shaw late at night, dead tired after a rehearsal, that she was 'writing', as '[t]he words in her beautiful rapid hand bubbled off her pen" (Woolf 1967, 68).

I argue that Terry's creative power connects acting to writing, writing to painting, as if Terry has 'painted a self-portrait' (Woolf 1967, 68) with her pen: her childhood, her marriage, her being a mother of two children, and the 'blank pages' among them as intervals.

Terry's self-portrait is not a 'framed, glazed or complete' (Woolf 1967, 68) academic portrait which can be admired by the Victorians. It is rather a 'bundle of loose leaves' (Woolf 1967, 68) which had been done 'in different moods, from different angles, sometimes contradict each other. The nose cannot belong to the eyes; the arm is out of all proportion to the foot. It is very difficult to assemble them. And there are some blank pages, too' (Woolf 1967, 68). The most important question is – who is she? Who is the real Ellen Terry? Woolf asks: 'Is she mother, wife, cook, critic, actress, or should she have been, after all, a painter?' (Woolf 1967, 71). I argue that in both *Freshwater* and 'Ellen Terry', Woolf criticises the Victorian aesthetics of Watts and Cameron, arguing that the female body is a representation of Watts's 'Ideal Beauty' and 'An Angel in the House' for Cameron. Cameron photographed friends and family members in costume, performing roles she had 'assigned' to them (Pultz 40), encouraging women's domestic virtue.

Laura Troubridge in *Memories and Reflections* shows the way which Cameron treated her models. Troubridge's childhood memory shows that

Aunt Julia appeared as a terrifying elderly woman, [...]. Dressed in dark clothes, stained with chemicals from her photography (and smelling of them too), [...]. We were at once pressed into the service of the camera. Our roles were no less than those of two Angels of the Nativity, and to sustain them were scantily clad and each had a pair of heavy swan wings fastened to her narrow

shoulders, while Aunt Julia, with ungentle hand, tousled our hair to get rid of its prim nursery look (Quoted in Mavor 45 – 46).

Woolf clearly sees a power relation between the artist and his/her model. I argue that Woolf transforms this female body obsession that she sees in Watts and Cameron, from a representation of ideal Beauty to a demonstration of creative power, as one can see in Ellen Terry and Woolf's fictional 'Shakespeare's sister' in *A Room of One's Own*. I argue that 'Beauty' for Woolf refers to female creative power, rather than the frozen ideal beauty in the photographic image. In *The Years* and *Three Guineas*, one can see the concept of 'Beauty' is transformed from a deadly frozen condition, to a radical passion and subversive power of the female gazer's 'point of view', while the male authority of the patriarchy will be the deadly frozen image for Woolf's criticism.

Woolf questions the image and the social role of a woman, as she actually constructs the image of a female writing subjectivity. 'The Angel [of the house] was dead; what then remained? You may say that what remained was a simple and common object – a young woman in a bedroom with an inkpot. [...]. Ah, but what is "herself"? I mean, what is a woman?' (Woolf 1979, 60). As Toril Moi argues of the early Anglo-American feminist literary critics, 'the feminists' insistence on the *political* nature of any critical discourse, and their will to take historical and sociological factors into account must have seemed both fresh and exciting; to a large extent those are precisely the qualities present-day feminist critics still strive to preserve' (Moi 49). In 'Women and Fiction' (1929), for instance, Woolf 'depicts the gendered experience' (Barrett 46 – 47), the discouragement and difficulty of the life of a female writer in a patriarchal society. Female writers need a 'very powerful mind to resist the temptation to anger'

(Barrett 47). Woolf compared the gendered experiences between George Eliot and Tolstoy. According to Woolf, Eliot could only stay in 'a middle-class drawing room' to write because otherwise public opinion would be scandalised. Tolstoy, at the same time, was 'living a free life as a soldier, with men and women of all classes'.

The image of a woman as 'the Other' in patriarchal society is also true in literature. As Simone de Beauvoir argues of D. H. Lawrence's novels,

there is a god who speaks through [his male heroes]: Lawrence himself. As for woman, it is for her to bow down before their divinity. In so far as man is a phallus and not a brain, the individual who has his share of virility keeps his advantages; woman is not evil, she is even good – but subordinated. It is once more the ideal of the 'true woman' that Lawrence has to offer is – that is, the woman who unreservedly accepts being defined as the Other (De Beauvoir 223 – 224).

Women are represented as men's Other. A thinker such as Simone de Beauvoir seeks to oppose her society's definitions of femininity, feminine writing and the constitution of the female gender. De Beauvoir's gendered-consciousness as a writer comes close to Woolf's. Her writing shows a radical awareness of feminist issues, and it takes up the question of 'what is a woman' from a perspective which aims to deconstruct masculine prejudice. To give voice to an intellectually unashamed female perspective meant giving voice to a new form of narrative.

PHOTOGRAPHIC 'ANGLES OF VISION' IN WRITING: EMOTIONS AND SIGNS

Woolf creates the female gaze in her writing through photographic techniques, showing that women can have creativity, as Ellen Terry inspired her. The 'angle of vision' (TY 61), for Woolf, is a certain way of looking up, looking down, or fixing the point of view. I argue that in *The Years*, Woolf uses Post-Impressionist writing techniques to show the impact of photography, such as 'angles of vision', 'framing', and the contrast between 'light' and 'shade', gendering the urban space of London. The female gaze constructs the spatial politics of London. *The Years* powerfully express Woolf's feminist views. An examination of female images and experiences in the city reveals 'both the process and the product of Woolf's vision of woman's experience' (Squier 1981, 218). Female characters in *The Years* show that 'sexuality' and 'anger' are taboos for women in a patriarchal society. The city space indicates the underlying sexual politics – women's lack of sexual freedom is a result of the 'restrictive structure of their lives' (Squier 1981, 219).

The Years (1937) is commonly recognised as a 'family saga' (Jeri Johnson 1998, xi). This novel follows the lives of three generations of the Pargiter family from '1880' to the 'Present Day' (Jeri Johnson 1998, xi). This novel reveals Woolf's 'true fear' (Jeri Johnson 1998, xi) – a feeling of 'complete despair & failure' (D V 24). Because of her own uncertainty about her ability to create her

own 'significant form', Woolf makes *The Years* a 'Novel-Essay' (Jeri Johnson 1998, x), using the 'years' as titles for each chapter in the novel. At the first reading, the novel looks like an heirloom, rather than a re-shaping of Victorian tradition. It is very long, very historical and realistic, with exact years as separate titles for each chapter. And yet, I argue that Woolf's struggle with Victorian generic conventions can be read in her use of photographic 'angle of vision', which synthesises the dialectical 'oppositions' of loss and desire, death and life, the past and the present, showing the 'inner life' of her characters through particular 'angles'.

Woolf's London in *The Years* is dialectical, for it is a combination of the inner and the outer worlds, making emotions and feelings visible through the external world. The city itself is an essential element in her narrative, which represents something 'other' than visible reality itself. London carries symbolic meanings, as Woolf maps the 'movement' and 'gesture' of her characters in the 'space' of time. The mental lives of Woolf's characters are fully drawn through her photographic vision of London streets. The 'angle of vision' does not work in an Impressionist sense, representing only what one sees in the city. I argue that it is 'photographic' in the sense of presenting a series of impromptu scenes, making snapshots of moments which synthesise 'binary oppositions', showing emotions through the particular 'angle'.

Through the photographic vision, namely, different angles of vision such as from above, below, behind, beside, Woolf's female characters see both the past and the present, the public and the private worlds, creating a dialectical combination of unexpected juxtapositions, which suggests symbolic meanings and illuminates the 'inner life'. Woolf depicts the interlocked, interwoven relation

between the public and the private worlds through emotion's confrontation and interaction with the public sphere. I argue that she does this through a photographic vision with a snapshot effect, so that the sketching moment reveals the spontaneous contrast of light and shadow, and the intensity of emotion in a Post-Impressionist way.

In Woolf's chapter of the 'Novel-Essay', titled '1891', Eleanor's inner feeling is revealed in her way of seeing London, through the window 'frame' of the cab. The window serves as a camera, showing Eleanor's 'angle of vision'. Woolf's chapter shows a development from Impressionism to Post-Impressionism, which begins in an Impressionist description of the colours, people and the places of the external world: the 'red' autumn leaves 'off the trees', the 'crowded' streets near St Paul's Cathedral, St Martin-in-the-Field's church, and in Parliament Square (*TY* 65). The description of autumn of the narrator is Impressionist, which begins this section 1891 and goes from London to the north of England to Devon to London.

