

A study of Virginia Woolf's novels:

Mrs Dalloway and To the Lighthouse

--Some Features of Mrs Dalloway and Mrs Ramsay--

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Introduction

Virginia Woolf (1882-1941) is known as one of the great English novelists. Her novels--Mrs Dalloway (1925), To the Lighthouse (1927), The Waves (1931)--established her position as one of the modernist writers who had sought after 'the stream of consciousness'. She belonged to 'the Bloomsbury Group' which consisted of the men and women, Venessa Bell, Mary MacCarthy, Lytton Strachey, E.M. Forster, J.M. Keynes and so on, who were eminent in the field of their own works. Woolf wrote a lot of essays which showed how a novel should be written or how a novelist should write. We shall explain 'the stream of consciousness' technique before we deal with Woolf's novels.

'The stream of consciousness' technique is a style or a method of novel-writing, which tries to describe a stream of impressions or memories and the various associations between ideas or the fluid but illogical consciousness as it is. It was one of the most important methods in the twentieth century novel-writing and was contrived to supply the essential description of human nature which was lacking in the traditional novels. For the first time the term, 'the stream of consciousness' was used not in the field of literature, but of psychology. A philosopher and psychologist, William James, who is Henry James's brother, wrote how the consciousness of human being was existent, in the Principles of Psychology (1890):

Consciousness, then, does not appear to itself chapped up

in bits. Such a word as "chain" or "train" does not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A "river" and 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. ①

As a critical term in literature, in 1918 May Sinclair (1865-1947) used 'stream of conscious' in her book review of Dorothy Rishardson's novel, Pilgrimage (1915-1938)②. Then, the stream of conscious novels of Virginia Woolf and James Joyce became much more known.

Virginia Woolf wrote her first successful novel, Mrs Dalloway, using 'the stream of consciousness' technique, and two years later she wrote To the Lighthouse which was maturer than the former, for she had mastered her method which was drawn from her theory of novel-writing. At the corresponding period to Mrs Dalloway and To the Lighthouse she wrote essays, "Mr. Bennett & Mrs. Brown" (1924), "Modern Fiction" (1925), "How Should One Read a Book?" (1926).

Keeping the common reader in mind, she improved "Modern Novels" (1919). Then it was titled "Modern Fiction". Woolf said to us, "Is life like this?" and "Must novels be like this?". Then she answered these questions:

(1) Life is not a series of gig lamps symmetrically arranged;

life is a luminous halo, a semi-transparent envelope

surrounding us from the beginning of consciousness to the end. ②

(2) Look within and life, it seems, is very far from being 'like this'. Examine for a moment an ordinary mind on an ordinary day. ③

She attacked three Edwardians--H.G. Wells, Arnold Bennett and John Galsworthy--.

If we tried to formulate our meaning in one word we should say that these, three writers are materialists. It is because they are concerned not with the spirit but with the body that they have disappointed us.... ④

"How Should One Read a Book?" was written as a lecture for girl students. She wrote this essay on the premise that we love reading books. Woolf had three proposals laced with a few humor.

(1) To read a book well one should read it as if one were writing it....let us imagine how differently Defoe, Jane Austen, and Thomas Hardy would describe the same incident.... ⑤

(2) ...a good reader will give the writer the benefit of doubt; the help of all his imagination; will fellow as

closely, interpret as intelligently as he can. ①

(3) ...he [a good reader] will judge with the utmost severity.②

And she wrote that the cooperation of good readers launched masterpieces into the world. Applying this idea to Mrs Dalloway and To the Lighthouse, we shall be good readers who have sympathy with these novels, interpret them with wisdom and judge them with the utmost severity. On this thesis we want to make clear the lives and thoughts of the heroines of the two novels -- Mrs Dalloway and To the Lighthouse. Mrs Dalloway was almost at the same age as Mrs. Ramsay was. They learnt a lot of wisdom from their experiences. We shall find what is life, picking up their lives and thoughts and considering the meaning of them. What are their attractive humors? In Chapter I we shall show the life and thought of Mrs Dalloway, in Chapter II these of Mrs. Ramsay and in Conclusion we shall compare and analyze these two heroines.

Chapter I

Virginia Woolf herself wrote about the character of Mrs Dalloway in her diary as in the following:

...the doubtful point is I think character of Mrs Dalloway.

It is too stiff, glittering & tinsel.... (15 October 1923) ①

Ralph Samuelson, agreeing Savage's criticism: "defects in the character of Mrs Dalloway herself", says:

...it is, indeed, precisely because Virginia Woolf did not completely succeed in cutting out all of the 'glittering and tinselly' part of Mrs Dalloway that we are often not certain just how to take her. ②

But we are most sure that Mrs Dalloway appeals something gorgeous to us. For her ancestors were courtiers, and she lives the gay life and can't help but love so beautiful things (5). She loves life, London and this moment of June. She loves the moment when she sees what is before her. She enjoys her life.

Tonight, she gives a party. The narrator tells us of what Mrs Dalloway does.

(1) ...she, too, was going that very night to kindle and illuminate; to give a party. (5)

(2) And Clarissa, too, gave a party. She stiffened a little; so she would stand at the top of her stairs. (19)

(3) ...Clarissa (crossing to the dressing-table) plunged into the very heart of the moment... seeing the glass, the dressing-table, and all the bottles afresh, collecting the whole of her at one point (as she looked into the glass), seeing the delicate pink face of the woman who was that very night to give a party; of Clarissa Dalloway; of herself. (40) (underlines mine)

Woolf often used the party in her novels. In Mrs Dalloway she made Mrs Dalloway's party have an important meaning. And almost every critic admits the party to be important. James Hafley calls the party "the large room of reality itself". ③ Jean M. Wyatt mentions that "[t]he party symbolizes life" and that "[t]o leave a party is to leave life". ④ But Ralph Samuelson undervalues the party as in the following:

Indeed, one feels, during the party scene all over again the utter isolation of the individual that one has felt throughout the novel, so that nothing, actually, is 'resolved' at the party at all, except that, as mentioned before, Clarissa clearly sets herself in opposition to Sir William Bradshaw.⑤

But we can take the party itself for Mrs Dalloway more serious than these critics. Mrs Dalloway cannot live without her party. Because it is an offering for the sake of offering. It is held in order to make use of her gift to manage her party.

Peter thought of Clarissa's party and said about it to her in their youth or in the party as in the following:

(1) These parties, for example, were all for him [Richard], or for her idea of him (to do Richard justice he would have been happier farming in Norfolk). She made her drawing-room a sort of meeting-place; she had a genius for it. (84)

(2) She would marry a Prime Minister and stand at the top of a staircase; the perfect hostess he called her (she had cried over it in her bed room), she had the makings of the perfect hostess, he said. (8)

(3) Clarissa came up, with her perfect manners, like a real hostess, wanted to introduce him to some one spoke as if they had never met before, which enraged him. Yet even then he admired her for it. He admired her courage; her social instinct; he admired her power of carrying things through. 'The perfect hostess,' he said to her, whereupon she winced all over. (67)

Everytime Peter told Clarissa that she was "the perfect hostess", she was filled with dishonored feeling. But now she

admits it to be her talent. Her married life with Richard Dalloway changed Clarissa to Mrs Richard Dalloway, who elaborated and deepened her idea for it. For Clarissa, her party is like a her social world as in the following:

She began to go slowly upstairs, with her hand on the banisters, as if she had left a party, where now this friend now that had flashed back her face, her voice; (33)

Her outlook on life and the world is related to her party. it seemed to Mrs.Dalloway that the gala party is her life. And Clarissa understood the relation between this world or this society and a party as in the following:

Here was so-and so in South Kensington; some one up in Bayswater and somebody else, say, in Mayfair. And she felt quite continuously a sense of their existence; and she felt what a waste; and she felt what a pity; and she felt if only they could be brought together; so she did it. And it was offering; to combine, to create; but to whom? An offering for the sake of offering, perhaps. Anyhow it was her gift. (133-134)

She also understood the meaning of a party which she gave:

Every time she gave a party she had this feeling of being something not herself, and that every one was unreal in one

way; much more real in another. It was, she thought, partly their clothes, partly being taken out of their ordinary ways, partly background; it was possible to say things you couldn't say anyhow else, things that needed an effort; possible to go much deeper. But not for her; not yet anyhow. (187)

One can look at and analyze oneself having been in the workaday world when one is in the party, because it gives extraordinary feeling to one. But with growing age Clarissa thought that her social role as a hostess was running low. When Mrs Dalloway came home from shopping in Bond Street, she felt herself to be left behind the trend in the society. Her husband had gone to a lunch with Lady Bruton. Lady Bruton's lunch party had the reputation of being extraordinarily amusing. The fact raised Mrs Dalloway's jealousy and increased solitude within her. When Mrs Dalloway came home, she heard the swish of Lucy's skirts, imagining herself to be a nun who left the world. And she went up the stairs and felt as if she had left the world herself, identifying herself with a nun as in the following:

(1) The hall of the house was cool as a vault. Mrs Dalloway raised her hand to her eyes, and as the maid shut the door to, and she heard the swish of Lucy's skirts, she felt like a nun who has left the world and feels fold round her the familiar veils and the response to old devotion. (31)

(2) Like a nun withdrawing, or a child exploring a tower, she went, upstairs, paused at the window, came to the bathroom. There was the green linoleum and a tap dripping. There was an emptiness about the heart of life; an attic room. (33)

Mrs Dalloway also thought of a child exploring the tower together with image of a nun. It appears as if she left the social world. And there is her room which gives her a hollow feeling. The tower's image tells us that Mrs Dalloway is feeling solitude.® Mrs Dalloway in her attic room is described as in the following:

It was all over for her. The sheet was stretched and the bed narrow. She had gone up into the tower alone and left them blackberrying in the sun. The door had shut, and there among the dust of fallen plaster and the litter of birds' nests how distant the view had looked, and the sounds came thin and chill (once on Leith Hill, she remembered), and Richard, Richard! she cried, as a sleeper in the night starts and stretches a hand in the dark for help....He has left her. I am alone for ever, she thought.... (51)

It had been pleasant for Mrs Dalloway to walk in London. But now she was surrounded by the brutal monsters: her jealousy, solitude, because her husband had gone to Lady Bruton's lunch party. Mrs Dalloway was eaten up by them during the preparation for her party.

