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TRANSFORMATION FROM HOUSE AS IDEOLOGY
TO HOME AND ROOM AS MYTHOLOGY
IN VIRGINIA WOOLF'S NOVELS

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Masami Usui

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SEARCH FOR SPACE
TRANSFORMATION FROM HOUSE AS IDEOLOGY
TO HOME AND ROOM AS MYTHOLOGY
IN VIRGINIA WOOLF'S NOVELS

Volume I

By

Masami Usui

A DISSERTATION

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ABSTRACT

SEARCH FOR SPACE: TRANSFORMATION FROM HOUSE AS IDEOLOGY
TO HOME AND ROOM AS MYTHOLOGY
IN VIRGINIA WOOLF'S NOVELS

By

Masami Usui

Virginia Woolf described the conflict between the public and the private with which her characters, both women and men, are confronted in the twentieth century. The conflict between the public and the private originates in the tension between house as an ideological embodiment and home and room as a mythological enclosure. The British manor house and its tradition are the core of the British Empire, its social values and its class system. The British upper-middle class is a product of this social system. The British society with the false social values suppressed those who lived in the house of the British Empire.

In the transition period to the twentieth century, therefore, a search for privacy was born among those who had been oppressed under the burden of the public life. There was a need to have a private life which is independent of a public life. Home is a spiritual and sharing space among the family members. Home is, however, idealized in the Victorian patriarchal society. In order to have a purely individual and psychological space where people in the modern era can solve their emotions which are hidden under

the public life, they have to possess their own rooms. In Jacob's Room, Mrs. Dalloway, To the Lighthouse, and The Waves, Woolf encodes a search for space in the conflict between the public and the private. To have a room of one's own is a solution of possessing a private space and, consequently, a beginning to establish the self.

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For My Parents
Masaru Usui and Motoko Usui

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INTRODUCTION

The British country house has been a symbol of the British society and its values; from its beginning in the Medieval Era to its decline in modern democratic ages. Even in the twentieth century, however, the British country house and the village are the core of the British spiritual landscape in which the British society is deeply rooted.¹ Woolf insists on the essence of the British country house in "American Fiction";

The English tradition is formed upon a little country; its center is an old house with many rooms each crammed with objects and crowded with people who know each other intimately, whose manners, thoughts, and speech are ruled all the time, if unconsciously, by the spirit of the past.

(Collected Essays II 120)

The life in the British country house which is "ruled" by "the spirit of the past" molds the traditional values of the British society. The houses, at the same time, record "a changing society" in politics, economics, culture and thoughts (Chambers 8). Tradition shapes and channels social change just as architectural styles can limit innovation. Tuan in Segmented Worlds and Self remarks that the house is, in a universal respect, "an architectural embodiment of social structure and values" (52):

A house of many rooms distinguished from each

other by size and furnishing, suggests that the people living there differ in social status, that they know what is and is not appropriate in the different rooms, that their awareness of self intensifies as they play their varied roles in a complex arena, and that periodically they may feel the need to withdraw so as to recapture a sense of their unique nature in solitude. (52)

The house, therefore, has the dimensional aspect which connects the public and the private. The involvement in public life which is determined by the house tends to be transformed into a withdrawal from the public and an immersion into privacy. The house as a place or a physical architecture is the center where human beings begin to seek for experience, that is, the space. Tuan remarks that "Place is security, space is freedom: we are attached to the one and long for the other" (Space and Place 3). Experience is the movement from the restraints of custom, class and society, that is, the movement from place to space. The interrelation between place and space is determined by human experience; from narrowness to openness, from restriction to infinity, from pause to movement, from facts to emotions, states of mind and thoughts, and, consequently, from public to private.

The English "manor" house, whose definition is based on each era's role, has been an ideal image of an Englishman's

castle.² The manor house is a model of British domestic architecture throughout British history. According to Bailey, the manor house has five significant symbols in each era:

- (1) a symbol of relatively peaceful times after the stormy centuries between the departure of the Romans and the arrival of the Normans in 1066;
- (2) a symbol of growth of a class system and a conservative tradition from the Medieval era to Renaissance;
- (3) a symbol of an organized and disciplined approach to labour from the eighteenth to nineteenth centuries;
- (4) a symbol of the old values which have faded out in democratic era in face of institutions along with the Industrial Revolution in the late Victorian Era (13).

Succeeding to the pre-Christian and Neolithic ages, the manor house as the foundation of the English house was basically established in Anglo-Saxon England. The manor house was primarily built for comfortable living; while the castle was for keeping out the enemy. The early manor house was built of timber; while only the castle and cathedral were built of stone because stone was an expensive material. The manor house was later fortified and played a role like a castle until the feudal government was established. The

Norman Conquest changed Anglo-Saxon England into the Anglo-Norman feudal society with their strict law and power. Along with the establishment of the feudal government, whose administrative and legislative center was London, the manor house--as a strict and stable foundation of the society--is idealized as private property, as one of the patriarchal values. The landlord began to spend private time with his family and friends in the country from the seventeenth century onwards.

The new concept of the ideal home as a spiritual refuge spread widely within the house in the eighteenth and nineteenth centuries. Queen Victoria and Prince Albert made an effort to reform morals and manners which had been ignored and destroyed by the preceding noble families. The Industrial Revolution also helped people demand shelter from the outside world. The ideal home is, as John Ruskin defines, "the place of Peace; the shelter, not only from all injury, but from all terror, doubt, and division . . . it is a sacred place, a vestal temple, a temple of the hearth watched over by the Household Gods" (Wohl 10). The ideal home should be accompanied by the ideal mistress of the house who created the life within the house. "The Angel in the House," which was originally the title of a poem by Coventry Patmore, became the ideal woman for the Victorian men. The images of the ideal home and of the ideal woman began to be widely accepted as one of the Victorian values

among the rising middle class in the Victorian Era.

The private property of a home--importantly and paradoxically--became a burden to authentic living because of its traditional yet false values. The Victorian home is well celebrated and cherished "in theory"; it is, however, "a prison or a madhouse" in reality (Elaine Showalter, "Emily Secrets and Domestic Subversion: Rebellion in the Novels of the 1860's," in Wohl 107). The men escaped from family gatherings and spent their time at the club or at pub. The women were suffering from their limited activities at home. Both men and women, as Gilman insists, are "victims of tradition and the slow evolution of society" because both sexes are "more human than either male or female" (xxiii-xxiv).³ The home as a family private space was transformed into the limited and established institution which deprived its member from possessing the spiritual freedom.

The private estate of a small house was constructed in the suburbs in the garden city movement in the early twentieth century.⁴ The ideal private life at home, thus, remains in the smaller place. The twentieth century is, at the same time, the era when people--both women and men of all classes--need a new space which is absolutely independent of both the public space and the sharing space of home. The room, as a smaller yet more private space, becomes the important space for the individual to solve

one's personal emotions which have been suppressed under the burden of the public life.

In A Room of One's Own, Woolf insists on especially the necessity and importance of women's possessing privacy, that is, the inner space where women can solve psychological conflict and agony, transform them into creative energy and establish the true self. In her visit to Cambridge in A Room of One's Own, Woolf describes the space of academic life and expresses her anger and women's conflict against men's space. Woolf is opposed to men's possessing "privacy and space" in the comfortable room of the college dormitory.

So we talked standing at the window and looking, as so many thousands look every night, down the domes and towers of the famous city beneath us. It was very beautiful, very mysterious in the autumn moonlight. The old stone looked very white and venerable. One thought of all the books that were assembled down there; of the pictures of old prelates and worthies hanging in the panelled rooms; of the painted windows that would be throwing strange globes and crescents on the pavement; of the tablets and memorials and inscriptions; of the fountains and the grass; of the quiet rooms looking across the quiet quadrangles. And (pardon me the thought) I thought, too, of the admirable smoke and drink and

the deep armchairs and the pleasant carpets; of the urbanity, the geniality, the dignity which are the offspring of luxury and privacy and space. Certainly our mothers had not provided us with anything comparable to all this--our mothers who found it difficult to scrape together thirty thousand pounds, our mothers who bore thirteen children to ministers of religion at St. Andrews.

(A Room of One's Own 23-24)

In her sketch of men's space, Woolf implies the reality that only men can possess their purely private space.⁵

Woolf's quest for privacy begins with her personal quest as a writer in her life and as a woman in the modern era. In the modern era, the individual is in search for privacy. This individual's quest is, however, contrasted between men and women. There is a difference between men and women in possessing their space. Woolf was confronted with this difference in her childhood which was dominated by her Victorian father, Leslie Stephen. Born and brought up in the Victorian family, Woolf was obliged to live under the superiority of men's space which was handed down from generation to generation as the center of the male world.

In her early novels, The Voyage Out, Night and Day, and Jacob's Room, Woolf examines the paradoxical condition of privacy between women and men. Woolf presents Rachel Vinrace in The Voyage Out and Katharine Hilbery in Night and

Day as young women who are oppressed in the patriarchal society and the daughters of the Victorian fathers. Both Rachel and Katharine seem young enough to overcome their oppressions in the next era. Rachel was brought from her father's country house in Richmond to South America, a colony of the British Empire. Rachel who almost gains her self, however, dies at the end. Rachel cannot transcend the boundary of the patriarchal values. Rachel's will to self is left to Katharine. Katharine suffers from the lack of privacy and the instinctive emotions of love in the upper-middle class town house in Chelsea which has been haunted by her grandfather, a great Victorian poet. She is finally engaged to Ralph Denham, another intellectual man of the rising middle class. There is, moreover, another interesting contradiction of the space. Mary Datchel's room represents the new space of female experience of psychological and professional freedom. William Rodney's room is a typical space of the male aristocrat which was inherited from the Victorian fathers. Ralph's room is another male space which began to be gained by the rising generation in the Edwardian society whose values are strictly supported by the Victorian patriarchy. Katharine's break-up of the engagement with William and her engagement with Ralph is nothing but the same single choice for a twenty-seven-year old spinster, that is, marriage as a social and economical security.