And yet, the colour 'red' emerges as a symbol of Post-Impressionist emotion, as if the heart of the character is on fire, which makes the feelings alive, moving from the 'snuffer-shaped monument' on a hill in the north to London – the 'flaming' dahlias in the valley, creating a thick atmosphere, a mist, a mood in the red hills (*TY* 65):

Racing over the hills in the country the wind blew vast rings of shadow that dwindled again to green. But in London the streets narrowed the clouds; mist hung thick in the East End by the river; made the voices of men crying 'Any old iron to sell, any old iron,' sound distant; and in the suburbs the organs were muted. The wind blew the smoke – for in every back garden in the angle of the ivy-

grown wall that still sheltered a few last geraniums, leaves were heaped up; keen-fanged flames were eating them – out into the street, into windows that stood open in the drawing-room in the morning. For it was October, the birth of the year (*TY 66*).

The viewpoint moves from the narrator to the female character Eleanor, from Impressionism to Post-Impressionism. This symbolic ‘flame’ of hills is October, when trees turn red, making emotions and feelings visible, referring to the ‘flames’ Eleanor sees in the Law Courts. The colour ‘red’ also makes it possible for Eleanor to synthesise the dialectical oppositions of reality and imagination, seeing the outer world through the inwardness, when she is on the cab. The transportation in London – the bus, the cab – creates a ‘customary’ and ‘rhythmical’ movement of Eleanor’s, allowing her to go to plan her work, ‘[a]fter the Committee, Duffus; after Duffus, Dickson. Then lunch; and the Law Courts’ (*TY 69*). The bus takes Eleanor through ‘the residential quarter; the houses were changing; they were turning into shops’. The bus route constructs Eleanor’s outer world, illuminating her movement and her inner ‘element’ (*TY 69*).

After having lunch with her father, Eleanor takes a cab to the Law Courts, where her brother Morris is to argue a case that afternoon. As they are held up by the traffic at Marble Arch, Eleanor looks out of the cab window, framing a succession of photographic images. Eleanor reads a letter from Martin in India, about his experience of lighting a fire in the jungle. Stuck in the London traffic, Eleanor’s moment in the cab becomes a frozen moment, envisioning Martin’s face in her mind, mixing up the London scene – the traffic, Oxford Street, Chancery Lane, with her brother’s story in the jungle. Eleanor reads Martin’s letter, which says:

'I found myself alone in the middle of the jungle. ...' [...].

She saw her brother; his red hair; his round face; and the rather pugnacious expression which always made her afraid that he would get himself into trouble one of these days. [...].

'I had lost my way; and the sun was sinking', she read.

'The sun was sinking ...' Eleanor repeated, glancing ahead of her down Oxford Street. The sun shone on dresses in a window. A jungle was a very thick wood, she supposed; made of stunted little trees; dark green in colour. [...]. The street before her lost its detail. [...]. She read again. He had to make a fire. [...]. She saw a heap of dry sticks and Martin alone watching the match go out. [...]. They had stopped at Chancery Lane. An old woman was being helped across the road by a policeman; but the road was a jungle. [...].

The cab was stopped. For a moment Eleanor sat still. She saw nothing but stunted little trees, and her brother looking at the sun rising over the jungle (*TY* 78).

Eleanor's 'angle of vision' synthesises 'binary oppositions': Martin's jungle and her London. This angle moves 'down' to the letter into Martin's world of the jungle. And yet, this angle also moves 'ahead' to see Oxford Circus – Eleanor's present moment. Her 'angle of vision' moves back and forth, between Martin's letter and her London streets, synthesising the imagined jungle scene with the actual London scene, and for that particular moment she 'sat still'. I argue that when the cab stops, Eleanor's 'angle of vision' does not show London; rather, this angle shows her 'inner life' – she misses her brother, envisioning him 'looking at the sun rising over the jungle'. Martin is in the jungle alone, as Eleanor is alone in the cab, gazing at the dresses in the shop windows in Oxford Street. Everything in London loses its detail for her. At that moment, visual objects through her

particular 'angle of vision' only have an atmosphere of 'dark green' colour as in the jungle. In Chancery Lane, in Eleanor's eyes, the London road and its traffic have a jungle scene emerged. Martin's first match in India goes out; Eleanor can feel the 'anxiety', seeing the match reaching to the end. Then she sees the 'flame' of Martin's second match, 'for a moment danced over the vast funereal mass of the Law Courts' (TY 79), echoing the 'flames' of the burning leaves.

Eleanor's photographic vision in the cab enables her to see 'binary oppositions' which are synthesised by the 'angle of vision'. It creates a snapshot of the impromptu moment, seeing 'inner life' through the outer world, Martin's 'flame' of life and the heavy mass of the Law Courts in London. Woolf juxtaposes the inner and the outer worlds, visual objects and the invisible, as Martin's flame of life in India emerged when Eleanor sees the heavy 'mass' of the Law Courts. Eleanor's photographic vision is a snapshot, an instantaneous crystallisation of the invisible movement of thought and emotion, which is wrested from the linear continuum of time and movement, as a 'specific constellation is made visible' (Weigel 69).

In Eleanor's 'snapshot', I argue that Woolf's way of using photographic technique creates the juxtaposition of light and darkness, Martin's 'flame' and the sun in the jungle, and the heavy mass of the Law Courts. Martin's 'flame' and the sunlight in the jungle articulate an ecstasy of rebirth for Eleanor. The flame and the sun express a 'primitive joy' of being alive in the jungle, subverting 'a framed look, like a picture' (TY 79) of male authority in the Law Courts in the city of London. Martin's flame and the sun in the jungle have energy, celebrating primitive emotions, bringing the energy of Post-Impressionism. Eleanor's 'angle

of vision' enables her to 'objectify' figures of male authority, such as 'the Judge' in the Law Courts.

The Law Courts seem 'dark and crowded' (*TY* 79). There are men 'in wigs and gowns', 'getting up and sitting down and coming in and going out like a flock of birds setting here and there on a field' (*TY* 79). Eleanor looks around, showing the scene as the panorama. People all look unfamiliar – even her brother Morris. For example, she sees Morris, but at the same time she feels how odd he looks 'in his yellow wig! His glance

passed over them without any sign of recognition. Nor did she smile at him; the solemn sallow atmosphere forbade personalities; there was something ceremonial about it all. From where she sat she could see his face in profile; the wig squared his forehead, and gave him a framed look, like a picture. Never had she seen him to such advantage; with such a brow, with such a nose. She glanced round. They all looked like pictures; [...] hung upon a wall (*TY* 79).

I argue that Eleanor's 'angle of vision' sees Morris in a framed profile. He looks as the Judge in his robes, not as Morris – the brother that she knows. Eleanor feels 'a little thrill of awe run through her', when she sees the Judge comes in and takes his seat under the 'Lion' and the 'Unicorn' (*TY* 79). Eleanor remembers Morris's passion for the Bar as a boy. She fixes her 'angle of vision' on Morris, as if focusing her camera lens on him, preparing to take a snapshot of him. Morris stands up, getting ready to argue. For Eleanor, at that particular moment of his 'movement', he looks 'very tall', and 'very black and white' (*TY* 80). She feels very unfamiliar with this 'snapshot' of Morris. The 'black' and 'white' robe, for

Eleanor, makes Morris a visual object, representing male authority in the Court, rather than her own brother.

Eleanor tries to see in this 'snapshot' the Morris she knows. For another moment a familiar 'gesture' of his makes her see 'the white scar' (TY 80) under his 'black' and 'white' robe, where Morris had cut himself bathing – 'How like Morris!' (TY 80), as Eleanor takes another snapshot with Morris' gesture. When Eleanor sees Morris as a lawyer, her angle shows this Lawyer-Boy image as a 'tall', 'black' and 'white' figure. Her camera eye does not only transmit information. Rather, Eleanor's 'angle of vision' reveals her memory of her brother, as she recognises Morris's 'white scar', synthesising 'binary oppositions' of Morris the lawyer and the little brother. Eleanor finds the little boy she knows in Morris's 'gesture' and in his 'white scar'. After that she has her vision fixed at the Judge. He is now lying back in his great carved chair under the Lion and the Unicorn. He looks 'sad and wise, as if words had been beating upon him for centuries' (TY 81). His eyes are half-shut, in his 'eternal vigil over the strife of unhappy human beings' (TY 81). The image of the Judge's male authority shows Eleanor's feeling – she is 'bored' and 'tired' in the Law Courts, with the Judge's way of 'lying back in his great chair, with his face falling in folds of iron' (TY 81).

When Eleanor is 'half asleep' and 'half awake', her mind is wandering and scenes from her morning 'began to form themselves; to obtrude themselves' (TY 81). 'Judd at the Committee; her father reading the paper; the old woman plucking at her hand; the parlourmaid sweeping the silver over the table; and Martin lighting his second match in the jungle ...' (TY 81). The relation between image and reality is a constant central focus for Woolf in *The Years*. When Eleanor is

half asleep and half awake, things that she has seen in the morning become a set of images detached from their original place and time.