When the party began, Sally and Peter who attended it are talking of Clarissa (who is not Mrs Dalloway for them) . They told us about Mrs Dalloway. But they could not say clearly what she had been. Peter said something about her as in the following:

It was her nature to enjoy (though, goodness only knows, she had her reserves; it was a mere sketch, he often felt, that even he, after all these years, could make of Clarissa). (85)

And Peter again thinks of Clarissa in a different way.

(1) There was always something cold in Clarissa, he thought.

She had always, even as a girl, a sort of timidity, which in middle age becomes conventionality,... (53)

(2) ...she'd go on as if nothing had happened. That was the devilish part of her--this coldness, this woodenness, something very profound in her, which he had felt again this morning talking to her; an impenetrability. (66)

Peter could not find out Clarissa herself and analyze her coldness. And Peter remembered the scene in Bourton in those days. In the 1890's a man who had married with the housemaid came to greet together in Bourton. After they went away, Clarissa imitated her doings. Then Sally reprovngly and boldly said to her as in the following:

--did it make any real difference to one's feeling to know that before they'd married she had had a baby? (64)

Clarissa blushed and said,

Oh, I shall never be able to speak to her again! (65)

Clarissa's words mentioned above gave the shakings and discomfort to her friends. Peter did not reproach her for her persisting in the old tradition, but when he found her timid, hard, arrogant and prudish in her manners, he called her at the moment 'the death of the soul'. Peter thought she had the traditional and old-fashioned manners.

Sally who has known well Clarissa thinks of her as in the following:

But--did Peter understand?--she lacked something. Lacked what was it? She had charm; she had extraordinary charm. (207)

But Sally also thought that Clarissa lacked something. And Sally talked with Peter about this.

But to be frank (and she felt that Peter was an old friend, a real friend--did absence matter? Did distance matter? She had often wanted to write to him, but torn it up, yet felt he understood, for people understand without things

being said, as one realises growing old, and old she was, had been that afternoon to see her sons at Eton, where they had the mumps) , to be quite frank, then, how could Clarissa have done it?--married Richard Dalloway? (207)

Sally judged Clarissa's character with her situation. So Sally found Clarissa did not have what Sally and Peter had. They had common hope that one could communicate each other. Sally clearly recognizes that if one is conveyed with each other, there is no need for verbal communication. She has not understand how Clarissa could marry with Richard Dalloway. She can communicate with Peter without words, but cannot with Clarissa. Sally continued to confess herself.

All these years the Dalloways had never been once. Time after time they had asked them. Clarissa (for it was Clarissa of course) would not come. For, said Sally, Clarissa was at heart a snob--one had to admit it, a snob. And it was that that was between them, she was convinced. (28)

Sally thinks that she cannot communicate with Clarissa without words, for Clarissa is a snob. In those days Peter and Clarissa had the theory that one could hardly know each other.

...Clarissa had a theory in those days--they had heaps of theories, always theories, as young people have. It was

to explain the feeling they had of dissatisfaction; not knowing people; not being known. For how could they know each other? You met every day; then not for six months, or years. It was unsatisfactory, they agreed, how little one knew people. (167)

But Peter has gradually changed his theory with growing old.

When one was young, said Peter, one was too much excited to know people. Now that one was old, fifty-two to be precise...; now that one was mature then, said Peter, one could watch, one could understand and one did not lose the power of feeling, he said. No, that is true, said Sally. She felt more deeply, more passionately, every year. It increased, he said, alas, perhaps, but one should be glad of it--it went on increasing in his experience. (212)

Now both Sally and Peter say it is pleased to deepen their feelings with growing old. But Clarissa herself felt that she lacked something central in mind, too, and thought of it as in the following:

Lovely in girlhood, suddenly there came a moment--for example on the river beneath the woods at Cliveden--when, through some contraction of this cold spirit, she had failed him. And Constantinople, and again and again. She could see what she lacked. It was not beauty; it

was not mind. It was something central which permeated something warm which broke up surfaces and rippled the cold contact of man and woman, or of women together. (34)

Clarissa felt herself that she did not have something central. We see that Clarissa's solitude is connected with it. Clarissa can not share inner workings with someone else. Clarissa lacked them in her social world. And now she developed the theory she had in her youth that one could hardly know each other to the new one after her marriage with Richard Dalloway, as in the following:

(1) For in marriage a little licence, a little independence there must be between people living together day in day out in the same house; which Richard gave her, and she him. (Where was he this morning, for instance? Some committee, she never asked what.) (8)

(2) And there is a dignity in people; a solitude; even between husband and wife a gulf; and that one must respect, thought Clarissa, watching him open the door; for one would not part with it oneself, or take it, against his will, from one's husband, without losing one's independence, one's self-respect--something, after all, priceless. (131)

Thirty years ago Peter and Clarissa understood that one could hardly know each other. Now Clarissa felt there was some limit

to know each other. She thought to certain extent one could know each other, but there was something essential of each person, which is a dignity in people. There was a difference between Clarissa and both Sally and Peter.

Sally and Peter say that one can deepen one's feeling with growing old and become more communicable each other. But Clarissa thinks she would lose her independence, if she didn't make much of dignity, for there is a gulf between them. What is the difference between their thoughts? It is connected with the theme which Virginia Woolf would try to tell of.

Rene E. Fortin presents that "The fundamental problem of Mrs Dalloway is the fragmentation of the modern world, the loss of unity within society and within the individual himself."⁰ They lost the common hope because of their different lives. There are two points in the difference. The one is attributable to a social position and the other to a style of life. Against Clarissa's life we have to see Sally's background and life. Those days Sally was called a ragamuffin (80), because they said that her parent gambled in Monte Carlo and she always took an unexpected behaviour (80).

Sally saw those days in retrospect and said to herself:

Oh yes, Sally remembered; she had it still, a ruby ring which Marie Antoinette had given her great-grandfather. She never had a penny to her name in those days, and going to Bourton always meant some frightful pinch. But going to Bourton had meant so

much to her--had kept her sane, she believed, so unhappy had she been at home. But that was all a thing of the past--all over now, she said. (206)

Now Sally became Rosetter's wife. Her husband, Rosetter managed a lot of the servants and the vast field and earned 10 thousand pounds a year. Her acquaintances thought Sally became low in social rank and had five children. But Sally is proud of him for making all fortune by himself. Her feeling is different from Peter's (Peter is Anglo-Indian for three generations), Richard and Clarissa are Conservative. After many years Peter talked with Sally and felt that "She was still attractive, still a personage, Sally Seton." (206)

But Clarissa thought of her as follows:

(1) It was Sally Seton! Sally Seton! after all these years! She loomed through a mist. For she hadn't looked like that, Sally Seton, when Clarissa grasped the hot-water can. To think of her under the roof, under this roof! Not like that! (188)

(2) She had the simple egotism, the most open desire to be thought first always, and Clarissa loved her for being still like that. 'I can believe it!' she cried, kindling all over with pleasure at that thought of the past. (188)

Clarissa finds Sally's appearance changed but her character did not. Clarissa likes her again. Clarissa doesn't talk of all Sally's life. Merely she makes a comparison between what Sally was and what Sally is and judges that Sally is happier and older than before and lost her loveliness. Sally says one can deepen his feeling with growing old. In her girlhood Sally suffered from her family trouble as was mentioned above. Then she married with Rosetter and brought up her five children. Sally's words were drawn out from her experience in her life. The fundamental thought does not change from her previous thought. But her words were taken from her life with Rosetter who was a born working man. For Sally had a sense of inferiority and put it down to Clarissa's snobbism that the Dalloways have not visited Sally's house at all. But it was not only Sally but also Peter who had inferiority complex toward the Dalloways, as in the following:

And she would think me a failure, which I am in their sense, he thought; in the Dalloway's sense. Oh yes, he had no doubt about that; he was a failure.... (47)

Peter thought that Clarissa chose Richard Dalloway as a marriage partner and was in comfortable circumstance. He could not help but feel a sense of inferiority in comparison to his. And in the party Clarissa's greetings irritated Peter:

'How delightful to see you!' said Clarissa. She said it to every one. How delightful to see you! She was at her worst--effusive, insincere. (183)

But it is only the manners of the hostess in a party. Clarissa's character is almost told by Peter and Sally as was referred to above. And Clarissa's life is contrasted with Sally's life. Her solitude was taken concrete shape by Peter and Sally's discussion on communication. Clarissa's solitude was born from her understanding that one can not know each other. Sally and Peter could know each other without words with growing old. But Clarissa could not. Her understanding deprived Clarissa of the youthfulness and her hope. So Clarissa gets frightened knowing that she grew older and became no more in people's memory. This thought is different from Sally's and Peter's. Clarissa shivered from the shock that Lady Bruton didn't invite her and thought over it as in the following:

No vulgar jealousy could separate her from Richard. But she feared time itself, and read on Lady Bruton's face, as if it had been a dial cut in impassive stone, the dwindling of life; how year by year her share was sliced; how little the margin that remained was capable any longer of stretching, of absorbing, as in the youthful years, the colours, salts, tones of existence,... (32-33)

When she cast her glance at things she loved, she can not help thinking of her death, but this thought leads her to a kind of transcendental idea as in the following:

She remembered once throwing a shilling into the Serpentine. But every one remembered; what she loved was this, here, now, in front of her; the fat lady in the cab. Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely? but that somehow in the streets of London, on the ebb and flow of thing, here, there, she survived, Peter survived, lived in each other, she being part, she was positive of the trees at home of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, herself. (9-10)

Clarissa associated the memory that she threw a coin into the Serpentine with her death (202). But she thinks that people does not live only for their time but revives the ancient people's thoughts. People bear, as it were, their past on the backs. Their past is consisted in not only a material personal facts and memoirs, but also in the stream of history.