Jacob Flanders, like William and Ralph, is an inheritor of male society. His gain of freedom and privacy is, however, not that of his self. Jacob's room is a symbol of male private space which is based on the patriarchal values and system. This space is--paradoxically enough--established by his mother Elizabeth Flanders's sacrifice of her self and privacy in Scarborough. Scarborough connotes the British military, economical, and social history from its origin to improvement, and finally tragic decay in the World War I. The room is focused as a sign of the paradox of female space and male space whose subject is taken up in Woolf's later novels. Mrs. Dalloway, To the Lighthouse, and The Waves.

In Mrs. Dalloway, Clarissa Dalloway at fifty-two suffers from the spiritual imprisonment as the angel in the house. The title Mrs. Dalloway suggests that Clarissa has to live under the name of Mrs. Dalloway as an upper-middle class lady. The London town house is a social place where she has to be a "perfect hostess" of her party and of her social activities. The attic of the town house is the only space for her to reveal her true emotions which have been suppressed in her life.

World War I, as in Jacob's Room, is the core of the human victimization through spiritual imprisonment both in Mrs. Dalloway and To the Lighthouse. Mrs. Ramsay in To the Lighthouse is victimized through long spiritual

imprisonment. She has no personal history, no identity and no self. Mrs. Ramsay has been obliged to be a perfect lady, wife of the Victorian tyrannical husband and mother of eight children. Mrs. Ramsay has no room to resolve her emotions, but dies in her fifties suddenly. Six characters, both women and men, in The Waves, are all victims of the British traditional values and systems. The inward experience rather than the outward one is emphasized as a proof of need for privacy. Yet, one day in his senior years, one of the narrators, Bernard's silent self, consequently, is revealed from the depth of hidden human emotions.

Figure 1



An Undergraduate's Room at Cambridge. About 1875

Figure 2



An Oxford Undergraduate's Sitting-room. About 1885

Notes

1. The study on British landscape in English literature is made well but broadly in Raymond Williams' The Country and the City (London: Chatto & Windus, 1973). Especially on English poems, Edward Malin's English Landscaping and Literature 1660-1840 (London: Oxford UP, 1966) analyzes the literary texts. Focused on one English manor, Penshurst, Don E. Wayne makes the fascinating and profound examination of the signs of the English country house in Penshurst: The Semiotics of Place and the Poetics of History (Madison: The U of Wisconsin P, 1984). The new concept of the home from the eighteenth century to the early twentieth century is discussed by Philippa Tristram in Living Space: in Fact and Fiction (Routledge: Routledge UP, 1989). In American literature in the turning point from the nineteenth century to the twentieth century, Judith Fryer in Felicitous Space: The Imaginative Structures of Edith Wharton and Willa Cather (Chapel Hill: The U of North Carolina P, 1986) makes a marvelous examination on women's space.

2. There are several definitions of the British manor house. According to Bailey, the manor house which may be called "the old hall" or "the big house," as Woolf remarks, is "the oldest and most important surviving building after the church" which were lived by feudal barons (13).

3. The break-up of the Victorian marriage is often described in the sensation fictions which appeared in the first decade after the Matrimonial Causes Act of 1875. This sensation fiction "portrays an unhappy marriage as a cage rather than a spiritual opportunity (Showalter, in Wohl 101). Adultery, committing murder of the spouse and divorce were the social problems. From 1850 to 1974, 40% of women who were executed from murder killed their husbands. The arsenic became the female weapon; as a result, the Sales of Poisons Bill was registered (Showalter, in Wohl 102).

4. The Garden City Movement was planned by a British urban planner, Ebenezer Howard. The term "Garden City" was, however, used for Chicago which had the splendid surroundings for the first time. Founded in 1850, Christchurch was known as the Garden City of New Zealand. The first official name "Garden City" was given to a Long Island town which was planned by Alexander T. Steward in 1869. Howard, apart from the idea of the Garden City plan in the States, put two meanings in the term "Garden City";

one is a city of gardens and the other is a city in gardens. According to Howard in defining the term for the Garden Cities and Town Planning Association in 1919, "'A Garden City is a Town designed for healthy living and industry; of a size that makes possible a full measure of social life, but not larger; surrounded by a rural belt; the whole of the land being in public ownership or held in trust for the community'" (Howard 26).

5. Figure 1 and 2 show the undergraduates' rooms at Cambridge (about 1875) and at Oxford (1885) are full of luxuries which enable the students to live a privileged and comfortable life (Dutton 131 and 135).

CHAPTER I

Transformation from House as Ideology to Home and Room as Mythology

A. The British Manor House as Architectural Embodiment, and Code of Men's Place and Birth of Place

Woolf's search for "a room of one's own" is not only a search for physical and economical independence, but also a search for psychological and emotional freedom. This freedom, however, had been needed for centuries by the British people who were strictly linked and controlled by the power of the most influential architecture of the British manor house.

The foundation, change, improvement, and transformation of the manor house throughout British history has a significant meaning in encoding the gradual awareness of the need of the privacy. This shift is from the public to the private, from place to space, and ultimately, from ideology to mythology. Ideology is a set of ordered principles which determine the actions, behaviors, ideas and beliefs of a group of individuals who belong to a certain place in a certain chronological time-scheme. Ideology contains patriarchy as Woolf remarks:

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. (Three Guineas 34-35)

Mythology is, on the other hand, the movement toward freedom from the ideological strains, that is, a shift from the false ideologies into the true and universal spirits through emotions. Mythology is what has been neglected in history within the male-centered values. Woolf points out middle-class women's history.

"The Manor Court and the Methods of Open-field Agriculture . . . The Cistercians and Sheep-farming . . . The Crusades . . . The University . . . The House of Commons . . . The Hundred Years' War . . . The Wars of the Roses . . . The Renaissance Scholars . . . The Dissolution of the Monasteries . . . Agrarian and Religious Strife . . . The Origin of English Sea-power . . . the Armada . . ." and so on. Occasionally an individual woman is mentioned, an Elizabeth, or a Mary; a queen or a great lady. But by no possible means could middle-class women with nothing but brains and character at their command have taken

part in any one of the great movements which, brought together, constitute the historian's view of the past. (A Room of One's Own 46).

Mythology is what is behind the historian's narrations and the biographer's stories.

More importantly, the manor houses as "monumental buildings" for the privileged class became as well the model of the "vernacular architecture" for the common people (Quiney 12-13). The social role and meaning of the manor house determined the structure of the vernacular architecture. The alteration of the architecture changes the life within the house. The development of the way of dividing and adding the space in the vast manor house is associated with that of a private human consciousness, that is, the consciousness of the self. This awareness of self was, according to Tuan in Segmented Worlds and Self, proved in several aspects throughout the history from the Middle Ages to the modern era:

- (1) the increasing importance of autobiographical components in literature;
- (2) the proliferation of family and self-portraits;
- (3) the growing popularity of mirrors;
- (4) the concern with childhood as a stage in the blossoming of human personality;
- (5) the use of chairs rather than benches;
- (6) the multiplication of private and specialized

rooms in the house;

(7) the inward turn in drama and literature;

(8) the birth of psychoanalysis (9).

The concern for the self is, thus, embodied in furniture, interior, literature, art, and thought. These multiple embodiments are interrelated with one another. In considering the interrelated development of the self, there is a stream from simplicity to complexity in the style, design and structure of the architecture and furniture. In this stream, the hall can be regarded as the core of the development of space in search for privacy. This search for privacy began with the natural demand for place for the human activities such as eating, talking and sleeping. The historical development of the hall began in the Norman Conquest, which became the core of the British society.

The Norman Conquest introduced a feudal hierarchy. In the feudal government, all the land belonged to the king in the highest place of the hierarchy.

Earls, bishops and abbots were also lords of manors, to say nothing of the King himself. Christian England was not far advanced in years before the Church was the biggest landowner next to the monarch. And manors were by no means evenly distributed throughout England, as we shall see. (Bailey 23)

The manor house was not only the dwelling for the lords but

also the center of the landed hierarchy. The class system was based on both the military service and the land labor. Especially after Henry II (1154-89) demolished the unlicensed castles, the manor houses began to be built. The barons in certain parts of the country needed to defend their manor houses against attack. The King, therefore, gave licence to many lords to fortify their manor houses. During the reign of King John (1199-1216), who himself built a number of castles and manor houses, the manor houses were especially fortified with the gatehouse and the tower; this fortification became efficient later so as to protect him from "the Scots in the north, the Welsh in the west, and the French in the south" (Bailey 67).

The structure of these manor houses was very simple. The hall was the center of the manor house; while the keep was the center building of the castle. The transformation of the hall is the major point in the history of the manor house. The oldest surviving medieval manor house into the early twentieth century has a simple structure and interior: the great hall with a central hearth.¹ It was the Normans who introduced fireplaces into England (Chambers 17). The house had a roof open to the ceiling so that it allowed the smoke to escape. The ground floor was reached by the external stair. The main interiors were a high table, tapestry, weapons, hunting trophies on the wall. The high table was set by large windows at the high end of the hall;

there was no glass in the windows. The low end was by the entrance from which foods were carried from the outside kitchen.

At the end of the twelfth century, the house began to contain a number of apartments under a single roof. This development of multiplication of the rooms continued in the sixteenth and seventeenth centuries and it reached its peak in the Elizabethan Era. The development of the division of the space has three directions: the upper floor, the basement, and the separated wings. This development occurred by another development of the heating system and the lights. The introduction of wall chimneys, of glass windows, and of mold candles, especially, helped "to minimise smoke and maximise light" so that the upper space was improved (Flora Fraser 21). The division of the space resulted from the lords' need for privacy, that is, the separation from the public. The division of the space, therefore, means the division of social status, that is, the clear division of class. In Beowulf, King Hrothgar had his sleeping room called a "bower" which was built near his hall (Quiney 24). This sleeping room was added inside the house. The second floor began to contain the solar or the great chamber as a private space where the owner and his family withdraw from the hall, so that the hall became the space for the servants in the late fifteenth century (Margaret Wood xxix). The chamber, from a French word, symbolizes

"the privacy and the exploration of self" as "luxuries confined to the elite of society" (Tuan, Segmented Worlds and Self 56). The chamber soon became a parlour or a withdrawing room. The owner and his family gradually spend more time upstairs not only in sleeping but also in having meals. Another bedchamber was also added for guests and family members. The second floor and the ground floor, thus, represent the upper class and the lower class respectively.