Eleanor feels tired, walking out of the dark Law Courts, into the street of London. She feels herself 'expand' and come alive in the 'daylight' on the street. She wanders along the Strand. The Strand is the 'space' of 'uproar, 'confusion' (TY 81). Eleanor's 'angle of vision' keeps shifting, as she sees in the Strand 'a rush, a stir, a turmoil of variegated life came racing toward her' (TY 81). Her gaze moves from the lower point, to the higher point, then 'up' to the sky. She keeps looking, with 'a shock of relief' (TY 81). Eleanor, 'with pleasure', looks at 'the racing street; at the shops full of bright chains and leather cases; at the white-faced churches; at the irregular jagged roofs laced across and across with wires. Above was the dazzle of a watery but gleaming sky' (TY 81). I argue that Eleanor recalls the image of 'the dark little Court and its cut-out faces', synthesising the lively 'daylight', the bustling Strand, and the death-like 'stillness' of the 'dark little Court'. She walks on while the stream of cabs, vans and omnibuses passes her. She also walks on, but 'stopped at the entrance to Charing Cross station' (TY 82). Eleanor's 'angle of vision' is directed upwards. She sees 'the clouds moving between the roofs, dark clouds, rain-swollen; wandering, indifferent clouds' (TY 82). The 'dark clouds' from the upper vision illuminates Eleanor's lower vision. 'People on foot, people in cabs' (TY 82), stop Eleanor 'at the entrance of Charing Cross station' (TY 82).

At this moment, Eleanor's vision focuses on the word 'Death' in 'very large black' letters in the paper (TY 82), which again comes to synthesise the bright daylight, the 'lower' and 'higher' angles and vision, showing Eleanor's feeling of 'shock'. She looks 'up' again, seeing the 'wide' 'sky', the 'cloud', and 'a file of

birds flying high, flying together; crossing the sky' (*TY* 82). Again Eleanor looks 'down into the street. A man pointed at the news with his forefinger. Parnell is dead he was saying. He was gloating. But how could he be dead? It was like something fading in the sky' (*TY* 82). Parnell's death is significant, indicating that Eleanor will see the 'dead frozen' statue of Nelson, as a way to express the power of the female gaze.

Eleanor's 'angle of vision' creates a snapshot effect. The photographic image is a juxtaposition of the 'black' colour in the Law Courts in her mind, looking 'up' to the 'watery sky' of London, and now 'down' to Parnell's 'Death' in the newspaper in 'very large black capitals'. I argue that the 'black' capital of 'Death' synthesises Eleanor's vision. 'Death' is like 'fading to the sky' when she looks up. Moreover, 'Death' also looks like a 'scene froze into immobility', as Eleanor looks down into the street (*TY* 82). As Woolf depicts, Eleanor walks 'slowly along towards Trafalgar Square'. 'Suddenly the whole scene froze into immobility. A man was joined to a pillar; a lion was joined to a man; they seemed stilled, connected, as if they would never move again' (*TY* 82). It is the 'stillness' of Horatio Nelson's statue, which externalises Eleanor's 'angle of vision'. 'Eleanor's camera eye again takes a snapshot of the image of masculinity, which is a snapshot taken from a woman's viewpoint, illuminating the 'frozen moment' of the patriarchy. The cloud's 'black' reinforces the 'black' water in the 'fountain', when Eleanor looks 'down into the basin full of water' (*TY* 82). And yet, Eleanor's 'angle of vision' also depicts the 'reflection in the water' – 'branches and a pale strip of sky' (*TY* 82), synthesising 'black' and 'pale' into a snapshot of a 'dream' image (*TY* 82).

In *The Years*, I argue that Woolf objectifies figures of patriarchal power such as the Judge and the statue of Nelson into Eleanor's snapshots via her female point of view, as her way of depicting photographic vision. A photographic vision provides the revelatory moment, where 'binary oppositions' – emotion and cognition, self and other, the near and the far, the internal and the external, 'black' and 'white' – are inextricably mixed. Thus the reader can see that this 'Novel-Essay' consists in an interweaving of the 'externalised' mental image, thought and 'inner life'. The external visual object only becomes meaningful, because it carries emotion and feeling through the 'angle of vision' of the character.

The death of the mother indicates exactly the situation of an empty house. I argue that the emptiness is the starting point. The 'tea-kettle' will not boil in the house. The Pargiters' house in Abercorn Terrace is 'grey', 'silent' and 'empty'. Over the fireplace, there is a picture of a 'red-haired young woman' in 'white' muslin, holding a basket of flowers on her lap, smiling. This young woman is the mother of the Pargiters, for later the reader can see that family members such as Martin have the same 'red' hair. This young woman is not young anymore. She is Mrs Pargiter, dying in Abercorn Terrace. As Virginia Woolf depicts, in her mother's bedroom, Delia's 'angle of vision' focused on her mother's bed.

Mrs Pargiter was asleep. Lying in a cleft of the pillows with one hand under her cheek, Mrs Pargiter moaned slightly as if she wandered in a world where even in sleep little obstacles lay across her path. Her face was pouched and heavy; the skin was stained with brown patches; the hair which had been red was now white, save that there were queer yellow patches in it, as if some locks had been dipped in the yolk of an egg. Bare of all rings save her wedding ring, her fingers alone seemed to indicate that she had

entered the private world of illness. But she did not look as if she were dying; she looked as if she might go on existing in this borderland between life and death for ever (*TY* 16).

Through Delia's vision, Woolf here uses three colours to express the eternal 'borderland between life and death' – 'brown' as the stain on Mrs Pargiter's heavy face, her 'white' hair, and the 'queer yellow patches in it, as if some locks had been dipped in the yolk of an egg' (*TY* 16). Delia's 'angle of vision', looking at the 'bedside', constructs 'the private world of illness' of Mrs Pargiter's, while at the same time noting how the 'long narrow glass' was 'dazzled at that moment with red light' reflecting from the evening sky (*TY* 16). I argue that Delia's 'angle of vision' externalises her feeling of sickness, of her mother's illness, 'dazzled' her vision (*TY* 15 and 16), synthesising the 'disorder' of her mother's condition and the 'order' of the bedroom, her mother's illness as a kind of 'disorder' of her body and the 'unreal cleanliness, quiet and order' of the 'sick-room' (*TY* 16). The 'perfect order of things' make Delia sick (*TY* 16) – the 'dressing-table', the 'silver bottles' and the 'glass bottles'. There is also another 'little table set with spectacles', including a 'prayer-book and a vase of lilies of the valley' (*TY* 16). Her mother is not using these things. Rather, these visual objects only serve for Delia's gaze. At this moment, Delia's 'angle of vision' illuminates her 'feeling of affection, of pity', for Mrs Pargiter is 'soft, decayed but everlasting, lying in the cleft of the pillows, an obstacle, a prevention, an impediment to all life' (*TY* 16).

At her mother's funeral scene, Delia's angle of vision synthesises 'the brilliant sunlit' (*TY* 61) with 'the very dark' (*TY* 60) house at Abercorn Terrace to create the 'solemn emotion' (*TY* 62) of 'deep sympathy' (*TY* 61). Virginia Woolf uses the contrast of 'white' and 'black' colours, in different visual objects and

shapes. Rose the daughter, as Woolf depicts, was 'in deep black' (*TY* 61). The 'dimness' of the house is created by the 'blinds' (*TY* 60). The 'dimness' comes to synthesis with the 'white' flowers in different shapes, with '[b]lack-edged cards' (*TY* 61) – such as 'lilies with broad bars of gold in them; others with spotted throats sticky with honey; white tulips, white lilac – flowers of all kinds, some with petals as thick as velvet, others transparent, paper-thin; but all white, and clubbed together, head to head, in circles, in ovals, in crosses so that they scarcely look like flowers' (*TY* 61).

Delia's 'angle of vision' does not show the light and the shade in an Impressionist way, representing what things look like. Rather, her 'angle of vision' illuminates her feeling about her mother's funeral, which are reflected in this 'uncertain day, with passing shadows and darting rays of bright sunshine' (*TY* 61). I argue that as Virginia Woolf's Post-Impressionist writing technique depicts, Delia's 'angle of vision' in the 'carriage' synthesises 'binary oppositions' of inwardness and the visible world, 'black' colour and 'bright' sunshine, seeing emotion through movement, as the 'funeral started at a walking pace' (*TY* 61). As Woolf depicts that Delia gazes '[t]hrough the slit of the blind', her angle of vision externalises her emotion of sadness, as she sees 'Edward's coal-black trousers' (*TY* 61). The black colour makes a contrast to what things look like in the external world, as Delia's 'angle of vision' also notices – '[t]he shops were already gay with spring clothing; women paused and looked in at the windows' (*TY* 61).