Clarissa thought of such things as in the following:

But she said, sitting on the bus going up Shaftesbury avenue, she felt herself everywhere; not 'here, here, here'; and she tapped the back of the seat; but everywhere. She waved her hand, going up Shaftesbury avenue. She was all that. So that to know her, or any one, one must seek out the people who completed them; even the places. Odd affinities she had with people she had never spoken to, some woman in the street, some man behind a counter--even trees, or barns. It ended in a transcendental theory which, with her horror of death, allowed her to believe, or say that she believed (for all her scepticism), that since our apparitions, the part of us which appears, are so momentary compared with the other, the unseen part of us, which spreads wide, the unseen might survive, be recovered somehow attached to this person or that, or even haunting certain places, after death. Perhaps--perhaps. (167)

And Clarissa's theory has analogy to Virginia Woolf's essay, "A sketch of the past" as in the following:

It proves that Virginia Stephen was not born on the 25th January 1882, but was born many thousandsof years ago; had from the very first to encounter instincts already acquired by thousands of ancestresses in the past. ⑧

Virginia Woolf expressed her thought that one carried one's history on the back. She had Clarissa had her theory. In the party Clarissa faces the death, hearing the Bradshaws talking to Richard about the death of ex-army youth (Septimus Smith). The youth is regarded as Clarissa's 'double' because of Virginia Woolf's statement in her 'An Introduction to Mrs Dalloway', that "...in the first version Septimus, who later is intended to be her double, had no existence" and that "Mrs Dalloway was originally to kill herself, or perhaps merely to die at the end of the party."① Ralph Samuelson mentioned that "...there is in both characters a tendency toward total withdrawal from the society around them,"② and "the only difference between Smith and Clarissa Dalloway is that her own continuous thoughts on suicide have remained private."③ He also mentioned that "Clarissa's white hair implies her death".④ But Clarissa did not die and thought of the death when she heard of the death of the youth as in the following:

Oh! thought Clarissa, in the middle of my party, here's death, she thought. (201)

For Clarissa thought that she could find herself in everywhere and fill the party with her being. It is in her party that her life was. She remembered the throwing of a coin into the Serpentine and thought of the youth's death. Then, she understood he was secured by his death from daily sundries.

The death was the means of manifesting the feelings which could not convey with words. It is so difficult to know each other that one is solitary. After one's death the understanding and judgement of one done by the others has been fixed, cannot be approached and is kept away. There is a warm recognition fixed by others as the one in the past. Othello's lines sprang to Clarissa's lips with emotion once felt in Bourton.

If it were now to die, 'twere now to be most happy.

But now Clarissa thought it was a poet's words. she reconsidered the death, facing the actual death. The death does not come with joy and has the message of the different meanings. It seems difficult for the youth to live under the treatment of Dr. Bradshaw, who is a great doctor. It is a most terrible thing. In such a way Clarissa thought of the reason of the youth's death. She thinks why she can live.

Even now, quite often if Richard had not been there reading the Times, so that she could crouch like a bird and gradually revive, send roaring up that immeasurable delight, rubbing stick to stick, one thing with another, she must have perished. She had escaped. (203)

Richard's daily act supports Clarissa's life. Clarissa retrieved her life in the retrospect. There is no happiness

and pleasure to last long. She found that she had lost herself in daily life. She tried to endow herself with the moment of the joy as the sun rises and sets. Many times she went to Bourton to see the sky (203). She used to see the sky and feel herself refreshed by seeing the sky. She went to the window to see the sky during the party. Then she felt it was an extraordinary night. In the room opposite the old lady stared stright at Clarissa. Of this old lady Jean M. Wyatt says:

The old woman represents the privacy of the soul. She has lived beside Clarissa ever so many years (p.192), yet they have never spoken. She is separated from Clarissa and the rest of the world by her window. To Clarissa this separation is sacred. The miracle of life is not only the existence of a person, but the separate existence of a person: 'here was one room; there another'.^①

This is an interesting opinion. And Wyatt says definitely again:

The old lady going 'quite quietly' to bed stands for the tranquillity that results from holding oneself aloof from the active life; the noise of the party represents the life of the world; and Clarissa sees retreat from life and participation in life in a single vision.^②

We have to see that Clarissa's feeling toward the old lady

delicately changed. First she recognized her as 'the old woman'. Then she called her 'the old lady'. It is because Clarissa had sympathy with her and paid homage to her. Clarissa replaced the relation of the sky and herself with the old lady and herself. The sky and the old woman gave Clarissa the same effect, having nothing to do with her party which is her life. The old lady quite quietly pulled the blind, put out her light and went to bed. Her doings reminded Clarissa of the youth's death. He drew the curtain of the life by himself. Then time passes, the morning comes and the old lady wakes. After the youth died he can be born as it were, again, for he expanded himself in Clarissa's outlook on death. In her youth Clarissa had felt herself everywhere and had filled herself in the room. Gradually she feared that she would leave from the world with growing old. But now she changed her general idea of growing old and dying. Clarissa found that one did not lose oneself with growing old and dying, though time passed. Clarissa comes back to the party. Clarissa made up her mind that she had to live in a space between her external and social world and her inner world. Her party stands for her social world. Sally and Peter stand for her inner world. Clarissa had to meet them again to know herself. And Clarissa had to come back to her husband, Richard Dalloway who supported her in daily life. Richard connected Clarissa's inner world to external world. Because the balance between Clarissa's inner world and external was maintained by Richard's act. For example, Richard brought his hot-water bottle to her solitary

attic.(35) And he gave Clariisa the flowers.(129) Richard always helped Clarissa from her solitary inner world. But Richard is not certain of the people's feeling but can simplify things (126). For instance, he thought their marriage was a miracle, for she supported Richard. He thought there was a happiness when Clarissa was in front of him(127-128). He does things for themselves(10). In contrast to Clarissa's sceptical thought Richard can simplify everything. Though Clarissa respects his thought, she thought everything was not simple(10). Richard thought of Clarissa as in the following:

And Clarissa--it was difficult to think of her; except in starts, as at luncheon, when he saw her quite distinctly; their whole life....he repeated that it was a miracle...his life had been a miracle. (126-127)

For he can not know why Clarissa married with him, and Clarissa can not know,either. But both Richard and Clarissa could convey themselves partly without the words. The memory of the bracelet is one of a few examples of that.

For he never gave Clarissa presents, except a bracelet two or three years ago, which had not been a success. She never wore it. It pained him to remember that she never wore it. (125)

Clarissa said nothing about the bracelet and has never worn it.

Richard supposed it was not her kind of jewel. They guessed each other without words in their life. It is not necessary to see if the supposition comes true. "It is necessary", Clarissa says, "to keep the dignity between husband and wife." After the lunch party Richard gave Clarissa the flowers and tried to say his feeling.

He was holding out flowers--roses, red and white roses.

(But he could not bring himself to say he loved her; not in so many words.) But how lovely, she said, taking his flowers. She understood; she understood without his speaking; his Clarissa. (129)

But Clarissa found Richard loved her without words, because Richard's feeling that he loved Clarissa became clear to her. They don't press their opinion upon each other. The one does not reproach the other even if the one found some unpleasant thing in the other. It is because they find the one is different from the other and they have the humble feelings that they would make a mistake each other.

In his youth Peter had not such a thought as this which made him respect the other's character and opinion. Peter thought of what he was:

For himself, he was absurd. His demands upon Clarissa (he could see it now) were absurd. He asked impossible things. He made terrible scenes. She would have

accepted him still, perhaps, if he had been less absurd. (69)

In the party Peter said to Sally in retrospect:

When one was young, ...one was too much excited
to know people. (212)

Clarissa remembered how Peter had been as in the following:

Peter never saw a thing of all that. He would put on
his spectacles, -- if she [Clarissa] told him to; he would
look. It was the state of the world that interested him;
Wagner, Pope's poetry, people's characters eternally, and
the defects of her [Clarissa's] own soul. (7)

Now in retrospect Peter could make certain of his feeling about
Clarissa.