The chamber was constructed over the service rooms beside the hall. These rooms are basically two: "buttery" from butts or barrels of ale is used for storing drinks; and "pantry" from bread is for storing food and kitchen utensils. These rooms are connected with the doors to the hall. The kitchen was usually built separately outside the house in order to avoid the fire. In addition to the solar which was built over the buttery and the pantry at one end of the hall, a solar wing was added at the other end of the hall. The passage was added between these service rooms around the fifteenth century.² There are two solars between the hall; this structure called the H plan became typical from the twelfth to the thirteenth century.³ The cellar was built as the extension of the house much later, in the Elizabethan age. The cellars are the working room for the servants. The cellars were developed as the storage place.

By the end of the fourteenth century, the manor house

was changed into a dwelling of comfortable living from a fort of military service. Because of the loss of military service, agriculture became the essential means in the manor. The manors supplied the increasing demand of products to the growing urban populations (Bailey 93). The feudal class also changed; the serf became a free farmer by purchasing freedom by money. Feudal slavery was almost over by the fifteenth century; while the yeoman or tenant farmer, a new class, was born. These yeomen began to live in a comfortable house whose basic style and functions are the same as the manor house.

The division between upper and lower parts of the house became more complicated in the fourteenth and fifteenth century. The chamber transformed from public to private in several stages. The chamber used for sleeping became the great chamber for public rather than private purposes. The great chamber was used for a feast or a gathering of the people who were close to the owner of the house.

In the Tudor period, there began to appear the rising new gentry not from a noble family line but through their abilities in administration, trade, and law. On the contrary, some nobles descended because of the lack of responsibility for their estates. Especially in Elizabethan reign, the increasing middle class of those farmers, tradesmen, merchants and lawyers became the local squires and bought or built their country houses. As a result, the

number of manor houses increased and the style and design of manor houses was paid more attention to than before. Separated from Roman Catholicism and its European culture after Henry VIII established the Anglican Church, England saw the development of its unique English architecture, not in churches and cathedrals for God, but in the great buildings and houses for men (Chambers 49). Because of the stable and peaceful conditions of the society, the house played an important role in human and social activities.

In the sixteenth century the great chamber became the dining chamber because it was used for not only dining but also all the social activities such as music, dancing, games of cards, family prayers and the performance of plays and masques (Tuan, Segmented Worlds and Self 69). On account of this change, the owner, especially kings, needed more private space to withdraw from the social activities; this became the withdrawing chamber for private eating, sitting and reception of the family. This withdrawing chamber was still used for the servants to sleep at night. The bedchamber became the private space free from intrusion though personal maids still had access to it. The farthest and most personal space, the closet, was recognized as the place for private devotions and for private study and business. The privacy of the closet, however, represents a luxury of the upper class, especially kings and queens and their kin, in the Elizabethan Era (Tuan, Segmented Worlds

and Self 70). This tendency to withdraw from the public and for possessing more rooms for privacy is the revolutionary aspect in all the houses from upper to lower people toward this century. In Woolf's novels, this tendency still can be seen in such rooms as Clarissa Dalloway's attic room to Doris Kilman's slum apartment room in Mrs. Dalloway.

Along with the complicated change of the structure of the house with rooms, the furniture and interior became signs of affluence: bed, chair, mirror, closet and window. This revolution occurred in the Elizabethan Era and its peak is the Victorian Era until the affluence of the objects in the room was described as "clutter" (Tuan, Segmented Worlds and Self 82). Sleeping is, in considering about the furniture as well as the room, also an important element. The bedroom or the bedchamber is a private place used for the married couple or one person. The bed, therefore, is "the simple most personal piece of furniture in the house" (Tuan, Segmented Worlds and Self 73).

In addition to sleeping, defecation is also a human biological need and it calls for privacy. The restroom was, however, used by all the people; this is a sharing space like the dining chamber. This does not change through history; while the bedchamber changed its sharing space into individual space. The bed also, from "social," changed into private. Before the bed is set for one person or one married couple in the bedchamber, the bed was set in the

middle of the public place. In order to possess privacy, the structure of the bed changed.

In the Anglo-Saxon age, the bed was a sack filled with straw which could be put over a bench or board. The bedstead as a special frame or place for sleeping was only for the ruling people. In the twelfth century, the tester bed began to be used. This bed as furniture for the upper class was set to the wall with a cloth hung round for comfort and privacy.⁴ The term "tester" meaning bed curtain has a Norman French origin. In the fifteenth century the bed became independent of the wall and the tester was hung separately from the wall. The curtains from the roof of the canopy hang along the four sides, so that the bed nestled in a private enclosure (Tuan, Segmented Worlds and Self 75). Along with the development of the bedchamber in the sixteenth and seventeenth centuries, the large four-post bedsteads were popular among the upper class as an independent unit of furniture.⁵ This bed was "a valuable possession which received special notice in wills and deeds" and it turned to be a purely private world with curtains drawn (Tuan, Segmented Worlds and Self 75). The bed as the most fundamental element of privacy was not gained among the lower and middle class people until the eighteenth and nineteenth centuries. The bed became simple in structure because it began to be used widely and a room as a private place was established.⁶ The bed became everybody's

furniture as it was proved by the beds in the servants' hall.⁷

This prosperous growth of manor houses with the taste for privacy which had already spread in the Tudor period was shared by almost all the classes except the very poor low class in the late Tudor period. The Stuart period witnessed the definite decline of the great hall and the splendid expansion of various kinds of rooms. These rooms were smaller in size, but each room had its own special purpose and role which was demanded along with the spread of new customs and taste in life.

The library was the most remarkable example. Reading had become a habitual activity because of the introduction of the new knowledge and the availability of the printing press. The library was not only the storage place for books but also the place where men could spend their private time by reading and writing. The library is traditionally a male-centered place as Woolf always mentions about her father's library as an example. The rich landlords, especially, enjoyed as many rooms as possible in their great manor houses. On the ground floor, the hall-centered medieval manor house was modified and expanded by adding many rooms of their own functions.⁸ There appeared the new kinds of rooms, both big and small and both for public and private.

The saloon was especially a social place where the ball

was held. In the ordinary time, the saloon was also used as a gallery where family portraits and art works were displayed. The long gallery, which was independent from the saloon, was innovated in the 1550's.⁹ Taking over some functions of the early great hall, the long gallery which linked different rooms and parts of the house created the multiple space.¹⁰ This gallery was used for entertaining the guests, dancing and music performance, even exercise such as walking and playing.

The eighteenth century was the era of Enlightenment when human experience became wider and deeper both physically and psychologically. The roads were improved and the turnpikes and railways were established. Travel became popular both at home and abroad. The Grand Tour as a necessary process of the gentlemen's education, especially encouraged them to be involved in scholarships and patronage of arts. The books, pictures and works of arts were brought back home from European countries and they were displayed in the manor house. Especially, the books were not only stored in the library, but also were open to all the family members.¹¹ The library became an important space as Woolf says "libraries are at our command, and, best of all, friends who find themselves in the same position" ("Hours in a Library," Collected Essays II 36). The informal gathering for conversation and an intellectual purpose were as popular as the balls and the dinner parties. Those educated

aristocrats and gentlemen placed their gatherings not only in their country manor houses but also in their London town houses and in some resort watering places such as Cheltenham, Scarborough, Bexton as well as Bath. The urban life in London gave them an opportunity to be mingled with artists and scholars. The life in the resort area became a casual yet enjoyable one full of music concerts in the pump room or the Assembly Room.

In the eighteenth century, the manor house went through improvements and changes of taste on account of the reformation of the squirearchy. The owners of the manor houses played two roles; a country gentleman, like Richard Dalloway in Mrs. Dalloway, in their estates, and a member of Parliament in London. As the double life both in the country and in town became common among the landlords, the urban architecture, Town House. With the fashion to visit the resort towns, the villas, which are the smaller-size houses, were built as a temporal dwelling for the landlords.

In the country, the new and smaller houses were built not only by gentlemen, merchants, doctors and lawyers, but also by clergymen and newly established farmers. The latter copied the design and style of the manor houses and built little manor houses. The improvements were made by both professional and amateur architects.¹² Brick became universally used and windows were added for a comfortable living. The drawing-room became an important place

especially for women. "Withdrawing" after dinner had become a new custom with the introduction of tea and coffee until the end of the seventeenth century. Tea-drinking, especially became the British custom which continued until now and the drawing room became the center of the informal gathering after dinner.¹³

"Assembly" as well as "Withdrawing" was a new kind of social activity, usually after dinner. It is an informal yet decent meeting for intelligent gentlemen and gentlewomen for the purpose of conversation, gallantry, news, play and music. In such a resort area as Bath, the Assembly Rooms became the center of the social gathering in the villas.

The City of London embodies an interesting history of development, destruction and reconstruction of the urban architecture and environment. Woolf herself was born, brought up and lived in London and many characters of her novels live in London. There are two conflicting problems in the urban plan; how to save space and money, and how to save life from the fire. The crowded economically-built city buildings were easily destroyed by fire. Both the 1189 London fire and the Great Fire of 1660, especially, argued for a safe structure for the future. In spite of these warnings, London building habits had not been actually improved until the late nineteenth century, not developed before World War II.

In the Middle Ages, the buildings in towns and cities

were made of timber, connected by thin walls, and arranged by law. The 1189 London fire made King Richard issue the regulations of building, especially about its materials, size and height. The use of stone was encouraged; stone panel walls of at least three feet thick and sixteen feet high should be constructed (Chambers 23). This kind of building was, however, the luxury of the rich merchants and dwellers. Most of the houses still created the slum without safety and comfort. Those houses which were built only for the economical reasons from the Middle Ages to the Victorian era occupied the restricted space of the City of London.

The box-frames were widely employed not only for two-storeyed but several storeyed buildings by the fourteenth century. This style created an irregular up-widened shape to make use of the space by using the huge timbers as joints. The first floor was made wider than the ground floor; and the second floor was made wider than the first floor.¹⁴ This overhanging upper storeyed building which had become common in the fifteenth and sixteenth centuries was against the law in the cities.¹⁵ These houses have been rebuilt several times because of the frequent fires.