The 'ceremony' in the church externalises Delia's feelings about of her mother's death – the 'beauty' of synthesising and 'pass[ing] from the known to the unknown' (*TY* 62), life and death, visible and invisible worlds, 'black' and 'white'. This 'beauty' also comes with Delia's 'angle of vision', which is 'fixed'

'upon her father. She watched him dab a great white pocket-handkerchief to his eyes and put it in his pocket; then he pulled it out and dabbed his eyes with it again' (TY 62). Through Delia's vision, we see the 'black funeral horses' 'pawing the ground'. They are 'scraping little pits with their hooves in the yellow gravel' (TY 63). To her, they look 'vicious' with their 'black necks' (TY 63). People are standing in 'their positions' as Delia perceives, 'some a little higher', 'some a little lower' (TY 63), with different facial expressions and physical gestures of men and women. Delia, with her photographic 'angle of vision', 'observed'

a poor-looking shabby woman prowling on the outskirts, and tried to think whether she were some old servant, but she could not put a name to her. Her Uncle Digby, her father's brother, stood directly opposite her, with his top-hat held like some scared vessel between his hands, the image of grave decorum. Some of the women were crying; but not the men; the men had one pose; the women had another, she observed (TY 63).

Delia's 'angle of vision' makes people 'grouped and united' (TY 63) into an image, as those in a photographic representation. The coffin, with 'its polish' and 'its brass handles', looks 'too new to be buried for ever' (TY 63). Delia's vision reinforces the way which the 'funeral' synthesises 'binary oppositions' of the 'dirt' and the 'new', the 'earth' and the 'coffin', as '[e]arth dropped on the coffin', 'life mixing with death', and 'death becoming life' (TY 63). Delia stares 'down' into the grave, and feels an excitement, an intoxication through the visual, embracing the intense emotion when life mixes with death, pain with visual intoxication, making her pass beyond the 'unreality' of the thing, which represents as the 'coffin looks too new to bury' (TY 63).

At the funeral,

There lay [Delia's] mother; in that coffin – the woman she had loved and hated so. Her eyes dazzled. She was afraid that she might faint; but she must look; she must feel; it was the last chance that was left her. Earth dropped on the coffin; three pebbles fell on the hard shiny surface; and as they dropped she was possessed by a sense of something everlasting; of life mixing with death, of death becoming life. For as she looked she heard the sparrows chirp quicker and quicker, she heard wheels in the distance sound louder and louder; life came closer and closer (TY 63).

I argue that Delia's 'angle of vision' shows her intense feelings about 'life' and 'death', which challenge the obvious aspect of 'reality' – the death of her mother. The 'life-death' intensity cannot exist without pushing death beyond its absolute horizon, inspiring the 'self' to see her own desire, referring to a quest for what she feels. It is Delia's 'feeling that was genuine' (TY 63). What she feels makes her 'self', with the everlasting dialectic of dream and reality, life and death, the conscious and the unconscious. Her feeling takes her into a journey – as she 'has been there' comes to synthesis with where she 'is going to'; when the past, present and future come to a unified moment. Death and life are synthesised in the intensity of Delia's 'angle of vision'. Delia's gaze moves away from a lower point, looking 'up' again (TY 63). 'Nobody can feel' like Delia – not Morris, Eleanor, or even her father (TY 64). Delia's 'angle of vision' externalises her feelings, mocking other people. For her, no one feels 'anything at all', for people are just 'pretending' (TY 64) to be sad – with their 'red noses' and 'tears' (TY 63).

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In *The Years*, the dialectical 'oppositions' of life and death are also evoked through Sally's 'angle of vision'. She is searching for the meaning of the 'soul',

through the circle of life and death, evoking the 'tree' metaphor. The eldest Pargiter son, Sir Digby, lives in the house on Browne Street, Westminster, with his half-French wife, Eugenie, and their two daughters, Maggie and Sally. Sally is alone in her 'bedroom at the top of the house' at Browne Street (*TY* 96). It is a summer night. Sally is reading a 'brown' book (*TY* 98). I argue that the colour 'brown' synthesises 'black' and 'white' colours and figures, externalising Sally's shifting emotions and moods – 'confusion' (*TY* 97), 'melancholy' (*TY* 98) and 'love' (*TY* 98).

Sally is half awake and half asleep. There is no one in the house at Browne Street. It is all 'silent' and 'empty' (*TY* 96). The reader can see a photographic impression through Woolf's depiction of the house: '[a] ray from the street lamp', 'a tray of glasses on the hall table', 'a top-hat', and 'a chair with gilt paws' (*TY* 96). The chair has 'a look of ceremony', but as 'empty' 'as if waiting for someone' (*TY* 96). And yet, Woolf's Post-Impressionist technique in writing shows the 'movement' of the 'waltzing' people next door, in a way which Sally's 'angle of vision' is able to externalise her emotion through 'time' – twenty minutes to one' (*TY* 98).

The 'tree' metaphor externalises Sally's inner time, letting her travel through the circle of the past and the present, the visible and the invisible, life and death, silence and the waltz music, sitting and dancing, synthesising her body and her thought through her reading of 'The Antigone of Sophocles, done into English verse by Edward Pargiter' (*TY* 98). Sally is looking 'out through the slit of the blind' of her window (*TY* 96). She sees the 'moon-lit' back gardens, into which a party, its dance music and people are overflowing into Sally's eyes, ears and her mind. She leans her elbow on the sill and watches the party through the window

frame, constructing her 'angle of vision'. The 'iron staircase' is marked out with 'blue and yellow lamps dotted along the wall' (TY 97).

Sally can hear the talking and laughing, but cannot make out what is said, because it is too far. The garden of her house is empty and silent. Sally has her eyes closed, to 'let herself *be* thought', to imagine 'this universal process of thinking' (TY 96). The beginning of 'thought' is the beginning of life, as '[l]egs, body, hands, the whole of her' (TY 96) are in a visible and conscious world. She has an image of herself turning to 'a root; lying sunk in the earth; veins seemed to thread the cold mass; the tree put forth branches; the branches had leaves' (TY 97). The 'tree' image is ancient and primitive. Its root comes deep in the underworld, but its branches and leaves are heading to the sky – like heaven, as if showing a circle from death. The 'dead black tree' (TY 97) is visualised, as 'the sun shines through the leaves' (TY 97).

Woolf's 'tree' metaphor is her Post-Impressionist 'language of emotion' (Fry 1981, 205). It shows Sally's 'emotional point of view' (Fry 1981, 205). Cézanne's paintings show the 'treeness' of the tree, in a way which the 'intensity' of emotions and feelings – 'love', 'pity' or 'fear' – can be expressed through the tree (Fry 1981, 205). The Post-Impressionist technique is an invention of 'a new pictorial language' (Bullen 1981, xx). I argue that Virginia Woolf's 'angle of vision' technique also shows emotion and feeling, rather than 'the stress of the immediate' photographic impression. The 'angle of vision' of her characters achieves a balance of artistic 'vision' and 'design', constructing her 'significant form' in writing.

Sally is 'confused' and 'impatient' (TY 97) with the circle of music and silence, 'pale figures of women in evening dress' and the 'black-and-white figures

of men' (TY 97). Her 'angle of vision' looks 'out', looks 'in', going 'to' and 'forth', and looking out at the moon 'high above her' (TY 97). The waltz now is 'at its most intense, its most melancholy' (TY 98 and 99). As she reads *Antigone*, the 'tree' metaphor now represents '[t]he unburied body of a murdered man' (TY 99), 'who lay like a fallen tree-trunk'. Antigone shows her love for her brother, by pouring 'white sand over the blackened foot', to protect him from the vultures, for which 'she was buried alive' (TY 99). The intense circle of life and death synthesises that very moment, as she was 'buried alive'.

Her inner reflection on *Antigone* in this moonlit night mingles with the garden scene outside:

'the world is nothing but ...' She paused. What did he say? Nothing but thought, was it? she asked herself as if she had already forgotten. Well, since it was impossible to read and impossible to sleep, she would let herself *be* thought. It was easier to act things than to think them. Legs, body, hands, the whole of her must be laid out passively to take part in this universal process of thinking which the man said was the world living (TY96).

Sally cannot sleep. She feels 'intense' and 'melancholic'. As Judith Butler points out, Antigone's legacy can be read as an example of anti-authoritarianism, as a certain feminist impulse (Judith Butler 2000, 1). Although there is 'Antigone' of Sophocles' play of that name, and there is also, for Judith Butler, Antigone who is made into a historical figure and an identity for women, standing for the principle of kinship, the ethical order, the state's law and authority in crisis. Antigone, as Butler argues, has been thought to represent kinship as the sphere of laws and norms '*that conditions the possibility of politics without ever entering into it*'

(Judith Butler 2000, 2). Kinship has been seen as producing the social, the symbolic and the norm. The politicalisation of kinship as a feminist claim is essential for Woolf and for Butler.

In *The Years*, Woolf's use of Antigone involves thinking about the meaning of the 'soul'. Sally is reading *Antigone* in her cousin's translation. Sally falls asleep. Her body becomes lighter and lighter; she cannot think about her legs, her hands, her whole body. I argue that Sally's process of reading *Antigone* and falling asleep is symbolic. Her body and consciousness withdraw from the physical world, from her room, her house, and the people dancing in her neighbour's garden. Her self enters into an imaginary world, escaping from the external world, the norm, the law, order, kinship, the blood-line of the family. 'The book fell on the floor' (TY 100), as Antigone's buried body did. The 'intensity' of life and death, for Sally, comes as '[a] dark wing brushed her mind, leaving a pause, a blank space. Everything – the music, the voices – became stretched and generalized' (TY 99 and 100).