He had not found life simple, Peter said. His relations
with Clarissa had not been simple. It had spoilt his
life, he said. (They had been so intimate--he and Sally
Seton, it was absurd not to say it.) One could not be in
love twice, he said. (210)

Through this novel Mrs Dalloway seems to live in gay life,
because she often, it seems, held her party as a hostess and
could not help but love beautiful things. Clarissa, who showed

her gifts as a perfect hostess, related a party to her outlook in life. But she sometimes felt solitude. Her solitude was caused by her thought that one could not know each other. And Clarissa says, "there is a dignity in people; a solitude; even between husband and wife a gulf...". And also Clarissa is afraid of the death and also growing age. On the other hand her old friends, Peter and Sally think that one can know each other without words and one feels more deeply with growing age. Both of them have the sense of inferiority to the Dalloways. The difference in this thought between Clarissa and them was caused by the difference in life.

During her party Clarissa looked back on her life and saw the revelation. And she returned to her party, where Peter and Sally were.

Chapter II

What is the fascination of Mrs.Ramsay's character? Her eight children had the impressions that their mother was like a goddess and her husband was mentally supported by her. The friends of Mr. and Mrs.Ramsay and the apprentice of Mr.Ramsay, Charles Tansley were overwhelmed by something attractive in Mrs.Ramsay. But their friend, Mr.Carmichael had his opinion against Mrs.Ramsay. We shall gather the characters' opinions of Mrs.Ramsay in order to find her own recognition of life and think of the relation between them.

First we shall consider the relation between the eight children and their mother. James was very glad to hear that he could go to the long-awaited lighthouse. But taking scientific fact into consideration, his father said, "It won't be fine." Hearing his words, James thought of his parents as in the following:

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

than he was (James thought), but also with some secret conceit at his own accuracy of judgement. (8)

James thought, "Mother was ten thousand times better in every way than Father was." Though his words was under the influence of Mrs.Ramsay's way of exaggeration, James hated his father for the following reasons.

...He hated him for coming up to them, for stopping and looking down on them; he hated him for interrupting them; he hated him for the exaltation and sublimity of his gestures; for magnificence of his head; for his exactingness and egotism (for there he stood, commanding them attend to him); but most of all he hated the twang and twitter of his father's emotion which, vibrating round them, disturbed the perfect simplicity and good sense of his relations with mother. (42)

Thus James had a lot of reasons to hate his father. Mrs.Ramsay told that James was the most gifted and sensitive child among the others (65). She imagined he would direct a enterprise in some crisis of public affairs (7). She exerted herself to find her children's goodness. For example, though she didn't like Jasper who should shoot birds, she thought it was only a stage. She didn't force her opinion on her children and never deprived her children of studious inclination of everything and the energies of living as in the

following:

If they could be taught to wipe their feet and not bring the beach in with them--that would be something. Crabs, she had to allow, if Andrew really wished to dissect them, or if Jasper believe that one could make soup from seawood, one could not prevent it; or Rose's object--shells, reeds, stones; for they were gifted, her children, but all in quite different ways. (32)

Thus she is the last person to make light of what children believe. She wanted James to have the hope that he could go to the lighthouse on the following day. When she thought James was looking forward to going there, she would like him to have it for a while, because she knew that on the following day he could know the reason of not being able to go there. Mrs.Ramsay has the way to tell the truth to the others without hurting their feelings. On the contrary Mr.Ramsay thinks it is better to tell the truth to the others whenever he has any chance to do so. The difference of the turth between the two has been questioned. James Hafley says:

To the Lighthouse is really the story of a contest between two kinds of truth--Mr.Ramsay's and Mrs.Ramsay's. For him, truth is factual truth; for her, truth is the movement toward truth: since truth is always being made, and never is made, the struggle for truth is the truth

itself. ①

Sharon Kaehele and Howard German mentioned that Mrs. Ramsay was concerned with the truth of her inner life. ② We find that when Mrs. Ramsay conveyed the truth to the others, she always considered the other's feelings first and then showed it. But it is Mr. Ramsay's truth that was based on the fact, without considering the others' feelings. So James hated his father and did not open his mind to him. The children keep their eyes open to their mother's doings, and for example, they notice her awkwardness that she had to borrow the rooms in village for guests she had invited. Though she sees them with admiration, she severely warns them when they are rude to the guests. The children were pleased to be scolded when they should be.

She was now formidable to behold, and it was only in silence, looking up from their plates, after she had spoken so severely about Charles Tansley, that her daughter--Prue, Nancy, Rose--could sport with infidel ideas which they had brewed for themselves of a life different from hers..., though to them all there was something in this of the essence of beauty, which called out the manliness in their girlish hearts, and made them, as they sat at table beneath their mother's eyes, honour her strange severity, her extreme courtesy, like a Queen's raising from the mud a beggar's dirty foot and washing it,

when she thus admonished them so very severely about that wretched atheist who had chased them to--or, speaking accurately been invited to stay with them in--the Isle of Skye. (11)

Mrs.Ramsay was afraid that her children began so early to have prejudices and argued about a lot of things. What the children talked and the differences in appearance were absurd to Mrs.Ramsay. She thinks that the real difference is that of wealth and poverty she has seen. Her concern is a social problem revealed in life. It is her power to direct her attention to the problem and it is also her tenderness to think if there is something that she can do for them while she is busy with breeding her children and keeping her home. She told her children of her practical morality, saying, "...one must take them whatever comforts one can." (9)

When we read the history about the movements of charity and philanthropy in England, we can know that COS (Charity Organisation Society) was set up in 1869 and settlement movement began in 1880. The middle class has been leading the settlement movement. It is natural for the philosopher's wife to direct her eyes to the social movement in England. Mr.Ramsay talked about Locke, Hume and Berkeley and wanted the young to think if a lot of the average human beings now better than in the time of the Pharaohs or if the progress of civilisation depended upon the great men. But at the same time Mr.Ramsay thinks as in the following:

...all had to be deprecated and concealed under the phrase 'talking nonsense,' because, in effect, he had not done the thing he might have done. (51)

For he is aware that what he will say is not the fact but his thought, so that he says, 'It is nonsense.' For him what is not based on the fact or can not be seen is 'nonsense'. In the case of Mrs. Ramsay, her nonsense is based on the difference that is invented by man's opinion and prejudice which are far from the fact. As we mentioned above, what is meant by his nonsense is for what is not based on the fact or what is not true, because his figure is described as in the following:

What he said was true. It was always true. He was incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any moral being, least of all of his own children, who, ... should be aware from childhood that life is difficult; facts uncompromising; and the passage to that fabled land where our brightest hopes are extinguished, our frail barks founder in darkness..., one that needs, above all, courage, truth, and the power to endure. (8)

He who has the above mentioned idea blames himself for talking of what is not truth at all. But Mrs. Ramsay does not deny the fact tampered with her judgement. She is afraid of not

telling the truth to him, for she keeps small daily things from her husband. Mrs.Ramsay thinks of the relation of her husband and herself and looks back upon her behavior:

It [a shadow] was Augustus Carmichael shuffling past, precisely now, at the very moment when it was painful to be reminded of the inadequacy of human relationships, that the most perfect was flawed, and could not bear the examination which, loving her husband, with her instinct for truth, she turned upon it; when it was painful to feel herself convinced of unworthiness, and impeded in her proper function by these lies, exaggeration,... (45-46) (underlines mine)

Both of Mr.Ramsay and Mrs.Ramsay think of their own lives and their children's. Mr.Ramsay has the thought that the father of eight children has no choice (50). Mrs.Ramsay revealed a thought for her children. We find Mrs.Ramsay feel anxiety for their sleep.

She hoped he would not bang his books on the floor above their heads, she thought, still thinking how annoying Charles Tansley was. For neither of them slept well; they were excitable children, and since he said things like that about the Lighthouse, it seemed to her likely that he would knock a pile of books over, just as they were going to sleep, clumsily

sweeping them off the table with his elbow. (125-126)

Mrs.Ramsay was afraid that Paul, Minta and Andrew who went out to walk had not come back (68,74). But Mr.Ramsay denied his wife's anxiety from his experience (75). James didn't answer when his father spoke to him, so that it is clear that James hated him(36). Mary M. Colum says, "We see him[Mr.Ramsay] in the eyes of his children an egoist; in the eyes of Mrs.Ramsay and Lily Brisco always looking for sympathy".^① In Part I "The Window", Part II "Time Passes" we cannot see whether the children excepting James deeply hated their father or not. They stifled their laughter to see his father becoming grim-faced when he saw Mr.Carmichael having another bowl of soup(104). Mr.Ramsay says about Jasper's shooting bird. But she wants Jasper not to shoot birds. Mrs.Ramsay asks Jasper why he wants to shoot poor birds. But he has his own theory, knowing his mother's thought as in the following:

He shuffled a little on the stairs, and felt rebuked, but not seriously, for she did not understand the fun of shooting birds; that they did not feel; and being his mother she lived away in another division of the world,... (89)

Since all the children has their own theories and their own world in spite of their mother's anxiety. While she tries to reason them out of their mistakes, they coolly think that

they do not hold things in common with her. So they return back to their rooms when they finished their meal as if they ran away. These rooms are the bases of their lives and the world of the children. They find their pleasure even in dinner which a grown-up person does not understand. Mrs.Ramsay is afraid that they persist in their world and have some prejudice. She loves her children so deeply that she wishes they will not grow up.