Until the early seventeenth century, London had been a mass of crowded and disorganized half-timbered houses in narrow, dark, dirty and disordered alleys with a few exceptions of brick or stone buildings such as palaces, churches and mansions. Even before the Great Fire, however,

a plan of urban development was carried out by the architect, Inigo Jones. He designed the brick terraces for the Duke of Bedford in Covent Garden in the 1630s.¹⁶ This kind of terrace house became gradually fashionable among the gentry who needed a town residence. It was actually, however, learning from the Great Fire of 1660 that improved the terrace houses as the solution to the disordered and overcrowded urban houses and streets in London.

The Georgian terrace houses, along with the increasing need of London residence for the landlords, spread from the mid-eighteenth century to the mid-nineteenth century. Those terrace houses which were basically designed to look like one grand mansion or palace formed the elegant and rich streets in London. These houses were occupied by the gentry. The modest and narrow-fronted terrace houses were also built for the middle-class citizens. Not only in London, but in other towns and even in the suburbs of London, the terrace houses were built and developed rapidly.

The terrace house had to be used effectively from the ground to the top in order to save as much space as possible.¹⁷ Each floor was used for its own purpose; at the same time, it represents the social hierarchy in the house. The ground and first floors were the family and social gathering places; the living rooms were equipped with the tallest windows to let the light in against the crowded urban environment and with the decorations of family

portraits and mirrors.¹⁸ The bed rooms and private rooms on the second floor were separated from each other and connected by passages, stairs and landings. The garret was used as the servants' rooms. The cellars which usually consisted of two rooms, a kitchen and scullery, were the workrooms for the servants. In cellars, some other small storage rooms were added later on. By the nineteenth century, a coal cellar was added and pushed out under the pavement in front of the house (Quiney 83). In the Victorian period, the terrace house had several classes according to the structure, location and decoration of the houses and it became the home of Londoners.¹⁹

The Victorian era, as well as the Elizabethan era, was that of 'prodigy houses' because of the economical and industrial growth. The aristocracy earned and possessed their fortunes not only from their traditional means of agriculture but also the new means, such as mines and industry. The Industrial Revolution also brought wealth to the new class of owners of ships, foundries, mills and factories. They built new houses which represent their wealth and an entry into the upper society. The foundation and improvement of canals and railways made it possible to carry the materials, such as bricks and stones. The modern materials, such as concrete, began to be used in the 1830s.

Great Victorian houses had many rooms. These rooms were entrance hall, drawing room, saloon, study, library,

morning room, music room, billiard room, breakfast room, dining-room, parlour, ante-chamber, dressing-rooms, bedrooms, nursery, kitchen, laundry room, pantry and scullery, conservatory and servants' hall, etc (Bailey 218). Health and hygiene were the main concerns in the house. The water-closets and bathrooms with a shower became common in those great houses. Privacy was the most important aspect in the house. At the same time, the family gathering and even praying were encouraged and carried out.

Health, privacy and gathering were also the main prospects in the middle-sized houses in the Victorian period. The domestic life was blessed in the middle and lower-middle classes; tea-drinking in the drawing room was a typical scene.²⁰ From the late Victorian era to the Edwardian era, there appeared a shift from the great and beautiful house to the smaller and simple house in the suburbs.²¹ In the early twentieth century, the English house reached its perfection through many changes, development and improvement (Aslet and Powers 220). The small houses in the suburbs were represented by Bedford Park. The cozy smaller houses were built along the winding road which were lined with trees and flowers and the houses were equipped with the new technological inventions.²² Those houses created one large garden as its name shows. Those houses brought their inhabitants the new suburban social life. Tennis and golf became important middle-class

traditional sports such as hunting and shooting. Some houses equipped the private tennis court; and the golf course and club were established near those new areas. In those houses, the living hall was the center of the house; while the sitting room and the drawing room became the private informal rooms only for the family members and close friends. Along with the convenient access by the subways and railways, those garden cities spread widely in Britain.²³ The convenient, compact, and healthy way of using the space especially in the kitchen and the bathroom was the main aspect in the advertisement.²⁴

In addition to this new taste, there was a new fashion to return to 'Old English' houses. Those houses were build especially in the country where the inhabitants enjoyed the country landscape. Woolf's Little Talland House of Firle, Sussex, is this kind of house; she called it "a hideous suburban villa" (Wilson 227).²⁵ The medieval type of farmer's house or a cottage which was modified and modernized with a small garden was the refinement of traditional English country life. With this return to the old-fashioned architecture, Edwardian big houses were occupied by the romantic revival of Gothic architecture and 'Queen Anne' style.

The house was now everybody's interest and concern in the twentieth century. In London, the big flats were built for the poor people after the slums were destroyed.

for the poor people after the slums were destroyed. Edwardian England had 4000 or 5000 of the blocks "set over the cleared slums of London and other large towns" (Quiney 129). The Housing of the Working Class Act of 1890, establishment of the Housing of the Working Classes Branch in the LCC's Architects Department of 1893, and the Housing Act of 1898 helped the London slums be cleared; however, all the slums were not cleared even after the World War I.²⁶ Many middle-class families attempted to own their own houses. Before World War I, less than of a tenth of all the houses were owned as private property; however, almost 30 per. cent of the houses were owned by 1939 (Quiney 149). The house, therefore, finally reached the universal embodiment of the society and its values, and moreover the people's lives.

B. The British Manor House as Cultural and Psychological Imprisonment, and Code of Women's Place and Birth of Space

In "Women and Fiction," Woolf remarks that "women have no history" (Collected Essays II 141). Women's history has been ignored and forgotten within the male-centered history. The British manor house as a code of men's place has witnessed the cultural and psychological imprisonment of women, and other inhabitants of the manor house.

The development of the manor house is based on the patriarchal values which suppress women of all classes. Since the Norman Conquest, especially, the English women have lived under the feudal law. The feudal society is basically a masculine world which is supported by primogeniture, war, and Christian doctrine. The women existed legally "'under the rod' of the head of the house and without rights over their estate, income and children till the First and Second Married Women's Property Acts of 1870 and 1882" (Flora Fraser 8). St. Paul--of the early convent--preached on women's character as the weaker vessel whose idea was dominant in English society for centuries until the modern era. The English woman had to be submissive to her father, to her husband, and to God. Because of the economical growth, the rising of gentry class, and freedom from invasion and civil war during the sixteenth and seventeenth centuries, the ideal image of the

ladies became universal enough to represent that of women. The ideal image of womanhood was thus described clearly and openly in Richard Brathwait's The English Gentlewoman of 1631 and it reached its peak in the Victorian era. This image had already been described in print in France in the fourteenth century and translated into English by William Caxton in 1484, entitling The Book of the Knight of the Tour Landry. According to both Caxton and Brathwait, women should be modest, pietistic, faithful, obedient, good-mannered and gentle; they are the care-takers of men and the family. The gradual recognition and establishment of this ideal womanhood corresponds to the widely spread gentry class as the owner of the manor house. The English women have been oppressed under the male-centered law and the male-created image of womanhood.

In Anglo-Saxon England, the great lady was an important figure in the great hall of the manor house. Her involvement in the social life and political life was almost equal to that of her husband. The lady dressed in figures of grace and dignity not only entertained the guests and rewarded a poet, but also participated in public affairs even though woman was considered as belonging to the estate as a property. The single woman is an object to be purchased. There were laws about a maiden belonging to the king, to the nobleman, and to the ceorl. As a property, a man who lay with her had to pay the fares which were based

on the rank of the owner of the maiden. The marriage, therefore, is a bargain in which a woman was purchased and became a wife as a man's most valuable piece of property. If a bride was proved not to be a virgin, the money had to be paid back.

Christianity introduced a new view of women to the Anglo-Saxon society. The subjection of the woman to the man was strictly preached by St. Paul. The marriage is nothing but the means of preventing men from sin provoked by women as temptation. The women, by the middle of the seventh century, had begun to be deeply involved in Christian religious life, both in the nunnery and in pilgrimage. King Alfred penalized "the abduction of nuns and the raping of girls under age" (Stenton 19). The king, throughout the Anglo-Saxon period, protected the women of the weaker position such as the widow and the fatherless. King Alfred, especially, combined the Christian view with the law of marriage.

During the occupation era by Canute of Denmark from 1016 to 1035, there was issued the law which supported the oppressed people such as strangers, men without kindred, the unfree and women. The marriage should neither be based on the purchase of the women nor the enforced arranged marriage. This is the first law that protected women's independence and freedom in British history. In spite of this developed view of women, the Anglo-Saxon world was

completely broken by the Norman Conquest which consistently forced the feudal law on the English.

In Anglo-Norman society, women were absolutely ignored as human beings and as individuals. The superiority of men over women was determined as the order of the world. Even the great ladies had no right to attend the public affairs and lost legal and social importance in the house. A woman as an object was handed from her father or lord to her husband at least before twenty-one. The daughters of the landlords had the alternatives of marriage which was decided by their parents or the religious life. The marriage was arranged between the parents only when both bride and bridegroom were only children for their parents' profit. As far as the marriage was a means of expanding the property and estate, romance was forbidden. This child marriage, therefore, caused many unhappy married lives among women and ultimately broken marriages. The Roman Church, however, basically restricted divorce except the special case which was admitted by the Pope.

Virginity was admired and adultery was punished. In spite of this strict Christian view, it was, ironically, common that men had mistresses. In the twelfth century, both Henry I and Henry II had a number of mistresses and illegitimate children. The women who had been the mistresses lost the opportunity of respectable marriage and they could not have their spouses of the same or higher

rank.

The Great Charter in 1215 by King John had the power to control the heirs and heiresses of his tenants until 1660. It means that arranged marriage between young heirs and heiresses were encouraged. At the same time, the widows were considered as the heiresses of the land. They could have the economic and social power as the mistress of the house. This new position of the widows, however, became a burden of heavy duties so that many of them were remarried. The widows were, at the same time, sought because of their fortunes. The elevation of the status of the widows by the law did not necessarily solve their loneliness and depression which resulted from their heavy duties even if it was a beginning of "the emancipation of English women from the legal subservience which had followed the Norman Conquest" (Stenton 51).