By the end of 1930s, Woolf had come to realise the connection between *The Years* (1937) and *Three Guineas* (1938), for 'the public and the private worlds are inseparably connected; that the tyrannies and servilities of the one are the tyrannies and servilities of the other' (Jeri Johnson 2000, 208). As Woolf herself claims in her diary, *The Years* and *Three Guineas* should be read together 'as one book – as indeed they are' (D V 148). These two books can be read as 'one', in terms of Woolf's way of looking at a woman's role in the patriarchal family, society and nation. I argue that Woolf uses the character 'Antigone' in both *The Years* and *Three Guineas* to show the 'binary oppositions' of the 'public' and the

'private' spheres, so that the difference between men and women can be defined.

As Woolf depicts in *Three Guineas*,

The *Antigone* of Sophocles has been done into English prose or verse by a man whose name is immaterial. Consider the character of Creon. There you have a most profound analysis by a poet, who is a psychologist in action, of the effect of power and wealth upon the soul. Consider Creon's claim to absolute rule over his subjects. That is a far more instructive analysis of tyranny than any politicians can offer us. You want to know which are the unreal loyalties which we must despise, which are the real loyalties which we must honour? Consider Antigone's distinction between the laws and the Law. That is a far more profound statement of the duties of the individual to society than any our sociologists can offer us (*TG* 272).

For Woolf, the character 'Antigone' is a great example of 'the essence of freedom' (*TG* 273). Antigone shows that a woman can live as an individual, defining 'Justice, Equality, Liberty' like any human being (*TG* 357). As Woolf points out, Antigone does not aim to 'break the laws, but to find the law' (*TG* 358). It is a law of the woman as an individual. With a strong and deep emotion, women's freedom can express a force which has 'opposed itself to the force of the fathers' (*TG* 358). I argue that Woolf's 'force' comes from primitive 'emotions' – such as 'horror' and 'fear' (*TG* 363 – 364) in the photographs which have not been shown in *Three Guineas*: the dead bodies of women and children. The five photographs of male authority figures indicate the 'fear' of 'tyranny' – it is the same emotion as it was '2000 years ago' (*TG* 363). Antigone has the 'force' with her (*TG* 363). Her emotion shows

the fear which forbids freedom in the private house. That fear, small, insignificant and private as it is, is connected with the other fear, the public fear, which is neither small nor insignificant, the fear which has led you to ask us to help you to prevent war. Otherwise we should not be looking at the picture again. But it is not the same picture that caused us at the beginning of this letter to feel the same emotions – you called them ‘horror and disgust’; we called them horror and disgust. For as this letter has gone on, adding fact to fact, another picture has imposed itself upon the foreground. It is the figure of a man; some say, others deny, that he is Man himself, the quintessence of virility, the perfect type of which all others are imperfect adumbrations. He is a man certainly. His eyes are glazed; his eyes glare. His body, which is braced in an unnatural position, is tightly cased in a uniform. Upon the breast of that uniform are sewn several medals and other mystic symbols. His hand is upon a sword. [...]. But we have not laid that picture before you in order to excite once more the sterile emotion of hate. On the contrary it is in order to release other emotions such as the human figure, even thus crudely in a coloured photograph, arouses in us who are human beings. For it suggests a connection and for us a very important connection. It suggests that the public and the private worlds are inseparably connected; that the tyrannies and servilities of the one are the tyrannies and servilities of the other (*TG* 363 – 364).

For Woolf, the ‘fathers in private’ and the ‘fathers in public’ can be seen as the ‘fatal disease’ (*TG* 358) of women’s ‘dream of peace’ and ‘dream of freedom’ (*TG* 365), because ‘the public and the private worlds are inseparably connected’ (*TG* 364). The patriarchal nation does not educate its people to be ‘afraid’ and to ‘hate’ the ‘war’. Through the character ‘Antigone’, Woolf has the motivation to

conceptualise womanhood in both 'private' and 'public' terms. Woolf's female gaze, for instance, is shown in her use of photographs, reading them as signs, to de-code the authority of the patriarchy. Woolf's use of male figures as signs in *Three Guineas* reinforces her feminist argument, making the bodies of professional men visual objects and 'signs' of women's knowledge, as Gillespie points out (Gillespie 1993, 138). Woolf indexes literary practice to a complex set of negotiations of gender and class struggle in the society of the modern city. Modernity, in Woolf's texts, is presented as far more than a sense of being 'up-to-date', in terms of class, gender, the spectacle and power.

In *Three Guineas*, I argue that Woolf shows her readers an even more radical way of using and analysing photographic images of figures of male authority. Woolf uses the snapshots as subversive agents for social transformation by politicising art. Woolf's artistic identity depends on the 'soul-dislocating experience of exile to bring it to independent maturity', for her voyages are primarily imaginative ones, and while that made her 'more stay-at-home' than Henry James, Conrad, or Joyce. She was as much 'an international modernist' as they (DiBattista 18). As in *Three Guineas*, Woolf takes the position of this female gaze in order to satirise British institutions such as 'the Army', 'the Judiciary', 'the Church', even 'the University'.

At the end of his essay, 'The Work of Art in the Age of Mechanical Reproduction' (1935), Walter Benjamin makes a distinction between the aestheticisation of politics under fascism, which 'inevitably culminates in the aestheticized spectacle of war, and the politicization of art – communism's possible antidote to that spectacle' (Jacobs 203). The 'shock' effects of the photographic image, in this light, are exploitable to varying political ends, in

which '[w]ar is beautiful because it enriches a flowering meadow with the fiery orchids of machine guns' (Benjamin 1969, 241). Fascism, as Benjamin argues, will manipulate the crowd by providing propaganda. Politicising art, on the other hand, will make demystification possible, finding a path to the goal of social transformation.

I argue that Woolf does not show the fragmented female bodies of the Spanish War for 'shock effects' in *Three Guineas*, because she does not want to objectify women, first by the 'war' and second by the 'gaze', making women a 'spectacle'. The war is terrible, not because of the 'photographs of more dead bodies' (*TG* 210). The photographs, for Woolf,

are simply a crude statement of fact addressed to the eye. But the eye is connected with the brain; the brain with the nervous system. That system sends its messages in a flash through every past memory and present feeling. When we look at those photographs some fusion takes place within us; however different the education, the traditions behind us, our sensations are the same; and they are violent (*TG* 165).

As Woolf depicts, the emotion aroused by the photographs of dead bodies of women and children is 'horror and disgust' (*TG* 165). Woolf goes on, using five photographs of male authority figures to make her argument, to show the way which men and women are not treated as equal. The war that 'men' cannot stop, will sacrifice not only men, but also 'women and children'. Woolf shows five photographs of male authority figures: 'A General', 'Heralds', 'A University Procession', 'A Judge', and 'An Archbishop', to make the reader see the way which the 'horror' of the war actually originates – men and their professions.

Those 'professions' cannot be 'professions' of 'the daughters of educated men' (TG 214).

The figures of male authority externalise the emotion of 'horror', in a way which Woolf is constructing, suggesting, and adding intentional 'facts' of 'horror' in *Three Guineas*. The patriarchal system does not educate men to hate war. Rather, the system creates war and aestheticises it. These photographs, for example, signify the emotion of 'horror'. As Woolf looks at the visible world – the cityscape of London: Waterloo Bridge over the Thames, the river flowing beneath, Westminster and the Houses of Parliament – she is thinking about the 'horror'. I argue that Woolf's feeling and emotion of 'horror' is sharply revealing a female gaze in the city space. The city of London is gendered, because of the differences between men and women, reinforcing the 'binary oppositions' of the 'private' and the 'public' spheres of the city:

That such differences make for very considerable differences in mind and body, no psychologist or biologist would deny. It would seem to follow then as an indisputable fact that 'we' – meaning by 'we' a whole made up of body, brain and spirit, influenced by memory and tradition – must still differ in some essential respects from 'you', whose body, brain and spirit have been so differently trained and are so differently influenced by memory and tradition. [...]. Let us then by way of a very elementary beginning lay before you a photograph – a crudely coloured photograph – of your world as it appears to us who see it from the threshold of the private house; through the shadow of the veil that St Paul still lays upon our eyes; from the bridge which connects the private house with the world of public life.

Your world, then, the world of professional, of public life, seen from this angle undoubtedly looks queer. At first sight it is

enormously impressive. Within quite a small space are crowded together St Paul's, the Bank of England, the Mansion House, the massive if funereal battlements of the Law Courts; and on the other side, Westminster Abbey and the Houses of Parliament. There, we say to ourselves, pausing, in this moment of transition on the bridge, our fathers and brothers have spent their lives (*TG* 175 – 176).