...., why should they grow up, and lose all that? He [James] was the most gifted, the most sensitive of her children. But all, she thought, were full of promiseWhy she asked, pressing her chin on James's head, should they grow up so fast? Why should they go to school? She would have liked always to have had a baby. She was happiest carrying one in her arms...,he will never be so happy again, but stopped herself, remembering how it angered her husband that she should say that. Still, it was true. They were happier now than they would ever be again. (65)

Mrs.Ramsay tells that her children are happiest now and they will lose all when they have grown up. According to Mrs.Ramsay's exggeration it is described as in the following:

These two [James and Cam] she would have liked to keep for ever just as they were, demons of wickedness,

angels of delight, never to see them grow up into
long-legged monsters. (64-65)

The children like James and Cam are 'demons of wickedness' and 'angels of delight' and become 'long-legged monsters' when they have grown-up. Each of the children has various precious things, such as Cam's ten penny tea set and something which they picked up from the sea or garden. They are well worth jewels. Mrs. Ramsay tells they will lose all things and the sensibility which a grown-up person cannot keep. A grown-up person who lost the sensibility is no more a human being.

Her wish that the children should not grow up is described again in the following:

She took a look at life, for she had a clear sense of it there, something real, something private, which she shared neither with her children nor with her husband. A sort of transaction went on between them, in which she was on one side, and life was on another, and she was always trying to get the better of it, as it was of her; and sometimes they parleyed (when she sat alone); there were, she remembered, great reconciliation scenes; but for the most part, oddly enough, she must admit that she felt this thing that she called life terrible, hostile, and quick to pounce on you if you

gave it a chance. There were the eternal problem:
suffering; death; the poor....And yet she had said to
all these children, You shall go through with it. (66)

It is natural that Mrs.Ramsay should want her children not to
bother these problems and they are happy like a baby.
Knowing how hard life is, Mrs.Ramsay wishes they should not be
growing up. She does not give up her idea, gets over it and
goes up on a new stage. Mrs.Ramsay is growing up with her
children. Then, she thinks as in the following:

Why must they grow up and lose it all? And then said
to herself, brandishing her sword at life, nonsense.
They will be perfectly happy. (67)

Mrs.Ramsay wanted to believe the children would become happy.
She understood how hard real life was, so that she wanted to
believe they would grow up and be happy. She encouraged the
others to the marriage and the childbirth as the step of life,
as if she had told herself to harden her idea. Mrs.Ramsay
severely tells her children that life is hard. But Mrs.Ramsay
tells them about real severity, considering their feeling not
to let them lose their hope. The talents of the Ramsays'
children are different, according to Mrs.Ramsay's words.
Mr.Ramsay thought, "That was a good bit of work on the
whole--his eight children." For the children are different
on each stage in life. Mr.and Mrs.Ramsay respected Andrew

for his ability of observing the others and judging coolly them. Prue is growing from a girl to a woman, so that she is proud of her mother. Mrs.Ramsay said to herself thinking of Prue as in the following:

You will be as happy as she is one of these days. You will be much happier, she added, because you are my daughter, she meant; her own daughter must be happier than other people's daughters. (119)

Nancy is fond of freely playing out of doors. She can guess the other's feeling. Though Jasper has his opinion, he is not logical and is eager after what he is interested in before him. Rose likes to choose her mother's accessories everyday. Cam is a tomboy. James is deeply related to his mother and has indiscreetly hatred against his father. But Mrs.Ramsay died and left the children. And Andrew who was expected much by Mr.and Mrs.Ramsay in his mathematical talent was killed as a victim by the war. Then, Prue whom Mrs.Ramsay wished to be happy was dead for childbirth. How sarcastic their deaths are! We remember how Mrs.Ramsay told of them:

Andrew would be a better man than he had been.

Prue would be a beauty, her mother said. (76)

It is 10 years since the dinner party was held that the Ramsays came to a summer house again. Mr.Ramsay, Cam and

James are going to the lighthouse. After Mrs.Ramsay died, how did the relation between her and her children become? Mrs.Ramsay did not hope for her children's growth and worried with their future. But at heart she was not certain that her children would be happy. She said to herself that she must fight against her life with her hope of the future. But most of her children did not consider their mother's worry. They created their own world and thought that they lived in another world. On the day after ten years, the children are described as Lily's memories. The promise between Mrs.Ramsay and Prue "that one of these days that same happiness would be hers" was not fulfilled because of the death of Prue. Mrs.Ramsay's words are still good in Lily's memory. Then she is only a person who is alive and can see if Mrs.Ramsay's words become true or false. One of the children, Nancy made their parcel for the lighthouse keeper, but forgot to order the sandwiches and went to kitchen and vanished from the stage, while Jasper is looking after their puppy. Anything is not described of Roger and Rose after 10 years. Cam never talked of Mrs.Ramsay during a voyage to the lighthouse. Cam and James made an agreement with their battle against their father, the tyrant to the end, but Cam found she loved and respected him. Cam grew from a seven-year-old child to a girl with her interior and exterior world. Jane Lilienfeld considered her as in the following;

Cam has not worked to find an alternative to her

mother's ways with men....Woman's role for Cam at this point in her life is what that role was for Mrs Ramsay: suppress personal needs in order to be better able to fulfill the needs of the men who lean on you. ④

And Cam's face became the reminder of what Mrs.Ramsay was. Mr.Ramsay and James remembered Mrs.Ramsay through Cam's doings. Cam thought of her father as in the following:

For no one attracted her more; his hands were beautiful to her and his feet, and his voice, and his words, and his haste, and his temper, and his oddity, and his passion, and his saying straight out before every one, we perish, each alone, and his remoteness....But what remained intolerable, she thought, sitting upright, and watching Macalister's boy tug the hook out of the gills of another fish, was that crass blindness and tyranny of his which had poisoned her childhood and raised bitter storms, so that even now she woke in the night trembling with rage and remembered some command of his; some insolence: 'Do this', 'Do that'; his dominance: his 'Submit to me'. (184-185)

Cam could not forgive his doing in her childhood. She could not forget his doing, but she was yearning for him. Mitchell Leaska mentioned: "Her[Cam's] sympathetic view of her father enlarges when she compares his reading to 'guiding something

or wheedling a large flock of sheep". And he says, "Cam also senses in him an intense isolation".^⑤ She thought there was no suffering and sentiment in the place for the lighthouse. Then, while Cam waited for the wind, she calmly looked around and felt that everything in the whole world stood still. Cam inherited Mrs. Ramsay's sense and her world view which were drawn from subconsciousness. Almost all critics wished to explain about the voyage to the lighthouse. For example, Sharon Kaehele and Howard German say, "Symbolizing both Ramsays, the Lighthouse shows Mrs Woolf's belief in the existence of certain basic masculine and feminine traits which are valuable to the opposite sex and contribute to a harmonious union".^⑥ Mitchell Leaska sees it as in the following:

(1) In the first section of the work, governed by Mrs. Ramsay's point of view, the Lighthouse as a symbol of the goal of human harmony is ironic, because the expedition to the Lighthouse becomes a frustrated goal; and the harmony Mrs Ramsay effects is superficial and shortlived (the Rayley's marriage, Lily's spinsterhood, James' Oedipeean problem). (120) ^⑦

(2) In the third section, the expedition is made; and as the boat approaches the Lighthouse, the problem of harmony approaches resolution: Cam comes to terms

with her father ; James at last, has found a father....

(121-122) ⑧

We see the voyage was for making the new relation between a man and a woman of the new age. But James was filled with his hatred for his father during a voyage.

And if he does, James thought, then I shall take a knife and strike him to heart.

He had always kept this old symbol of taking a knife and striking his father to heart. (199)

When James saw him in the boat, it was not his father but an old man who was before him. James could objectively see him. James' thought ended in that he would follow his father. It is a sign that he regarded his father as a man and realized that he was to follow after him. Cam's face reminded James of his mother as in the following:

She alone spoke the truth; to her alone could he speak it. That was the source of her everlasting attraction for him, perhaps; she was a person to whom one could say what came into one's head.

But all the time he thought of her, he was conscious of his father following his thought, shadowing it, making it shiver and falter. (203)

James admitted that he was conscious of his father whenever he thought of his mother. Norman Friedman says, "James has come into manhood by identifying himself with his father's attitude of grim and solitary acceptance of the uncompromising reality...."① We also see James found his mother and father loved each other and was born as the child of admirable persons. James changed from a boy who was playing in his own world to a youth who established himself in this voyage. It was necessary for James to find his mother's love and his father's intellect power in order to become a youth.

Next we will consider Mr. and Mrs. Ramsay. We could not help writing of Mr. Ramsay when we argued the relation between her children and Mrs. Ramsay, so that we will not repeat the aforesaid argument on Mr. Ramsay. James Haffley mentions that "To the Lighthouse is really the story of a contest between two kinds of truth". But we consider that the difference between the two, Mr. Ramsay and Mrs. Ramsay is in their thinking process. And Joseph L. Blotner says, "She [Mrs. Ramsay] is the symbol of the female principle in life."② We think how Mr. and Mrs. Ramsay are related and how Mr. Ramsay is connected with Mrs. Ramsay. The main subjects in this novel is the journey to the lighthouse. Mrs. Ramsay made much of James's feeling. Mr. Ramsay who told him of the fact that it won't be fine to-morrow is described as in the following:

The extraordinary irrationality of her remark, the folly of the women's minds enraged him. He had ridden

through the valley of death, been shattered and shivered;
and now she flew in the face of facts, made his children
hope what was utterly out of the question, in effect,
told lies. He stamped his foot on the stone step.