The married great ladies in the twelfth and thirteenth centuries had seals for their official letters and grants of land because they were as interested as their husbands and sons in maintaining or increasing the estates by inheritance or marriage. The possession of seals indicates that the women began to be a part of the family business and public affairs though they were not allowed to appear in court. The great ladies, moreover, began to share the same tastes that the men had. The house as the great hall lost its social role and the rooms were used for personal activities

such as reading and writing. This sharing was, however, based on the minor participation of the women in the male educated activities, which were by the fifteenth century, shifted to their collecting books and having their personal library in the house.

The unmarried great ladies in the thirteenth century had no way to live except entering a nunnery or becoming an anchoress. They were not allowed to live in public even though they were highly admired. Marriage was inevitable as long as women wanted to live a submissive yet human life. The women's place was restricted as it was shown by a widow's modest house only through which an anchoress could talk to visitors. Whether married or unmarried, consequently, the women had no space for free expressions. If married, the women were obliged to be completely obedient to their husband and sons as their restricted position of the house. If unmarried, the women were only a burden in their house. In the Middle Ages, whether they had a place or not in the house, the women had no space where they can expect their individual and spiritual freedom.

Tudor England was basically the same as Medieval England in the sense that women were still under the control of the feudal law. Parliament demonstrated the male-centered authority to punish women's mischiefs. For example, it was regarded as treason if a wife kills her husband; in the case of adultery, an adulterer is hanged and

a woman is burned to death. Marriages were still arranged for economical reasons and women were used as a means to increase the estate and as a possession of their husband. The ladies were, however, required to have a wisdom and ability to manage a household of their lords' manor houses. Both the strict and unequal law and the expectation of the heavy duty as the mistress of the house made their lives difficult.

In spite of their difficulty, the Tudor era produced many strong and brilliant ladies. This era began with Henry VII whose mother, Margaret Beadford, Countess of Richmond, was known as a strong and wise woman. Lady Margaret was renowned for her supervision of her son throughout his reign, her gentlewomanhood, and her encouragement and support of learned society. She patronized many Cambridge colleges, especially by founding both Christ's College and St. John's. She also encouraged the printing of books for women in the time when reading was not women's activity. Lady Margaret herself had a skilled knowledge of Latin even though Latin was learned only by men. Lady Margaret's efforts became a foundation of gentlewomen's self-cultivation which was more widely made along with the change of the social values and conditions in the sixteenth century. Her great-granddaughter, Queen Elizabeth, succeeded to her achievements and proved "the capacity of a woman to govern a kingdom" (Stenton 61).

Both Renaissance and Reformation enriched and established Tudor England socially and culturally. Many scholars were invited to England to introduce the new knowledge. The family of the lords changed their place from the great hall to the upper chamber. The development of the chamber and the Long Gallery enabled the ladies to attend the public and even private receptions. The closet became the important private space for women to have their own time of reading, private conversation and meditation. Both the introduction of the new knowledge from the other European countries and the development of the private space promoted women to participate in the learned world.

The great ladies and the daughters of scholars began to have the opportunity to learn the subjects such as Latin that only men were supposed to learn. This was the first revolution in women's education even though it is limited to the upper-class women. Sir Thomas More gave an equal education to his daughters, his sons and his pupils. More taught them Latin, Greek, logic, philosophy, theology, mathematics and astronomy (Flora Fraser 25). His eldest daughter, Margaret Roper, was considered as one of the first learned English ladies in the sixteenth century. More's home at Chelsea was a "a living proof that women could profit from a liberal education as had the ladies of ancient classical world" (Stenton 123). More's revolutionary higher education for women influenced several brilliant noble

ladies such as Princess Mary, Lady Jane Grey and Queen Elizabeth. In the case of Lady Jane, however, learning was the only way that she could escape from the miserable unhappy family life with the cruel parents at Bradgate Manor (Flora Fraser 28). In spite of these ladies' remarkable achievements, the public and male reaction to the highly educated Elizabethan ladies was severe enough to bring it as a controversial subject in print.

The ladies of the manor houses were required to manage the household matters even though they were still under the rule of their husbands. Especially, during Civil Wars, the ladies had to protect their house, home and estates with wisdom and endurance because of their husband's and men's absence. The ladies' affection for the manor house and its life was strong enough to defend against the outside enemies. The pressure of this heavy duty as the mistress of the house and their husbands' absence in London, however, caused adultery and, consequently, divorce. Remarriage was not allowed in this century except during a temporal allowance of the Common-Wealth Marriage Act of 1653.

As to the education for the children, especially, the daughters, there were two ways; sending them to the nunnery or "placing out." Because of the lack of the understanding of the children's education, many upper-class family sent their children to the nunneries when they were infants. The parents paid some amount of money to the nunneries and the

children were taken care of by the nuns. Catholic families sent their daughters to France and even founded the schools for them. The nunneries were, however, sometimes the hidden place where both boys and girls were victimized through sexual abuse by the nuns and priests. Young girls were seduced or indulged in romance by the keepers, monks and priest and became pregnant (Flora Fraser 12).

The daughters of the men of higher rank were usually sent to the Queen's court, called "placing out," for training, seeking for the possible good marriage, and gaining access to the political world. Those young ladies became the maids of honour, especially bedchamber-women who did a personal duty for the Queen and bedchamber-ladies. They had the advantage of an annual salary and the opportunity of a good marriage. The Queen, in return, had to protect their chastity. It was against the law if the courtmen seduced the maids of honours. In spite of this strict regulation, there were love affairs between the maids and the courtmen, even the kings. Both Charles II and James II had their royal mistresses openly. This immoral tradition in the court continued after 1660 for a hundred years. Marriage was still a public matter for parents to arrange not for their daughters but for their financial, social and political profits. There were many miserable marriages which were carried out against the brides' will.

The married women in town and in country from the

Middle Ages to Tudor Era had more freedom and practical power in their lives than the ladies. Those women were deeply engaged in business and in labor. The country women, especially the wives of farmers, had to take responsibility for both domestic and field life, from producing butter and cheese, making cloth from wool, to working in the field. Their domestic responsibilities were, however, controlled by the law. The wives of farmers had to control the possessions in their house; those in the storeroom, her box and the cupboard. Only the wives could keep the keys of those places as the importance of controlling keys is proved by the fact that the hangers for the keys were buried in their tombs. Some wives of farmers also possessed the chests which even the ladies of the manor houses could not have. In addition to the freedom of possession in the marriage life, a widow could inherit her husband's land and the widow's bench by the fireside could be maintained in her late husband's house if she remained unmarried. This strong position of the farmers's wives was also proved in their involvement in the privileged business of brewing and selling ale. This trade was almost entirely managed by those women.

The maidens in the manor, however, strictly belonged to their landlords. The daughters of the tenants were only the weaker vessels who would bear the children as the future property. The girls were often sent to their lords's house

for working and for training before marriage. The girls who bore illegitimate children were penalized because illegitimate children were not included in the property. All the lords of manors demanded a fine to the tenants when they permitted their daughters' marriage. They were expected to marry those who bring fortune or income. Those girls were, after marriage, expected to do a heavy duty as a farmer's wife and bear many future labors.

The country women's heavy duty caused many ill effects on their lives; their ill-health like consumption, the high rate of child-death and the early aging. Marriage was the only way for women to survive; the unmarried women became only a burden on the family and were regarded as a failure. Many unmarried daughters, as well as unmarried sons, could not stay at home but ran away and committed crimes.

The view of the Anglican Church, which imprisoned women of all classes, began to be reformed by the Puritans. Opposed to both the Anglican Church and the Government, the Puritans had a new idea of equality between men and women. Especially the Quakers gave women equality with men; its founder George Fox was supported and helped by many able women who included his would-be wife, Margaret Fell. Founded in 1649, they encouraged women to be engaged in ministry. The religious life which had been nothing but a shelter for unmarried women or widows before was turned to a more self-indulgent and independent one for women. The

Quakers, thus, have a long tradition within the British feminist movements which encourages women to have a higher education and a vote in the twentieth century. Woolf's aunt, Caroline Emelia Stephen, became a member of the Society of Friends after she fell in love with a student, did not receive his love, and both her heart and health were broken (Quentin Bell 7). During the rest of her spinsterhood, however, she published four books on religion.²⁷

Women's higher education began to be paid attention to in Tudor England; yet it was not considered well. Women's education was generally for their future good marriage. In the seventeenth century, the boarding schools for young ladies and even the daughters of the city merchants were founded and replaced by nunneries and "placing out." Some family, especially Catholic families, had sent their daughters abroad. Because a nunnery school was not satisfactory and to send the young maidens abroad became dangerous, it was necessary to reform the girls' school with a view of the Anglican Church.

At these reformed schools called seminaries, the ladies were educated for the purpose of cultivating the genteel tradition of women and these schools still remained in this century as they are described in The Waves. Manners and etiquette were inevitable; dancing, music instrumental and choral and needlework were important; and academic subjects

such as languages, history, philosophy and mathematics were basically for recreation. As is was shown in The Ladies Calling published in 1673, the focus was put upon the manners and morals rather than the subjects. The stitches of the needlework, however, proved whether the ladies mastered the alphabets. To learn mathematics helped them to do bookkeeping when they got married and became the mistress of the manor house and this tradition was still maintained in this century as is suggested by Rhoda's difficulty in learning math in The Waves. In this century, the position of the mistresses became higher and their role in the house became important. The ladies of the manor houses were required to have a brain. The ladies kept the keys of the cellar, the still-room and the laundry room (Flora Fraser 40). The household management was the most important matter for the ladies. The ladies took responsibility for almost all the domestic matters and some public affairs, especially while their husbands were in London.

This education to create lady-like women continued in the eighteenth and nineteenth centuries only by adding such subjects as piano lessons and painting. In the eighteenth century, however, some able and intelligent women were active in presenting their abilities, such as writing, studying and discussing. The women's place was enlarged and expanded in the way that women could share the tastes that only men had had before. There were several aspects to help

women to have their own space; the growth of the landlord class by the intermarriage between the nobles and the children of the rich merchants and tradesmen, the rise of the public social places such as coffee houses, the introduction of the new leisure and customs such as travel, tea-drinking, playing cards, and the preference for smaller size houses, especially in town.