I argue that Woolf demystified patriarchy by her analysis of a series of images of male authority, leading to a conclusion that she must elaborate herself, without being encumbered by the directness of a 'pure' sign – the photograph of 'ruined houses and dead bodies' of mothers and children. And yet, the dead bodies of women and children in the Spanish Civil War become the phantom that haunts the narrator throughout *Three Guineas*, constituting the metaphoric counterpart to the five photographs of the male authority figures. The image of the dead is an invisible presence in Woolf's *Three Guineas*. Male authority figures and bodies are signs for Woolf, through which she associates the male figures with the dead bodies of women and children in the Spanish Civil War, making her own criticism.

Woolf questions the role of women in a patriarchal society. A woman and her gender line do not represent 'authority'. As Woolf says, a woman cannot be a bishop, a judge, a lawyer, a doctor or a general, because she is not one of the great-grandfathers, grandfathers, fathers, and uncles. A woman cannot wear the symbolic splendour of a general's uniform. A woman is excluded by patriarchy; and yet, for Woolf, it is an opportunity to see this gender line through another 'angle of vision' – that is, from a woman's 'point of view'. The woman's viewpoint is like a 'snapshot', which can subvert the phallogocentric way of seeing. A woman, like Virginia Woolf, puts her 'self' into the text – as 'into the world

and into history', in order to make the reader see the possibility of a woman's creativity, and foreseeing 'the unforeseeable' (Cixous 875) subversive power of the female gaze. When Cixous writes 'as a woman, toward women', she is speaking of woman, as Woolf does, 'in her inevitable struggle against conventional man' (Cixous 875), in order to bring women's senses and meaning into history, instead of repressing them in the darkness. I argue that Woolf's use of photographs from a woman's 'point of view' can subvert the sanctuary of the phallus. This woman's viewpoint is critical, subverting the masculine view, considering a woman not as men's lack or an unexplorable dark continent, but the subject – the affirmation of the feminine position.

Photography had had a significant role in Virginia Woolf's world since she was fifteen. For instance, she wrote about photography in her diary, about taking Leonard Woolf's photograph in Asheham (*D* I 54); in her letters, about sending Vanessa Bell films she developed (*L* II 187); and last but not the least, in her essays, about her anxious experience of developing a film (*E* III 139). As Maggie Humm points out, photography 'was a continuous part of the Woolfs' lives' (Humm 40). I argue that photography does not only exist in Virginia Woolf's life. She also uses photography in her fictional writings. For example, *Orlando* contains not only three photos of Vita Sackville-West, but also a photograph of her niece Angelica costumed as the Russian princess which, according to Diane F. Gillespie, 'kept Virginia close to Vanessa, who took at least ten pictures of her daughter assuming different poses in different headdresses and robes' (Gillespie 1993, 136).

The Monk's House Album Five contains a photograph of the Woolf's favourite armchair with Vanessa Bell and Duncan Grant's design, in which

Dorothy Bussy is sitting with her daughter Janie under a triangular geometrical 'shaped' object in the house, which may be a roof or a stair. The triangular pattern reminds me of Lily's painterly vision in *To the Lighthouse*. Photographs show the relation between the past, present and future. The past was the moment when Dorothy's picture was taken, and to which Lily's memory of Mrs Ramsay belongs. It links to the present through the viewer – my gaze at the picture, connecting to the future – Dorothy's and Lily's futures are my present; and yet, my future will be whose present? I argue that the relation of 'time' creates a meditation and an imaginative journey that goes across generations, between mothers and daughters. Woolf depicts this mother-child relation in her 'A Sketch of the Past' (1939), just as Cameron photographed eternity in her aesthetic representations of Madonna and child: *Goodness, from the series Fruits of the Spirit* (1864), *The Day Spring* (1865), *The Holy Family* (1867), *Mary Mother* (1867).

Virginia Woolf had a passion for taking pictures. I argue that for Woolf, photographs are a kind of 'visual language', rather than a historical representation of facts. As Humm claims, the Woolf albums are 'not chronologically ordered. For example, the cover of Monk's House album 4 bears the date "1939", yet the album begins with a *News Chronicle* cutting of Lady Baldwin dated 1938, followed by photographs taken at Ottoline Morrell's in 1923' (Humm 69 – 70). The Monk's House albums demonstrate Woolf's personal way of mapping her own memory, as a practice of 'matrixial' recordings of experience, which suggests new symbols, new awareness of 'a feminine dimension in subjectivity' between 'memory and oblivion', between 'what has already been created and what has been lost' (Humm 79). I am particularly interested in mother-daughter relations in Woolf's verbal imagery in 'A Sketch of the Past'. The reader can see

the way which Woolf metamorphoses her mother Julia Jackson – Cameron's favourite model – to give meaning to her memory and her mother's 'inner life'.

For Cameron, the female body is beautiful in itself, in a way which expresses female inner divinity, as one can see in her Madonna and child photographs. And yet, I argue that Woolf has a rather negative way of seeing a female body, because of her own personal experience. The way Gerald Duckworth treated Woolf, as Madelyn Detloff argues, made her 'a person who [was] ashamed of her body' (Detloff 55), of her sexuality; a person whose body was subject to the controlling forces of elder males in her Victorian family. Woolf was 'ashamed of her body', because it had been treated as a sexual object, when Gerald Duckworth lifted her onto a slab and explored her body. Woolf resented and disliked it, as one can see in 'A Sketch of the Past' (Woolf 1976, 69).

Woolf did not like to be touched in that way, and she felt that some parts of her body should not be touched like that at all. The very instinct proves, as Woolf herself suggests, that 'Virginia Stephen was not born on the 25th January 1882, but was born many thousand years ago; and had from the very first to encounter instincts already acquired by thousands of ancestresses in the past' (Woolf 1976, 69). At that particular moment, Woolf went through the feeling of 'shame', which many women had before or after her. As she looked at her own face in the mirror in the hall, she realised that her body was haunted by the male gaze of Gerald Duckworth, and saw in the mirror a 'horrible face – the face of an animal' (Woolf 1976, 69).

For Woolf, to break through the threshold of sexual repression is to identify with motherhood, in which maternal jouissance is experienced, perceived and expressed. This search for jouissance in Mary's 'virginal' images, as Kristeva

points out in her *Desire in Language*, situates the mother beyond the Law of the patriarchy, showing ‘the very *function* of jouissance’ (Kristeva 248) that is explored and experienced through the Mother. I argue that the loss of such a central figure ‘mother’ in Woolf’s life grew in time into a painful struggle between her ‘talent’ and an ‘Angel in the House’ – the Victorian idealisation of a woman’s role as a tender and caring angel in her family (Curtis 45). Woolf uses her talent, having her own photographic ‘visual way’ of depicting her moments of being. She comes to think of her whole life as something of ‘extreme reality’ (Woolf 1976, 118), as something that can be represented through ‘snapshot’ (Woolf 1976, 115) scenes. By writing ‘A Sketch of the Past’, Woolf can feel her own independence, thinking about her own life in relation to other people, as she also works on Roger Fry’s biography.

The creation of photographic vision constructs Woolf’s ‘hybrid form’. It allows Woolf’s ‘sketch of the past’ to break into her present, as happens in her writing on *Roger Fry: A Biography* (1940). Woolf’s snapshot moment of vision cuts ‘across boundaries of genre’, that usually separate memoir from fiction and fiction from essay; ‘essay and criticism from biography and autobiography’ (Gualtieri 94). The ‘hybrid textuality’ allows Woolf to demonstrate her Post-Impressionist techniques in writing, showing a ‘vision’ in a mixture of literary genres with visual forms. Photographic techniques in writing are ways, helping her to overcome her mother’s death, seeing her mother’s personality through the circle of life, loss and death.

For Leslie Stephen, Julia Cameron’s photographs present a ‘mental vision’ (Marcus 2007, 154) – a ‘memory image’ (Marcus 2007, 157) as Laura Marcus points out. Cameron’s photographs of Julia Stephen recalled the memory in Leslie

Stephen – the vivid mental image of her as a beautiful woman and lovely wife. I argue that for Virginia Woolf, photographs of her mother remind her of her childhood memories and her mother's 'inner life'. The image of Virginia Woolf's mother in her memoir, 'A Sketch of the Past', shows the way which Woolf shapes her mother's 'inner life'. Emotion and sensibility can be expressed through photographic techniques in writing, using the verbal art to show the visual form. It is an essay-memoir, which has the date, the month and the year of Woolf's 'present moment', as the present serves as 'platform to stand upon' (Woolf 1976, 75). Based on Woolf's present date, month and year – say, May 15th 1939, the reader can see the way which Woolf's past breaks into the daily life of her 'present', as the wave breaks on the shore.