'Damn you,' he said. But what had she said? Simply
that it might be fine to-morrow. So it might. (37)

Mitchell Leaska thinks that this is expressed from the
viewpoint of Mr.Ramsay, and says as in the following:

We would find at least three clues indicating Mr
Ramsay as its source; namely, the angry impatience,
the ready self-indulgence, and the tone of utter
exasperation--all of which characterize him and
thereby establish him unquestionably as the persona.①

It seems that Mr.Ramsay could never understand women's minds,
but after Mrs.Ramsay was dead, we think that he knew through
Cam that this vagueness in woman was part of their
extraordinary charm (182). On the contrary Mrs.Ramsay
thought of the possibility of going to the lighthouse as in
the following:

Not with the barometer falling and the wind due west.
To pursue truth with such astonishing lack of consider-
ation for other people's feelings, to rend the thin veils
of civilisation so wantonly, so brutally, was to her so

horrible an outrage of human decency that, without replying, dazed and blinded, she bent her head as if to let the pelt of jagged hail, the drench of dirty water, bespatter her unrebuked. There was nothing to be said.

(37)

Mrs.Ramsay doubted her husband's personality. It is true that here her way of exaggeration appears. She used to exaggerate her words and thoughts. But she said nothing against him and had a few silent minutes before him. Then, Mr. and Mrs.Ramsay collected themselves. Mr.Ramsay was described in the following:

Very humbly, at length, he said that he would step over and ask the coastguards if she liked. (37)

After Mr.Ramsay made a proposal that he would respect her thought, she becomes respectfully toward him. When man and woman live together, there is no case that only one side is kept to be respected. The case of Mr. and Mrs.Ramsay is the same. First Mr.Ramsay gave in her thought, and then Mrs.Ramsay also tenderly answered to James with Mr.Ramsay's opinion as in the following:

Would they go to the Lighthouse to-morrow?

No, not to-morrow, she said, but soon, she promised him; the next fine day....But he would never forget,

she knew, and she felt angry with Charles Tansley, with her husband, and with herself, for she had raised his hope. (125)

But she often got irritated at some trifling things for others. She thought that his son would never forget the promise to go to the lighthouse, for James had the power to crystallise and transfix the moment. Mrs.Ramsay got angry with Charles Tansley who imitated the ways of Mr.Ramsay and made James lose his hope and also got angry with her husband and herself who raised his hope. She is fret and fume about her husband's way of phrase-making. Whenever he wanted openly her sympathy, she discomposed herself, but she gave it.

Universities and people wanting him, lectures and books and their being of the highest importance--all that she did not doubt for a moment; but it was their relation, and his coming to her like that, openly, so that anyone could see, that discomposed her.... (45)

She bothered herself, for she could not say to her husband about the repair of the green house and his latest book. When Mr.Ramsay saw his wife look sad, he thought he could not let her worry about him any more. They had their consideration for each other and found out easy feelings.

- (1) They disagreed always about this [if Andrew got a scholarships or not], but it did not matter. She liked him to believe in scholarships, and he liked her to be proud of Andrew whatever he did. (74)
- (2) He said aloud he thought he would be off for a day's walk if the weather held. He had had about enough Bankes and of Carmichael. He would like a little solitude. Yes, she said. It annoyed him that she did not protest. (76)

Mr.Ramsay and Mrs.Ramsay do not always have the same opinions. They loved each other because they could have their own opinion and they loved their children. As a husband and a wife who live together for a long time, they would guess each reaction. Then Mr.Ramsay annoyed Mrs.Ramsay with her unusual doing. Mr. and Mrs.Ramsay respected each other. Mr.Ramsay protected his children and wife. And Mrs.Ramsay gave her husband the sympathy and the consolation. High-handedly Mr.Ramsay wanted a lot of things from his wife. Mrs.Ramsay knew Mr.Ramsay wanted to protect his children and his wife(72). Then she did to her husband as he would want to be done and sometimes willingly gave the things he wanted. But she had a thing which she wouldn't give him.

He wanted something--wanted the thing she always found it so difficult to give him; wanted her to tell him that

d him. And that, no, she could not do....A
heartless woman he called her; she never told him that
she loved him. But it was not so--it was not so. It
was only that she never could say what she felt. (133-134)

Mrs. Ramsay never said to her husband she loved him, for she
couldn't say what she felt. Glenn Pederson mentioned about
this as in the following:

We can agree with Mrs Ramsay in part, that she could
never say what she felt. She did not know her
unconscious feelings, and consciously she did not
love Mr Ramsay....In this she is honest, for she
is independent of him....

We consider Mrs. Ramsay could not say what she felt or know.
Mrs. Ramsay severely estimated herself. Though she got used
to be told, 'Mrs. Ramsay is beautiful.' and also be loved, she
was unsure of her own appearance and tenderness.

(1) When she looked in the glass and saw her hair grey,
her cheek sunk, at fifty, she thought, possibly she
might have managed things better--her husband; money;
his books. (10)

(2) She was often ashamed of her own shabbiness. (64)

(3) Which looked best against her black dress? Which did indeed? said Mrs.Ramsay absent-mindedly, looking at her neck and shoulders (but avoiding her face), in the glass. (87-88)

(4) ...all this desire of hers to give, to help, was vanity. For her own self-satisfaction was it that she wished so instinctively to help, to give, that people might say of her, 'O Mrs.Ramsay! dear Mrs.Ramsay ...Mrs.Ramsay, of course!' and need her and send for her and admire her? (47)

Mrs.Ramsay looked back her life when she saw her hair grey and her cheek sunk at fifty. She did not want to see her thin face before dinner since it reminded her of her past. She got into the habit that she considered the others' idea when she noticed her losing her confidence and severely estimating herself. She often considered the idea of her husband, Andrew and Prue. For example, Mrs.Ramsay considered her husband's idea as in the following:

...she [Mrs.Ramsay] could not bear incivility to her guests, to young men in particular...'exceptionally able', her husband said, his great admirers,... (10)

As Mitchell Leaska and John Mephram say, in To the Lighthouse

Virginia Woolf "manipulated her manifold points of view with various forms." as in the following:

She knew that he was thinking. You are more beautiful than ever. And she felt herself very beautiful....And as she looked at him she began to smile, for though she had not said a word, he knew, of course he knew, that she loved him.... she looked out of the window and said (thinking to herself, Nothing on earth can equal this happiness) --

'Yes, you were right. It 's going to be wet to-morrow.' She had not said it, but he knew it. (134)

The spoken words are not necessary for Mr.and Mrs.Ramsay. Nicholas Marsh sees, "...Clearly, there are unspoken processes in the relationship between them; and the content of what they say to each other does not matter." But rather suddenly Mrs.Ramsay died. His shock was expressed in "Time Passes".

[Mr.Ramsay stumbling along a passage stretched his arms out one dark morning, but, Mrs.Ramsay having died rather suddenly the night before, he stretched his arms out. They remained empty.] (140)

Mr.Ramsay's grief was not directly written in his words, so that we could more deeply guess his grief. Mr.Ramsay never

told of his wife's death afterwards. Lily told of the relation of Mr. and Mrs. Ramsay.

That was what they talked about late at night sometimes, she suspected; and then next day Mrs. Ramsay looked tired, and Lily flew into a rage with him over some absurd little thing. But now he had nobody to talk to about that table, or his boots, or his knots; and he was like a lion seeking whom he could devour, and his face had that touch of desperation, of exaggeration in it which alarmed her, and made her pull her skirts about her. (170)

After Mrs. Ramsay had died, Mr. Ramsay lost the person to whom he could talk about whatever he thought, Lily thought.

Cam's inaccurate and vague knowledge reminded Mr. Ramsay of his wife. And he ended in his thought that it was woman and he was fond of the femininity. There are few mentions about the relation of Mr. Ramsay and Mrs. Ramsay in Part II "Time Passes" and Part III "To the Lighthouse". Only we can guess how deep Mr. Ramsay's grief was.

We will finally consider Lily Briscoe. Lily is a woman who likes to paint and keeps house for her father. Mrs. Ramsay told of Lily as in the following:

...one could not take her painting very seriously; but she was an independent little creature, Mrs. Ramsay

liked her for it.... (21)

Lily is one of Mrs.Ramsay's friends. Lily is fifteen years younger than Mrs.Ramsay. There are a few scenes that Lily directly talked to Mrs.Ramsay. Susan Dick says as in the following:

Lily's role in the narrative is complex. She extends Mrs.Ramsay's character by sharing her intuitive power and her ability to perceive the miracle of life in the ordinary events of everyday. ①

After Mrs.Ramsay's death, in Part III Mrs.Ramsay's episodes in life are narrated from Lily's viewpoint and Lily's impressions to Mr.Ramsay changed. In Part I, "The Window" Lily was the observer and analyst of the tumult in the life of the Ramsays. Lily felt attracted by Mrs.Ramsay, but she couldn't understand Mrs.Ramsay's character. Lily always deeply thinks of and analyzes herself. And she coolly thought of her love for Mrs.Ramsay as in the following:

'I'm in love with you?' No, that was not true.