In the country and the resort town such as Bath, the assembly-rooms became the center of the intimate social activities such as music concerts and balls. In the private house, the withdrawing room became the center of the family life and the close friends, while the saloon played a role as a reception room. As the size of the houses became smaller, there were no great halls or great chambers except in the great houses. The smaller houses had rather the drawing rooms and libraries as the private places. Women could share these rooms and increase the scope of acquaintance and knowledge of the world.

The girls' schools helped women to be the ideal wives. In the seventeenth and eighteenth centuries, education also spread widely among the rising middle class and many charity schools were founded for them. In addition to the domestic trainings, art and music became an important part of girls' education. Some women showed professional talents in painting, sculpture, playing the piano, like Mrs. Anne Damer and the Linley daughters. In most cases, however, the

women's high achievements in art and music ended in their marriage without turning them into the professions. The daughters of the upper-middle and middle classes who graduated from those schools were not expected to earn money except as a governess. Because of the increasing number of the daughters of the middle class who received the education and the decrease of the household space in the smaller houses, the governesses began to lose their position. This problem continued in the Victorian Era.

The Victorian Era is that of reformation in manners and morals. Both Prince Albert and Queen Victoria became a model of the married couple whose family life was supported only by the serious mind and the unselfish contribution. This reformation resulted from a reaction to the royal ancestors, especially Queen Victoria's uncles, who had caused many troubles in their lives; alcoholism, adultery, a number of mistresses and illegitimate children. The marriage between Prince Albert and Queen Victoria put a period to these bad royal habits and showed the best example of marriage to the nation.

The Industrial Revolution also helped the British people to have the stable, strict and faithful family life. The Industrial Revolution required the men to be industrious and responsible for their work. The men who worked hard outside strongly needed "the shelter" at home. They expected to spend a peaceful, comfortable and quiet family

life.²⁸ The concept of "home" spread widely and commonly into the rising middle and even lower classes as well as the upper and upper-middle classes. This ideal home needed its creator, "the angel in the house," who took care of men and children with a bottomless and unselfish affection. As Queen Victoria bore nine children, maternity was blessed and it proved the good married life. The angel in the house was expected to manage all the household matters, look after her husband and a number of children, make a peaceful and comfortable domestic life, perform charities for the poor, and possess all the virtues such as modesty, unselfishness, patience, submission, wisdom, and gentleness. In spite of a fashion and a cultural symptom of the angel in the house which spread in the Victorian era, many Victorian wives "may have suffered, though for the most part unconsciously, from the immense popularity of The Angel in the House (Moore 12). Emily Andrews, the first wife of Patmore and a model of his poem, could not be free from the image of the angel of the house which she was forced to put on. She was really angelic, self-sacrificing, utterly devoted, pure, gentle, sweet-tempered and soft. Emily, however, managed the household matters well in spite of their small income, bore six children, yet had an energy and intelligence to publish The Servants Behaviour Book and read and discussed Patmore's poems. Her extremely heavy duty, as a result, ended her life shortly. She died young like Woolf's step-sister,

Stella Duckworth, and died much younger than her husband like Woolf's mother, Julia Stephen and Mrs. Ramsay. —

This male-expectation was centered on the male selfish egotism. Women were forced to put the mask of the angel in the house in order to answer this male expectation of angelic nature and to get the meal ticket. Marriage was the only way for women to survive in the society. The men demanded too many things to the women, while the women were not supposed to complain about the problems that they had. On the surface, the drawing-room was represented by the women's place with their children and servants.²⁹ The Victorian ladies were expected to have leisure instead of labor; "leisured ladies" were not considered idle because leisure was "natural dream and business" and "essential to create those personalities--thoughtful, idealistic and surprisingly practical when their training had been so eminently unpractical (Olivier 8). The leisure life which contains tea-party, luncheon, dinner party and ball and other social activities is symbolized not only by the clothes but also "all the paraphernalia which combine to make up outward appearance" such as the rooms, their furniture, antimacassars, tea cosies, and knickknacks, and games and other social habits (Olivier 9). The leisured ladies' beauty in appearance, however, was gained with a help of the tight and unhealthy corsets.³⁰ The drawing-room was the place which women had to accept as the place of

the angel in the house.

The drawing-room became women's battle field where they "began to reject the passive role assigned them" as Cassandra, Florence Nightingale's other self, cries with dissatisfaction with her life (Herstein xi). Many wives suffered from loneliness because they were left alone during their husbands' entrance into a public life. Along with loneliness, they suffered from misery, grief, pain and anxiety by childbearing, pregnancy after bearing many children, the high infant mortality rate, the possibility of the death of the mother after childbirth and the financial and emotional difficulty in a large family.³¹ For "an educated man's daughter who was dependent upon father and brother in the private house of the nineteenth century," marriage was "the only profession open to her" (Woolf, Three Guineas 68 & 70).³² The feminist movement and feminist suffrage campaign began with the cruel fate of the ideal of "the angel in the house" which in fact restricts them from their political, psychological, and personal freedom (Carol Christ, "Victorian Masculinity and the Angel in the House," in *Vicinus* 147).

The superabundance of women in mid-Victorian Era made many single women who received the school education miserable and unhappy. Because of the increasing number of these single women and the decreased demands for their jobs, many governesses and seamstresses in the nineteenth century

were suffering from poverty and misery. Both the governess and German teacher , Woolf points out in Three Guineas were cheap labor yet contributed to women's education like Kilman and Clarissa's German teacher (156). As far as marriage was the only way for women to be recognized as a woman, those single women had difficulty in their lives. Especially from the mid-Victorian era, those women who failed in finding future husbands had to work as governesses or seamstresses. Avoiding becoming the burden on the family and being named an old maid, they emigrated to Canada, Africa, South Africa and even to Russia, where they finally found husbands. On the other hand, women's outside activities became gradually popular; they are symbolized by their bicycle riding and hanging around in the coffee shop in the late Victorian Era.³³

The women's higher education was--in a real sense--established in the late Victorian era when the first women's college, Queen's College, was founded in 1848 as a training school for governesses by Frederick Maurice, the leader of the Christian Socialists. In 1849, Bedford College was founded for the education of young women by Mrs. Reid. Bedford College was re-organized for the higher education of women in 1860. Many of the feminists campaigners, according to Herstein, attended lectures at those two institutions (xi). Emily Davies founded Girton College at Cambridge in 1869. Woolf points out that Emily Davies had to fight

against male "instincts and prejudices" that a learned young woman is "the most intolerable monster in creation" ("Two Women: Emily Davis and Lady Augusta Stanley," Collected Essays IV 63). In the campaign for the admission of women to the Cambridge local examinations such an eminent gentleman as Leslie Stephen refused to vote for the proposal. John Stuart Mill, however, advocated women's equality at the height of his reputation and published The Subjection of Women in 1869.

In spite of the gradual recognition of needs and importance of women's higher education, women could not receive a degree. They were also barred from all the professions except teaching and from university prizes, scholarships, any kind of financial aids and the use of the university library. In 1878, London University opened its degree program to women. Since then, London University gave a great opportunity to young women of the middle or even lower class from all over England. Oxford University gave women degrees in 1919, that is, "in the general confusion of enfranchisement in the immediate postwar years" (McWilliams-Tullberg, "Women and Degrees at Cambridge University, 1862-1897," in *Vicinus* 117-18). Cambridge University, what is worse, offered neither degrees nor university membership to women until 1948 though Cambridge was "the first university to encourage women's studies" (McWilliams-Tullberg, in *Vicinus* 117-18).³⁴ In Three Guineas, Woolf expresses

anger:

At Cambridge, in the year 1937, the women's colleges--you will scarcely believe it, Sir, but once more it is the voice of fact that is speaking, not of fiction--the women's colleges are not allowed to be members of the university; and the number of educated men's daughters who are allowed to receive a university education is still strictly limited; though both sexes contribute to the university funds. (55)

Women's emancipation in equal education in Britain ends with the ironical situation in the inter-war period that the only occupation opened to women with a higher education, the most respectable and suitable woman's job, was teaching. Yet, even with a degree, she could not teach at college or university (McWilliams-Tullberg, in *Vicinus* 144). Highly educated women were still confronted with the difficulty of finding a profession suitable to their education. Behind the emancipation of women, there were the daughters' "many different emotions," "bitter tears: the tears of those whose desire for knowledge was frustrated" and "angry tears" (Woolf, Three Guineas 249).

A doctor was one of the most conservative and male-centered professions. The medical schools of the university were not opened to women until 1878, when finally the medical qualifications were issued to the women who were

trained and educated in the British institutions. The other male-dominated professions such as administrators, officers, lawyers, and ministers were not open to women. Men still gained both the title and money; while women got neither of them. Woolf points out the fact that "To earn 250 pounds a year is quite an achievement even for a highly qualified woman with years of experience" in 1934 (Three Guineas 81).

The women's higher education was still fighting against the strong prejudice of the public. Punch shows a bitter public reaction to the highly educated women and women's higher education. When Philippa Fawcett, a daughter of Dame Millicent Garrett Fawcett, leader of the constitutional movement for women's suffrage, placed above the Senior Wrangler at Cambridge in the examination results in 1890, Punch put an ironical comment on her achievements.³⁵ The stereotype of the highly educated women like Doris Kilman in Mrs. Dalloway was described as the severe-looking female as it shows "brains and beauty are incompatible" (Rover 59-60).

Along with the reformation of women's education dating from mid-Victorian era, women's rights began to be advocated. In 1882, married women gained rights of ownership over every kind of property separate from their husbands. This is, as Stenton points out, the first reevaluation of women's rights since the Norman Conquest (348). World War I actually changed women's roles which had been supported by the Victorian values. Longford remarks

that the war has always given women an opportunity, from the English Civil War, the Crimean War to the Great War (11). The Crimean War gave Nightingale a great chance to establish nursing as a profession. Nightingale, however, sacrificed her own life by giving up her love and almost going mad. The Great War seemed to give women a vote; however, it gave them enormous and profound grief, pain, misery and sorrow as well as the working opportunities as labor forces during the war.³⁶ Patriotism, however, motivates war in order to protect a patriarchal England, "an Englishman's Home" or "his Castle" (Woolf, Three Guineas 17). War should be stopped as Woolf remarks that "War, you say, is an abomination; a barbarity; war must be stopped at whatever cost" (Three Guineas 21). The women's fight to gain the votes was the fight against all the forces which were born of patriarchy.