On this particular day, the memory of her mother's death 'forty-four' years ago, comes back to Woolf. Recalling the past, Woolf depicts the snapshot moment when the past emerges in the smoothly flowing present. I argue that the moment gives her one of her 'greatest satisfactions' – not because she is thinking of the past, but because she is living in the present fully through 'memorising' things past. Woolf found that memory comes as a vivid snapshot, as 'the present when backed by the past is a thousand times deeper than the present when it presses so close that you can feel nothing else, when the film on the camera reaches only the eye' (Woolf 1976, 98). Woolf's snapshot moment happens as the 'film on the camera reaches only the eye', visualising memory that is deep in the mind. The snapshot shows the moment when the past breaks into the present, externalising Woolf's strong emotions and feelings.

And yet, Woolf also wonders,

For 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 (Woolf 1976, 85).

I argue that Woolf's memory is a snapshot, synthesising 'black' and 'white' patterns. These patterns give her mother a spiritual rebirth via a photographic vision, a snapshot moment. The moment of vision shows a number of visual patterns, including a 'black empty centre', the space underneath the table cloth in Talland House, the 'black and white' patterns of her mother's two dresses, two marriages, two contradictory characters, and the 'black' sand hill and 'white' lighthouse in St Ives. Woolf's unique visual patterns construct her 'stream of thought', bringing her mother's 'inner life' back to her. Through photographic techniques in writing, Woolf takes the snapshot of her mother, by exposing this memory to 'some invisible ray' (Woolf 1976, 115), externalising Woolf's moment of emotional 'intensity' – a moment of sudden 'revelation' (Woolf 1976, 72) that expresses her mother's inner life. Woolf's snapshot moment of vision is her moment of sudden revelation. It is indeed essential for her to achieve her unique 'moment of being', as a moment of memorising her mother.

Woolf had faced her absolute loss – the death of her mother. Yet, she did not went through the process of mourning by passively looking at any 'impressions' of her mother, as an image caught in any existing pictures or photographs. Rather, Woolf has her voyage externalised, showing the depth of her memory. Colours and shapes are visualised, which for her, define the image of her mother through her Post-Impressionist techniques in writing. Thinking about her mother, Woolf's

intense emotion brings her matriarchal creativity. She sees it as the 'space beneath the nursery table' (Woolf 1976, 78), the great 'black empty space' 'with the tablecloth hanging down in folds on the outskirts in the distance' (Woolf 1976, 78). In Woolf's childhood memory, it is a 'vast space' (Woolf 1976, 78), in which she and her sister Vanessa could roam and meet. I argue that this 'black empty space' can also be metaphorical. It is a symbolic 'womb' of Woolf's imagination. This 'womb' has the force of life 'which turns [Woolf as] a baby, who can just distinguish a great blot of blue and purple on a black background [of her mother's dress], into the child who thirteen years later can feel all that [she] felt on May 5th 1895' (Woolf 1976, 79), the day of her mother's death.

Photography produces the still image of the visual object, catching the 'passing' snapshot moment. Life and death are 'binary oppositions'. By looking at a photograph, the viewer dives into the image, which presents the 'fact' that the visual object 'has been there'. Woolf does not use any photograph to memorise her mother. Rather, she sees herself as a 'fish' in the stream, describing the 'stream' of memory as the very 'subject' (Woolf 1976, 80) – the 'invisible presence' of her mother in this memoir. Through this 'stream' of memory, Woolf has her 'dual vision' of her mother, seeing her mother's inner and outer worlds. On the one hand, Woolf sees her mother's general and natural quality, her beauty and virtue as a mother, her keeping of what Woolf describes as their 'panoply of life' – that children all 'live in common – in being' (Woolf 1976, 83). On the other hand, Woolf also sees her mother's own contradictory personality.

Woolf has three snapshot moments of vision of her mother, seeing her mother's virtue and beauty. In the first image, Woolf saw her mother 'knitting on the hall step' (Woolf 1976, 84) of Talland House in St Ives while children were

playing cricket. In the second image, Woolf saw her mother 'writing at her table in London (22 Hyde Park Gate) and the silver candlesticks, and the high carved chair with the claws and the pink seat; and the three-cornered brass ink pot' (Woolf 1976, 84). The first two images, according to Woolf, are in the centre of her childhood. She somehow encloses those two images, constructing her own world with her own temperament in her fictional writings. The image of Julia Stephen knitting becomes Mrs Ramsay in Woolf's *To the Lighthouse* (1926). Again, the image of her writing becomes 'the woman writing' in *The Waves* (1931). As Diane F. Gillespie points out, Julia Stephen wrote essays, but more frequently she invented her own stories, told them to her children, wrote them down and reworked them (Gillespie and Steele 2). The third image is Woolf's last sight of her mother dying on her bed (Lowe 189), making her feel very deadly, calm, cold and still, as if 'everything had come to an end' (Woolf 1976, 84). This image also reminds the reader of Delia's 'angle of vision' in her mother's bedroom in *The Years*.

Woolf also has another dual photographic view of her mother, in which she sees a contradiction in her mother's personality. Julia Stephen was 'central', a ray of light; she was '[v]ery quick; very definite; very upright; and behind the active, the sad, the silent' (Woolf 1976, 83). Woolf sees her mother as 'Julia Jackson the real person' (Woolf 1976, 88) because of her complexity. Her two marriages explain it best. Julia Jackson's husbands are her two 'incongruous choices' (Woolf 1976, 90): Herbert Duckworth and Leslie Stephen. Duckworth was genial, loveable and simple. He was also the 'ordinary' type of man that Julia Jackson loves. It makes a positive snapshot moment to the viewer. At the very moment, as I look at G. F. Watts' 'sketch', *Julia Jackson* (in Richardson 1989, Plate 1), I find

her character is shown very vividly by the mixture of 'simplicity and scepticism' in her eyes, creating the depth in her – 'a mixture of the Madonna and a woman of the world' as in Woolf's phrase (Woolf 1976, 90). Through the moment, 'A Sketch of the Past' offers Woolf's most intense reflection on her past and the image of her mother.

CONCLUSION

Virginia Woolf's androgyny goes through a dialectical process, from gender identity to a narrative form of textual hybridity. The hybrid textual form evokes the inner and the outer worlds, visible objects and invisible emotions, verbal and visual arts. Her writing goes beyond Victorian aesthetics, creating her own aesthetic vision with the techniques of painting, film and photography, in which emotion, feeling, desire and the process of thinking can be visualised through literary expression. Woolf's visibility reveals invisibility. In her work, invisible emotions and desires can be visualised in verbal arts through lines, colours and shapes.

In Woolf's London, the relations between personal and cultural dimensions of the city reflect the experience of the female writer, the urban space she created, and the urban culture in which she lived. Woolf's London is distinct from that of other writers. It is the London of the flâneuse – such as Katharine Hilbery in *Night and Day* (1919), Miss Marchmont in *Jacob's Room* (1922), Clarissa Dalloway in *Mrs Dalloway* (1925) and Eleanor in *The Years* (1937). 'Modernity' in Virginia Woolf's writing is a significant and particular gendered set of practices in the context of urban space. In my discussion of her work, I analyse the formation of Woolf's female gaze.

The association between William James, Henry James and Virginia Woolf indicates a similar, fortuitous perception in three intellectuals. To what extent had Woolf an understanding of William James's 'stream of thought' and Henry James's 'process of vision'? C. Lewis Hind, in his *The Post-Impressionists*, quoted William James to show the artistic aim of Post-Impressionism:

Suppose, for example, that the whole universe of material things – the furniture of earth and choir of heaven – should turn out to be a mere surface-veil of phenomena, hiding and keeping back the world of genuine realities. Such a supposition is foreign neither to common-sense nor to philosophy. Post-Impressionism, at its highest, in its purest, is the search for 'genuine realities' (Hind 84).

Although Woolf's diaries and letters give no direct evidence of such an influence, in 'The Post-Impressionists' (1911), Woolf refers to C. Lewis Hind's 'art sense' (Hind 65), which interprets Post-Impressionism as a new form of expressing 'human nature' in art (*E I* 380). Woolf's *Night and Day* and 'Kew Gardens' give evidence of a familiarity with the metaphysical language of psychology. The James brothers and Woolf association is difficult to ignore. Her work can be read as practical examples of her artistic vision, which can be viewed as the metaphor implies, from several equally valid perspectives. What William James achieved is a new way of seeing psychology; what Woolf aspired to is a new narrative style of fiction. In this respect, as one can see in Woolf's 'On Re-reading Novels' (1922), Woolf may have used her understanding of psychology. This makes her writing different from that of her literary predecessors, from Henry James's central process of consciousness, to her own imaginary London. Her understanding coincided with her own approach to fictional writing as a process

of viewing the visual as the transmutation of the symbolic, to an expression of an alternative awareness not as a form of visual reality, but as an 'emotion which you feel' (E III 340).

William James's theories of consciousness give one a way to understand Woolf's portrayal of sensory impressions. Woolf's *Night and Day* shifts from a single 'centre of consciousness' to perceptual openness, just as there is no single focal point in the Cubist paintings. The character's consciousness echoes the flux of visual impressions, which constructs the complexity of psychological reality. Both William James's idea of psychology and Henry James's idea of fictional writing are close to Woolf, and can illuminate her work. Woolf's portrayal of sensory experience conveys the fusion of internal and external worlds that characterise the psychological turn of the novel.