'I'm in love with this all,' waving her hand at

the hedge, at the house, at children? I was absurd,

it was impossible. One could not say what one meant. (24)

She ended her contemplation in the conclusive thought that one

could not say what one want to say. When Lily thinks about her feeling against the others, she had her doubt as in the following:

How then did work out, all this? How did one judge people, think of them? How did one add up this and that and conclude that it was liking one felt, or disliking?

(29)

She respected Mr.Ramsay's intelligence. But she thought that Mr.Bankes was finer than Mr.Ramsay because she regarded Mr.Ramsay as such a man in the following:

(1) He is petty, selfish, vain, egotistical; he is spoilt; he is tyrant; he wears Mrs.Ramsey to death.... (29)

(2) What she disliked was his narrowness, his blindness....

(52)

But Lily remembered that Mr.Ramsay was not anxious about trifle things in life and was affectionate to his eight children and his dog. Then she also remembered a dining-table which was a symbol of her respect for Mr.Ramsay's knowleage. She respcted him as a philosopher. Lily differed from Charles Tansley. Though Charles Tansley blindly loved Mr.Ramsay, she thought of Mr.Ramsay as in the following:

Teaching and preaching is beyond human power, Lily suspected....Mrs.Ramsay gave him what he asked too easily. (51)

Though Lily clearly told of Mr.Ramsay's fault, she also found his knowleage far surpassing. He is indifferent to every thing in daily life and has egotism, for Mrs.Ramsay too easily gave him what he asked her. Lily thought that Mrs.Ramsay insisted her idea with her 'high-handed' way and recommended the others to get married. Mrs.Ramsay firmly insisted Lily to marry because of the following reason:

...an unmarried woman has missed the best of life. (56)

Jane Lilienfeld says, "She is the only female figure in the novel to whom is given the courage to resist Mrs Ramsay's urgings to marry." And when Lily told of Mrs.Ramsay her reason why she would not marry against her idea, Mrs.Ramsay had only the plain and clear conviction that her dear Lily was like a child. Lily understood Mrs.Ramsay as in the following:

And yet, she knew knowleage and wisdom were stored in Mrs.Ramsey's heart. How then, she had asked herself, did one know one thing or another thing about people, sealed as they were? (57)

Lily often developed from the concrete matter before her to the abstract one. This appears in her work. In her painting the respectable mother and the son (Mr. Bankes said) were hidden in the shadow. She thought of 'a shadow here and a light'. Though Lily also thought that they should respect the mother and the son, she had another thing which she would express. We can see Lily not only getting the fact before her but also searching for the vision in her mind. It suddenly happened to Lily that concrete things changed into the abstract things, symbols.

That is what Mrs. Ramsay tried to tell me the other night, she thought. For she was wearing a green shawl, and they were standing close together watching Prue and Jasper throwing catches. And suddenly the meaning which, for no reason at all, as perhaps they are stepping out of the Tube or ringing a doorbell, descends on people, making them symbolical, making them representative, came upon them, and made them in the dusk standing, looking, the symbols of marriage, husband and wife. Then, after an instant, the symbolical outline which transcended the real figures sank down again.... (80)

Lily saw Mr. and Mrs. Ramsay appear as the symbols of the marriage. But in the next moment Mr. and Mrs. Ramsay returned

to what they were. In this novel Lily's position is represented in the dinner scene.

They were both out of things, Mrs.Ramsay had been thinking, both Lily and Charles Tansley. Both suffered from the glow of the other two....she [Lily] faded, under Minta's glow; became more inconspicuous than ever, in her little grey dress with her little puckered face and her little chinese eyes. (113)

Lily and Charles Tansley were both out of things. Charles Tansley was thinking of himself and Lily was observing the others. Lily often did it in many scenes as in the following:

(1) Why does she [Mrs.Ramsay] pity him? For that was the impression she gave, when she told him that his letters were in the hall. Poor William Bankes, she seemed to be saying, as if her own weariness had been partly pitying people, and the life in her, her resolve to live again, had been stirred by pity. And it was not true, Lily thought; it was one of those misjudgments of hers that seemed to be instinctive and to arise from some need of her own rather than of other people's. He is not in the least pitiable. He has his work. (92)

(2) ...for that was true of Mrs.Ramsay--she pitied men always

as if they lacked something--women never, as if they had something. (93)

We understood her idea as in the following--a man has his work and his social standing, which is inferior to the woman's joy of bring up the children. For his work and social standing are invested by the society and even the married man can't reach the woman's joy. As a result an unmarried man has nothing equal to the married woman. The man's life is less in the joy and excitement than the woman's. So Mrs.Ramsay pitied every man. Lily could not understand her idea. But Lily is attracted by Mrs.Ramsay, as in the following:

How childlike, how absurd she was, sitting up there with all her beauty opened again in her, talking about the skins of vegetables. There was something frightening about her. She was irresistible. Always she got her own way in the end. (110)

When Charles Tansley, who said "[w]oman can't write, woman can't paint" (94), was out of thing, Lily helped him by Mrs.Ramsay's tacit advice. In Part I Lily was not in the center of a topic but the observer who was at a distance from it. Then Mrs.Ramsay died. And when it is 10years since the dinner party was held, Lily was invited to the summer house again. Lily confirmed again and again that Mrs.Ramsay was dead.

She was dead. The step where she used to sit
was empty. She was dead. (164)

After Mrs.Ramsay's death, what she gave and what she left
bring about changes. The moments in the past were retrieved
in various ways. Lily thought of Mr. and Mrs.Ramsay as in
the following:

That man...never gave; that man took. She...would be
forced to give. Mrs.Ramsay had given. Giving,
giving, giving, she had died--and had left all this.
Really, she was angry with Mrs.Ramsay. (163)

Mr.Ramsay wants sympathy and loses his temper, as he used to,
even after Mrs.Ramsay's death. But it puts the blame upon
Mrs.Ramsay, Lily thinks, for Mrs.Ramsay easily gave him what
she was asked to. Lily thought she was not a woman as
Mrs.Ramsay had been.

His immense self-pity, his demand for sympathy poured
and spread itself in pools at her[Lily's] feet, and
all she did, miserable sinner that she was, was to
draw her skirts a little closer round her ankles,
lest she should get wet. (167)

Mrs.Ramsay was a woman who was abused as if she got wet from

her head in the dirty water even when she was right (37). Lily was a woman who escaped from calamity as if she drew her skirts, lest she should get wet when she met with it. But when she found Mr. Ramsay was not such a man as Lily thought, Mr. Ramsay, Cam and James were ready for the voyage to the lighthouse. While Lily remembered the late Andrew's words and recollected a lot of happenings with Mrs. Ramsay and Mr. Tansley, she felt attracted to Mrs. Ramsay.

But what a power was in the human soul! she thought. That woman sitting there, writing under the rock resolved everything into simplicity; made these angers, irritations fall off like old rags.... (175)

Sharon Kaehle and Howard German say, "Lily realizes that Mrs Ramsay has created order and permanence out of chaos just as Lily tried to create stability in art." As Mrs. Ramsay understood life very deeply and had an outlook on life, so Lily tried to get the same comprehension of art.

... 'Life stand still here'; Mrs. Ramsay making of the moment something permanent (as in another sphere Lily herself tried to make of the moment something permanent) -- this was of the nature of a revelation. (176)

She understood life more clearly and realised more deeply

what life was than ten years before. She became to think that it was necessary to look through the eyes with the various points of view.

One wanted fifty pairs of eyes to see with, she reflected. Fifty pairs of eyes were not enough to get round that one woman with, she thought. (214)

Lily tried to look back her impression of the summer house and the Ramseys as firmly as she could. When she thought of what the hedge meant and what the garden meant, they appeared with new meanings before Lily. Then life became most vivid. Lily understood Mr. and Mrs. Ramsay's feeling when she was given nothing by Mrs. Ramsay though she wanted her to do it. Lily felt that even now she was benefited by Mrs. Ramsay.

She had felt, now she could stand up to Mrs. Ramsay-- a tribute to the astonishing power that Mrs. Ramsay had over one. Do this, she said, and one did it. Even her shadow at the window with James was full of authority. (191)

Lily had not found Mrs. Ramsay's power before and persisted her opinion that 'a shadow here and a light there'. But now Lily could find that even the shadow of Mrs. Ramsay sitting with James was full of the power. And Lily thought of Mr. Bankes's idea that Mrs. Ramsay was usually beautiful as in the following:

But beauty was not everything. Beauty had this
penalty--it came too completely. It stilled life
--froze it. (193)

And when Lily looked back at Mr.Carmichael's doing, she
thought:

There must have been people who disliked her very
much, Lily thought (Yes; she realised that the
drawingroom step was empty, but it had no effect
on her whatever. She did not want Mrs.Ramsay now).
(212)

Lily was released from Mrs.Ramsay's power. Then she finished
her work. Lily got the power that she could express what she
wanted to do. She got the power which was equal to that of
Mrs.Ramsay and incorporated the life into the art.