Figure 3



Figure 4

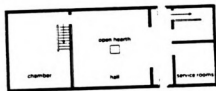


Figure 5

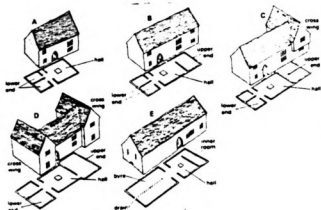
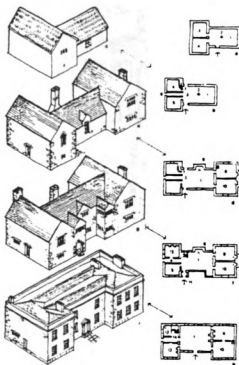


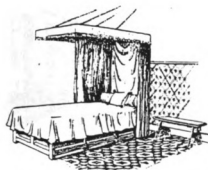
Figure 6



DEVELOPMENT OF A LARGE HOUSE

- a. Plan c. 1300: hall open to the roof (1), open hearth (2), subsidiary rooms of subordinate function (3) and 4) with a solar above reached by means of an outside staircase or ladder.
- b. Plan c. 1400: hall open to the roof (1), heated by an open hearth (2), reached by a cross-passage (3) which also gives access to buttery (4), pantry (5), kitchen passage (6) and the winding staircase to the solar above (7).
- c. Isometric sketch showing the T-shaped plan as it might have been about 1400. The walls are of stone but the roof might have been of timber. The solar in the cross-wing has fine tall windows but other rooms are poorly lit.
- d. Plan c. 1500: hall open to the roof (1) but heated by a fireplace on the rear wall (8), the cross-passage (3) still gives access to buttery, kitchen passage, pantry and staircase to the first-floor solar (7) as in the T-shaped plan, but the newly added parlours (9) and 10) with a great chamber above, have transformed the house into an H-shaped plan.
- e. Isometric sketch of the house in the early sixteenth century showing the main hall and its two cross-wings of slightly different widths. The walls are of stone, the roofs of stone tile and there are several multicoloured transomed windows.
- f. Plan c. 1600: hall now only one storey in height (1) with a side-wall fireplace (8), the cross-passage has gone and the entrance is marked by a multi-storey porch (11), the kitchen has come onto the house (12) and has its own fireplace, but pantry (5) and kitchen passage (6) remain, as do the heated parlours (9) and 10).
- g. The isometric sketch of the house at this period shows that there is a symmetry in symmetry induced by the porch and the balancing bay windows. The two principal floors are now simply lit by many multicoloured or multicoloured transomed windows. There is a suggestion of Renaissance detailing about the front doorway leading onto the porch.
- h. Plan c. 1700: the plan has been simplified as a result of modification and cladding in brick or a superior stone. The hall (1) is now a heated reception room and circulation space leading to kitchens (12) and 13), staircase (14) and rearranged dining-room and drawing-room (9) and 10).
- i. The considerable alteration to the exterior is indicated on the sketch: a marked attempt at symmetry is foiled only by the different dimensions of the wings, similarly an attempt to give a flat-roofed appearance is unsuccessful only to the extent that the low-pitched gable ends might appear over the parapet walls.

Figure 7



72 Bedchamber, 14th century—wood bedstead—silk coverlet, bolster and cushion—canopy suspended by cords from ceiling beams—side and back curtains on rings and rails—wood stool—painted wall—tiled floor

Figure 8



329 Mahogany Curved Bedstead, c. 1735-50.
Dark green velvet curtains—Tassels

Figure 9

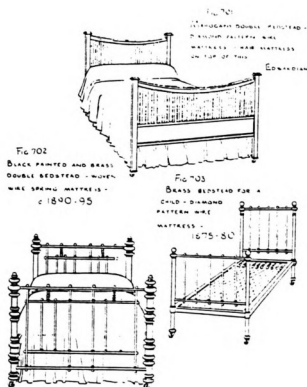


Figure 10



Figure 12

A servant's four-power, designed to fit under the eaves.

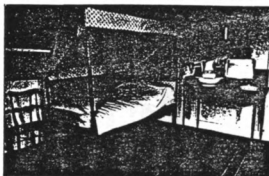


Figure 11

A servants' bedroom at Manbad House, Devon, built in 1828 by Anthony Salvin: two maids to a bed, with a frame for curtains about the head and a shelf at the foot for clothes.



Figure 13



FIGURE 4. The plan of Hancock Hall, Derbyshire, built by Henry of Hancock's 1290-97. It is Robert Smith's plan with modified medieval traditions, but has not abandoned it. The hall is still the principal structure, though smaller and less formal in plan, and the chapel is still the principal religious room. The main entrance is still on the north side of the main entrance-tower. A walled garden, a pasture, and a garden with a well. Various murals of the 14th century, such as one of Henry of Hancock's sons in his first marriage and a person, had murals on the ground floor, though the principal chambers were upstairs (Reproduced from *Architecture in Britain 1250-1550*, Penguin Books).

Figure 14



Figure 15

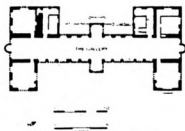


FIG. 15. Floor plan of the building shown in Figure 14. The plan is oriented at the top end of a street (central axis) (approximately 100 meters long) and is oriented at the top end of a street (central axis) (approximately 100 meters long).

Figure 16

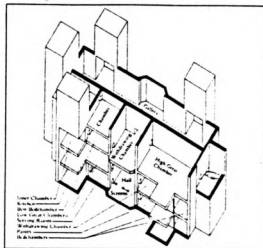


Figure 17



Figure 18



Figure 20



The start of the first check-tea idea in England, from a contemporary print.

Figure 19

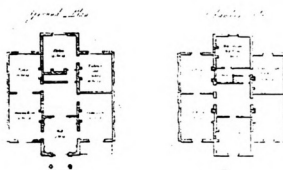


FIG. 4. 182. From the early years of the 19th century, the design of houses was increasingly influenced by ideas about order, taste, and the great houses. These ideas had much to do with the design and construction of the villages of Lake Umbagog. This is a view and plan of a country villa house from a pattern book published in 1820. The villa is designed for 10-12 persons and is a typical example of the style of the early 19th century.

Figure 21



Figure 22



118. London's answer to growing pressure on housing in the early 17th century was to build four-story (or more) timber-framed houses in the heart of the city of London. It is constructed in the traditional manner with a gable roof and the structure is visible in the Renaissance style.

Figure 23



Figure 24

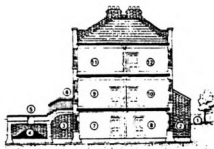


Figure 25



stairs
entrance
porch

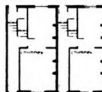


Figure 26



1899-1921, the interior of the building was transformed into a grand library. The room was designed by the architect John James Burnet, who was a member of the Glasgow School of Art. The room is a masterpiece of Victorian architecture, with its high vaulted ceiling and its walls covered in bookshelves. The room is a testament to the power of architecture to create a space of knowledge and learning.

Figure 27



1824-1825, the houses were built in the Regency style. The houses were designed by the architect John Nash, who was a member of the Regency style. The houses are a masterpiece of Regency architecture, with their white facades and their dark-framed windows. The houses are a testament to the power of architecture to create a space of elegance and refinement.

Figure 28



Figure 30



127. Traditional, stone, and brick: the House of the 17th-century artist - artist house.
No. 1, 17th-century, London.

Figure 29



128. The House of the 17th-century artist - artist house. The House of the 17th-century artist - artist house.
No. 1, 17th-century, London.

Figure 31



190 Bedford Park, London.
1875 The first garden suburb
was laid out by Norman Shaw.
Shaw also designed a few of the
houses and others were designed
by his protégés.

Figure 32



Figure 33



190. Before the First World War
London underground projects
began the first and underground
residents designed in the
residential centers. The
speculative residents wanted to
live in a house as much as in
their new suburban
developments and rebuild
suburbans and suburban
residents.

Figure 34



208 Letchworth, Hertfordshire
1903 The English were the
pioneers of the garden city and
Letchworth, designed by
Raymond Lutyens and Barry
Parker for Ebenezer Howard
was the first.

Figure 35



Figure 36



Figure 37



Figure 38



Figure 40



Figure 39



Figure 41



Figure 42



Figure 43

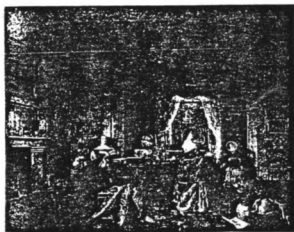


Figure 44



A drawing room of the 'seventies

Figure 45



Figure 46



Figure 47



Figure 48



Figure 49

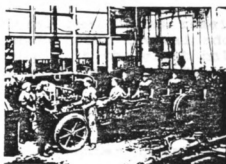


Figure 54



4 (4) "GIVE IT'S YOUR DUTY LAD"
The ideal British Empire member

Figure 55



(4) HUNTING GIRLS IN AN ENGINEERING SHOP
They could save the time as much as their average, go on time to go

Figure 56



10 (4) "KICK-ASS GIRL"
The girls on anti-aircraft gunnery were the only ones who shared the men's honor in
kill

Figure 57



(4) AIRCRAFT FERRY PILOT
Accepted as a "natural" woman's role

Notes

1. The great hall with a central hearth has remained in the middle of the manor house even after several additions and changes for centuries. Figure 3 is the great hall with a central hearth and a high roof of Penshurst Place, Kent (Quiney 20).
2. To make a passage was the first step to divide the space. Figure 4 shows a plan of a hall house with service rooms and passage downstairs and a chamber upstairs (Quiney 32).
3. There were several stages in development of the structure of the house. Figure 5 shows five forms of hall houses: A. hall and service room and a solar upstairs; B. all room under one roof; C. the L-shaped plan, with one cross wing; D. the H-shaped plan, with two wings; E. a long house which consists of byre or cowhouse and hall downstairs (Quiney 33). Figure 6 describes the development of a large house.
4. Figure 7 shows a bedchamber of the late fourteenth century (Yarwood 41).
5. The bed became an independent piece of furniture. Figure 8 is a bedstand of the eighteenth century (Yarwood 193).
6. From the late nineteenth century to the early twentieth century, various kinds of beds began to be used (See Figure 9, Yarwood 357). Figure 10 shows a bedroom with a simple bed of 1892 (Dutton 177).
7. A simple bed was set in a servants' bedroom (See Figure 11, Barley Fig. 152). A small bed was carefully designed for a servant's attic room (See Figure 12, Waterson 99).
8. The plan of adding the rooms was carefully made so as to keep a harmony of the structure. Figure 13 shows a model of the plan (Barley 34).
9. The long gallery became popular and was used for various purposes. Figure 14 is a painting of a large long gallery with many portraits on the wall (Chambers 62).
10. The long gallery connects several other rooms (See Figure 15, Aslet and Powers 15). Figure 16 shows a position of the gallery in the large house, Hawdwich Hall, Derbyshire and Figure 17 is a picture of the front of the hall (Girouard 117 and 116).