I argue that Woolf's shapes and colours in writing can be read as signs. This is important because they refer to 'psychological reality'. Woolf's signs reveal her psychological London. In *Night and Day*, London shows a 'map of emotions'. The streets of London can be reading as the characters' walking, thinking and emotional paths. By walking through the London streets, Katharine recognises what she really wants, what to do with her own life, and finally finds her own way out by figuring out her own emotion: love. Emotions are seen through Woolf's use of colours and shapes. External colours – red, pink, grey, green, silver, gold and blue – make the inner life visible; shapes – heart shape, oval shape, square shape – combine the outer and the inner realities. Using colours and shapes, Woolf takes the 'painter's eye' in literature to a different stage by using her 'painting-in-writing' technique. The aesthetics of Woolf's narrative form shows a development from Henry James's Impressionist Paris and London sketches, to her own Post-Impressionist London scenes.

Through *Jacob's Room*, one can see how Woolf's 'painting-in-writing' technique comes to show Post-Impressionism and Cubism, in terms of her expression of colour in movement. The philosophy of 'colour is sound' indicates not only a feminine aspect of seeing London, subverting Jacob and the world of the male canon which he represents. More importantly, Woolf's 'colour is sound' connects Post-Impressionism and Cubism, as one can see the link between Cézanne, Matisse, Picasso and African art, expressing emotion and feeling in abstract forms of colours, shapes, lines, using multiple points of view to see time in the rhythm of movement. All these come together in the cultural context of Cubism, in which Bergson's *Creative Evolution* and Duncan Grant's *Abstract*

Kinetic Collage Painting with Sound were born, leading the viewer to see Woolf's cinematic narrative aesthetics in *Mrs Dalloway*.

A return to the literary text of *Mrs Dalloway* through the lens of a movie camera enables the reader to explore new ways of answering this central question: what is meant by the cinema and by a novel, in discussing the novel's complex relation to time and space. Woolf's use of montage in a psychological sense expresses inner time, through the juxtaposition of images of thought, and the emotional fusion of the inner and outer spheres, of the past and the present. I have uncovered Woolf's cinematic writing technique. Woolf's cinematic style brings a new way of seeing the significance of 'time' through 'movement', between 'now' and 'then', within the context of the passing present. The sense of continuum in Woolf's novel is re-established with its own temporal logic – even Mrs. Hilbery from *Night and Day* appears in Clarissa's party (MD 193). The experience of time constantly occurs in Woolf's own unfolding aesthetic structure.

The novel uses both the movement and the stillness of the gaze, to explore the experience of time and to develop a new narrative aesthetics drawing on the techniques of film and literature. Images in a sequence of shots carry meanings, like words in sentences. The French critic, Jean Mitry, compares an Eisenstein film to a poem, which can be 'divided into several cantos in which each canto has a different meaning and a different style' (Kuiper 34). Woolf's novel also provides the vividness of visual metaphor in a cinematic sense, by using verbal language. I argue that Woolf depicts the 'dual vision' by shooting *la durée*. On the one hand, vision will see the experience of time in movements of the body and the mind, illuminating the brain as the screen. On the other hand, vision will employ a still frame to express a halt in time, as Woolf juxtaposes different gazes as shots

from different 'angles', bringing the cinematic method of montage into her exploration of time, consciousness and the gaze in literature.

In *Mrs Dalloway*, Woolf juxtaposes different shots in Cubist fashion, creating a cinematic montage by juxtaposing the characters' gazes, throughout different parts of London at different hours on 'a fine June day'. Woolf's 'time-image' shows in the form of *la durée*, as the past comes to live in the present. Clarissa's London is a mixture of her memories and her present. Peter Walsh's walk in Piccadilly reveals his cinematic vision: a mixture of looking, desire, and thinking. Septimus's vision expresses Woolf's connection to the visual, which is symbolic, emotional and allegorical. Peter Walsh's visual intoxication with Clarissa's image at the end of the novel reinforces the photographic vision in Woolf's writing. Particularly in *The Years*, London becomes a scene which is filled with experiences – the imaginary is interwoven with reality, the unconscious with the conscious, pain and intensity, death and life. Through the mixture of the real and the unreal, Woolf finds her significant form. In *Three Guineas*, Woolf uses photographs of male figures to demonstrate the female gaze. By doing so, Woolf hopes to subvert a phallogentric point of view.

Woolf continually experiments with features of vision, radically reframing the visible world in her literary imagery. She is engaging in highly articulate and self-conscious ways with new images of gendered epiphanies, external and internal worlds, cognition and the visual. Woolf's dialectical vision represents her poetic passion and observational critique. It also shows her position as a leading female writer of the Bloomsbury Group, and a figure who taught for several years at an evening college for working-class men and women. Woolf married a Fabian socialist and attended Labour Party conferences, presenting at meetings of the

Women's Co-operative Guide held in her own house, and wrote significant texts that inspire feminists (Zwerdling 29). Her works are not only portraits of sensation, emotion and visionary imagery, but also powerful political criticism. This female gaze leads the reader to see a route to women's liberation and the construction of feminist consciousness and the visionary mapping of feminist politics.

Woolf's vision synthesises the inner and the outer worlds, combining the physical and the mind's eye. It is Woolf's hybrid approach, in which one can see the interaction between literature and the arts, allowing one to read Woolf as a painter, a filmmaker, and a photographer. As Woolf wants to show in *Roger Fry: A Biography*, a biographer should aim to become 'an artist', rather than a mere 'chronicler' (Quoted in Gillespie 1994, 4). Her method of composing Fry's biography is based on her memories – her 'impressions' of him, creating Fry as a person she knows and as a character in her verbal portrait. As Fry's biographer, Woolf in her chapter 'The Post-Impressionists' starts with a picture of two figures on a lawn at Cambridge: a dignified couple identified as Roger and Helen Fry, leading Woolf to associate modern painters with a diverse range of experimental art forms, particularly Post-Impressionism, achieving Woolf's aim to make the British novels a form of 'fine arts'.

For Woolf, a novelist's task is to give permanence not to the external facts of existence, but to complex emotions and thoughts, visualising them with ever-changing images, memories and signs, by which to combine both inner and outer realities. Woolf's appearance, as Gisèle Freund observes, expressed an 'inner life' of her own. Freund recalls of their meeting in October 1938, that

She was fifty-eight when I met her. Her hair was turning grey. She was tall and slender, and her features, at once sensual and ascetic, were astonishingly beautiful. Her protruding eyebrows jutted out over large serious eyes in deep sockets. Her full and tender mouth was touching in its sadness. Her very straight, delicate nose seemed fleshless (Freund 130).

Julie Grossman points out that Henry James as a small boy disliked being photographed in a suit ‘with a single row of brass buttons’ (Grossman 309). Like Henry James, Virginia Woolf had a horror of anything that might expose her private life. The exhibition of her own body, or posing, made her anxious, because photography in itself is an exposure of both the external and the psychological worlds. For Freund, Woolf’s face reflected both ‘a visionary sensibility and great sincerity’ (Freund 131). Woolf was indeed, a ‘very reserved woman [who] generated a captivating atmosphere’ (Freund 131). Freund’s portrait of Woolf reveals her psychological significance – a ‘state of mind’ which was losing hope because Fascism could not be arrested without resorting to violence. Ruth Gruber, in her *Virginia Woolf: The Will to Create as a Woman*, also points out that in her meeting with Virginia Woolf in 1935, Woolf described Hitler as the ultimate patriarchal power – ‘Terrifying’, for ‘There is such horror in the world’ (Gruber 5).

The power of women's points of view makes *The Years* and *Three Guineas* work as one book. *Three Guineas* reveals Woolf's life-long interest in the role of women in a patriarchal society (Laurence 126). Her resistance to war and fascism is affirmed in her way of seeing women's roles through education. As Catherine F. Smith points out,

Three Guineas models a way of seeing, a structure of imagining to underlie new moral choice and political action. Woolf's collective solution to cultural crisis is fearless women. Her prophetic task in *Three Guineas*, therefore, is to create them as readers, to raise women's collective consciousness of strength. This purpose and this audience determine her rhetorical form. *Three Guineas* is phenomenological narrative presenting a model of the subject being talked about, the fearless asymmetry of the mind of an outsider (Catherine F. Smith 226).

A woman's gaze is powerful, subverting the power structure of patriarchal society. Woolf's female gaze reflects a mind, which maintains a psychological detachment from and observant eye upon the patriarchal system. Woolf's work illuminates the importance of her female gaze. It is a radical critique of the myth of the patriarchy. I analyse Woolf's female gaze in writing, seeing her narrative strategy as not only formed by her feminine experiences as a writer in the male-dominated culture, but also contributing to the deconstruction and reconstruction of these experiences in London the modern metropolis.

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