Conclusion

Now it is the time to make a comparison between the two heroines, Mrs Dalloway and Mrs.Ramsay in order to reach to a conclusion. First we will compare their lineages (since it seems that in Mrs Dalloway and To the Lighthouse, Virginia Woolf described their characters and tastes which were related to their lineages.). In Mrs Dalloway the author mentioned that Mrs Dalloway loved to give her party in order to kindle and illuminate her life, since her people were courtiers once in the time of the Georges (5). Then, Mrs.Ramsay's lineage is referred to as in the following:

She had in mind at the moment, rich and poor, high and low; the great in birth receiving from her, half grudging, some respect. For had she not in her veins the blood of that very noble, if slightly mythical, Italian house, whose daughters, scattered about English drawing-rooms in the nineteenth century, had lisped so charmingly, had stormed so wildly, and all her wit and her bearing and her temper came from them, and not from the sluggish English, or the cold Scotch.... (13)

Both of them are from the persons of noble birth, so, on the one hand, Mrs.Dalloway is fond of the party; on the other hand, Mrs.Ramsay has Italian blood in her veins, endowed with the wit, the bearing and the temper not from the English or

the Scotch. They always think of something and sometimes look at the revelation. Both of Mrs Dalloway and Mrs.Ramsay having something in common as the women of noble birth is a factor which decided each character and taste in them, but there is also the other factor in common. Mrs Dalloway is 52 years old. Mrs.Ramsay is 50 years old. They lived their lives for about a half-century. This is the other factor.

How did Mrs Dalloway recognize herself? She considered her doing when her party was going on, as in the following:

'Sentimental', perhaps she was to be thinking of the past. (39)

But after she knew a young man who killed himself, she mused over him and looked back on her life as in the following:

Odd, incredible; she had never been so happy. Nothing could be slow enough; nothing last too long. No pleasure could equal, she thought, straightening the chairs, pushing in one book on the shelf, this having done with the triumphs of youth, lost herself in the process of living, to find it, with a shock of delight, as the sun rose, as the day sank. (203)

Mrs.Dalloway was not very happy. And she thought of nothing being lasting long. Not until she held this party did Mrs Dalloway frankly admit this negative side of her thought. She

didn't end it with the word 'sentimental', for she discovered herself again. And she went back to the party. Mrs Dalloway kept her life, finding herself fresh. But the life is not what it used to be. It is something new and something fresh. Mrs Dalloway has her potentiality to discover herself.

Then, how did Mrs.Ramsay recognize herself? She often told her thoughts similar to Mrs Dalloway's. And she behaved herself in consideration of the others' feeling. No one talked of Mrs.Ramsay's past and even she never talked of it. Mrs Dalloway could discover a new self by looking back on her past. Mrs.Ramsay took in and out her well-tempered and vigorous herself. But she loses her confidence.

She was often ashamed of her own shabbiness. Nor was she domineering nor was she tyrannical. (64)

And in the last stage of her life Mrs.Ramsay thought as in the following:

And smiling she looked out of the window and said
(thinking to herself, Nothing on earth can equal
this happiness)--

'Yes, you were right. It's going to be wet
to-morrow.' (134)

In Part I, "The Window" ended when Mrs. Ramsay was feeling happy. Then, in Part II it informed that Mrs. Ramsay suddenly died. Both of Mrs. Dalloway and Mrs. Ramsay said the transcendental theory of life and death. Mrs. Dalloway did not kill herself but had the similar experience of the death. But Mrs. Ramsay who substantiated the transcendental theory felt 'Life stand still here'.

They also had the distresses. Mrs. Dalloway felt the sense of solitude that one could not know each other. Even though the husband and the wife would sometimes convey themselves without words, it is only their feeling. She had the distress for the human relation. But Mrs. Dalloway returned back to her party, her social world. She recovered herself and retrieved herself from the death.

Mrs. Ramsay also thought of the inadequacy of human relationship. She loved her husband as sure as she was alive. But when she could not talk of everything, she doubted her love for Mr. Ramsay. And she did not believe that the perfect love and human relationship existed in the world. What is a marriage for Mrs. Ramsay? She recommended marrying. She says, "...an unmarried woman has missed the best of life." But in To the Lighthouse we are told of Mrs. Carmichael as a terrible woman from Mrs. Ramsay's point of view. And the Rayleys did not always have a happy home, as Lily said. Lily saw that Mr. and Mrs. Ramsay stood for a marriage. Mrs. Ramsay understood that life was terrible, hostile and quick. She knew the harshness of reality, so that she had faith that the

marriage brought the fortune and brought up one. And she thought that one faced up to the reality on the stage of the marriage. Mrs.Ramsay who were fighting her life knew the delight and mercilessness of life. For Mrs.Ramsay a marriage is a stage to live to the full.

The difference between Mrs Dalloway and Mrs.Ramsay is this point that whether she has a clear sense of life or not. Mrs Dalloway did not have it, so that she feared the death and growing age. Mrs.Ramsay had it and faced her life.

But The two are much alike in character. Both of them were the persons of noble birth, had the transcendental theory and thought of the distrust of human relationship.

What is their fascination? Mrs.Dalloway is the woman who tried to rouse herself up and discovered a new self, looking back on her past. Mrs.Ramsay frankly lived her life with all her strength.

Notes

Introduction

- ① Kunihiro Kagami, Gendai Igirisuno jikkenshousetukatati (Bunkashobou-Hakubunsha, 1986), 99.
- ② First Dorothy M. Richardson brought out Pointed Roofs (1915) as an auto-biographical serial story. When she finished 12 volume of the story, she put them together into Pilgrimage (1938).
- ③ Virginia Woolf, "Modern Fiction". Andrew McNeillie.ed. The essays of Virginia Woolf VolumeⅣ: 1925 to 1928 (The Hogarth Press, 1994), 160.
- ④ Ibid., 160.
- ⑤ Ibid., 158.
- ⑥ Virginia Woolf, "How Should One Read a Book". Andrew McNeillie.ed. The essays of Virginia Woolf VolumeⅣ: 1925 to 1928 (The Hogarth Press, 1994), 390.
- ⑦ Ibid., 398.
- ⑧ Ibid., 398.

Chapter I

- ① Virginia Woolf, Anne Olivier Bell.ed. The Diary of Virginia Woolf VolumeⅡ: 1920-1924 (The Hogarth Press, 1978), 271.
- ② Ralph Samuelson, "The theme of Mrs Dalloway". Eleanor McNees.ed. Virginia Woolf Critical AssessmentsⅢ (Helm Information, 1994), 300-301.
- ③ James Hafley, The Glass Roof (New York Russell &

Russell•INC, 1963) , 65.

- ④ Jean M. Wyatt, "Mrs Dalloway: Literary Allusion as Structural Metaphor". Eleanor McNees.ed. Virginia Woolf Critical AssessmentsIII, 356.
- ⑤ Samuelson, 303.
- ⑥ Elaine Showalter, "Introduction" (Virginia Woolf, Mrs Dalloway, Penguin Books, 1992) , ix.
- ⑦ Rene E.Fortin, "Sacramental Imagery In Mrs Dalloway". Eleanor McNees.ed. Virginia Woolf Critical AssesmentsIII (Helm Information, 1994) , 307.
- ⑧ Virginia Woolf, "A sketch of the past".Jeanne Schulekind.ed Moments of Being (Harcourt Brace Jovanovich, 1985) , 69.
- ⑨ Virginia Woolf "An Introduction to Mrs Dalloway". Andrew McNeillie.ed. The essays of Virginia Woolf VolumeIV: 1925 to 1928 (The Hagarth Press, 1994) , 549.
- ⑩ Samuelson, 294.
- ⑪ Samuelson, 296.
- ⑫ Samuelson, 295.
- ⑬ Wyatt, 361.
- ⑭ Ibid., 361.

Chapter II

- ① James Hafley, The Glass Roof, 82.
- ② Sharon Kaehle and Howard German, "'To the Lighthouse': Symboland Vision". Morris Beja.ed. Virginia Woolf: To the Lighthouse (Macmillan, 1970) , 191.
- ③ Mary M. Colum, "Woman As Artisrt".Eleanor McNees.ed.

- Virginia Woolf Critical Assessment (Helm Information, 1994), 478.
- ④ Jane Lilienfeld, "'The Deceptiveness of beauty': Mother Love and Mother Hate in To The Lighthouse". Eleanor McNees.ed. Virginia Woolf Critical Assessment (Helm Information, 1994), 634.
- ⑤ Mitchell Leska, Virginia Woolf's Lighthouse: A Study in Critical Method (The Hogarth Press, 1970), 148.
- ⑥ Sharon Kaehele and Howard German, 196.
- ⑦ Mitchell Leaska, 120.
- ⑧ Mitchell Leaska, 121-122.
- ⑨ Norman Friedman, "Double Vision in 'To The Lighthouse'". Morris Beja.ed. Virginia Woolf: To The Lighthouse (Macmillan, 1970), 167.
- ⑩ Joseph L. Blotner, "Mythic Patterns in 'To the Lighthouse'". Morris Beja.ed. Virginia Woolf: To The Lighthouse (Macmillan, 1970), 172.
- ⑪ Micheal Leaska, 56
- ⑫ Glenn Pederson, "Vision in To the Lighthouse". Eleanor McNees.ed. Virginia Woolf Critical Assessments (Helm Information, 1994), 566.
- ⑬ Mitchell Leaska, 46.
- John Mephram, "Narration and Fiction in 'To the Lighthouse'". Su Reid.ed. Mrs Dalloway and To The Lighthouse (Macmillan, 1993), 36-37.
- ⑭ Nicholas Marsh, Virginia Woolf (Macmillan, 1998), 55.
- ⑮ Susan Dick, "Introduction to To the Lighthouse". Eleanor

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① Jane Lilienfeld, 615.

① Sharon Kaehele and Howard German, 202.

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