11. The library was originally founded for the male owner of the house. The well-organized library, however, became a gathering place for family members and intimate friends (See Figure 18, Girouard 178).

12. To design the house and its park became popular among not only the owners of the large houses but also those of the smaller houses. Figure 19 is a plan of the house from a pattern book published in 1808 (Dutton Fig. 181 and 182).

13. Drinking tea became "a female ritual": afternoon tea in the drawing room became a fashion and a custom after Anna, the wife of the seventh Duke of Bedford, began to order tea and cakes to be served around 5:00 in the afternoon, between a little amount of lunch (after a huge breakfast) and dinner around 8:00 in order to cure a "sinking feeling" (Bramah 133). Figure 20 shows a scene of tea time in the eighteenth century (Bramah 137).

14. These town houses remained in some parts of Britain. Figure 21 shows the cottages of 1490 at Lavernham, Suffolk; "The overhanging upper-storey" which was first used in the thirteenth century became common in the fifteenth and sixteenth centuries (Chambers 24).

15. London's building habits of the overhanging upper storey in the crowded streets were the serious problems (See Figure 22, Barley Fig. 110).

16. Inigo Jone's prototype at Covent Garden was built in the 1630's (See Figure 23, Quiney 88).

17. A structure of a typical terrace house; (1) ground level, (2) privy, (3) front area, (4) cellar, (5) coal hale in pavement, (6) front door, (7) kitchen, (8) scullery, (9) parlour, (10) dining room, (11) and (12) bedrooms (See Figure 24 and Figure 25, Quiney 83). Figure 25 shows two plans of the changed positions of chimneys and stairs, and stairs and passages which connect each room for privacy.

18. Especially, a London town house was designed to let the light into the room. Figure 26 is a house of Lincoln's Inn Fields, London, in 1720 (Chambers Fig. 160).

19. See Figure 27 (Aslet and Powers 187).

20. Figure 28 is a picture a Victorian lower-middle class family at tea (Barley Fig. 190).

21. See Figure 29 and Figure 30 (Aslet and Powers 236 and 237).

22. Bedford Park, London, was a model of the garden city-type of place (See Figure 31, Chambers 251). The healthy life was desired (See Figure 32 Chambers 251).

23. The transportation system was also improved along with the development of the new towns for the middle class (See Figure 33, Chambers 259). The twentieth century garden city movement created an ideal settlement of the cozy and healthy houses (See Figure 34, Chambers 271).

24. The advertisement focused on the working woman's house. Figure 35 is the cover of "Women's Housing Subcommittee Report" which describes a new deal house for the middle class in the suburbs in the early twentieth century (Quiney 146). Both Figure 36 and Figure 37 show the modern kitchen and bathroom. Figure 36 shows "The modern kitchen run by electricity, represented by an iron, a kettle and a stove. The message of the photograph is cleanliness rather than the usual bustle surrounding the reality of cooking (Quiney 155). Figure 37 is a picture of the new modern bathroom with hot and cold running water (Quiney 155).

25. Little Talland House was built only two years before Woolf got it, yet she owned only one year, from 1911 to 1912, because the Woolfs found another house.

26. There were already some slums left in some parts of London. Figure 38 shows a well-organized cozy working class home; while, Figure 39 shows an unsolved problem of the poorest housings in the East End of London (Barley Figures. 191 and 192).

27. Marcus points out that Woolf's biographical portrait of Caroline Stephen is opposite to Leslie Stephen's. Woolf respected her aunt's "'maternal' qualities of the creative spinster" and saw her life as "having 'the harmony of a large design'"; while Leslie Stephen despised his sister as "an old maid destroyed by the loss of a mythical love" and saw her "as a wasted life of a will-less crushed reed" ("The Niece of a Nun: Virginia Woolf, Caroline Stephen, and the Cloistered Imagination," Virginia Woolf: A Feminist Slant 19).

28. Figure 40 and Figure 41 show the dining scene of the Victorian family (Flora Fraser 135 and 136).

29. The drawing room began to be regarded as the women's place in the eighteenth century (See Figure 42, Chambers 158), and it became a symbol of the place of leisured ladies in the Victorian era (See Figure 43, Chambers 22 and Figure 44, Dutton 189).

30. See Figure 45 (Rees).

31. There was a conflict between the male expectation of women as the angel in the house and the reality with which women was confronted. Figure 46 and Figure 47 show how women were suppressed under a burden of the male-expectation (Longford 23). Figure 48 and Figure 49 show another reality of women in the lower class (Burstyn Figures. 2 and 3).

32. In "Professions of Women," Woolf insists that "Killing the Angel in the House was part of the occupation of a woman writer" (Collected Essays IV 286) ; the economical and professional independence with a room of one's own is "only a beginning" and it is necessary to remove the "obstacles" against the angel in the house which "are still immensely powerful" (Collected Essays IV 288).

33. See Figure 50 (Dutton 178) and Figure 51 (Forrest Figure 15).

34. In 1897, there was a demonstration against women's higher education at Cambridge in order to protect the ideal angel in the house (See Figure 52, Burstyn 98).

35. Figure 53 shows how women's higher education was not judged well in public (Rover 70).

36. Women had to let their men join the war as "The Ideal British Empire mother" (Figure 54, Adam) and, at the same time, women had to occupy the vacant positions which their men had had before the War (Figure 55, Figure 56 and Figure 57, Adam)

CHAPTER II

"It was none of her fault";

Betty's Lack of Her Own Room

in Jacob's Room

Jacob's Room is a symbol of male privilege and female suppression. The presence of male space is juxtaposed with the absence of female space.

The sitting-room neither knew nor cared. The door was shut; and to suppose that wood, when it creaks, transmits anything save that rats are busy and wood dry is childish. These old houses are only brick and wood, soaked in human sweat, grained with human dirt. But if the pale blue envelope lying by the biscuit-box had the feelings of a mother, the heart was torn by the little creak, the sudden stir. Behind the door was the obscene thing, the alarming presence, and terror would come over her as at death, or the birth of a child. Better, perhaps, burst in and face it than sit in the antechamber listening to the little creak, the sudden stir, for her heart was swollen, and pain threaded it. My son, my son--such would be her cry, uttered to hide her vision of him stretched with Florinda, inexcusable, irrational,

in a woman with three children living at Scarborough. And the fault lay with Florinda. Indeed, when the door opened and the couple came out, Mrs. Flanders would have flounced upon her--only it was Jacob who came first, in his dressing-gown, amiable, authoritative, beautifully healthy, like a baby after an airing, with an eye clear as running water. Florinda followed, lazily stretching; yawning a little; arranging her hair at the looking-glass--while Jacob read his mother's letter. (90-91)

This is the scene where Elizabeth Flanders's letter is left in her son Jacob Flanders's rooms of the old terrace house in London which he inhabits from the age of twenty-two to twenty-six. There is a contrast between Betty's absence of self, only described as "a mother" and "a woman" and Jacob's possession of privacy. Jacob--physically grown as a young man--has his own rooms. His rooms are now the secret place for him to satisfy his sexual desire for Florinda. Betty is, in this respect, betrayed by her son as it is symbolized by her envelope which is not opened until his sexual desire is satisfied.

Jacob's secret way of having a relationship with women, thus, results from his gain of privacy as one of the patriarchal values. His judgement on his mother is severe and unfair enough to make him point out her sin. Jacob

assumes the relationship between his mother and Captain Barfoot and thinks that it is "odd" to be sure that Captain Barfoot visits Betty at night even if she does not tell him about it (71). As for his own sexual consciousness, Jacob's catching, killing and keeping butterflies in the box symbolizes his hidden and cruel attitude toward women. It is wisely suggested by Betty's mistaken worry about "something dreadful" (22) happening when Jacob comes back late from hunting. As Betty is angry about John's chasing the geese without any reason, she dislikes Jacob's butterfly collections. Fleishman suggests that the tradition of the British upper-middle class intelligentsia is combined with "a kind of innocence regarding sex" (52). Jacob's butterfly hunt, however, embodies male blindness to a sexually aggressive attitude toward women. This action adumbrates his egoistic, selfish and romantic male desire for women such as Florinda, Fanny and even Clara. In a patriarchal culture, the action of chasing, finding, killing a rare purple butterfly, the commas, cannot be isolated from that of chasing, raping and killing a woman. Jacob's hidden and secret desire for women is based on his doubt of his mother who depends on Captain Barfoot. Even if he shows his gratitude to the Captain as his supporter, Jacob is aware of the "odd" relationship between his mother Betty and the Captain.

Jacob is unable to realize that his pure privacy is

gained by Betty's sacrifice of her own self. The "creak," stir" and "pain" of Betty's inner emotions are not conveyed; her agony and sorrow are not resolved because of the lack of her privacy. Jacob's pure privacy is gained only by Betty's unselfish and silent sacrifice of her own self and life.

Elizabeth Flanders, of whom this and much more than this had been said and would be said, of course, a widow in her prime. She was half-way between forty and fifty. Years and sorrow between them; the death of Seabrook, her husband; three boys; poverty; a house on the outskirts of Scarborough; her brother, poor Morty's, downfall and possible demise--for where was he? what was he? Shading her eyes, she looked along the road for Captain Barfoot--yes, there he was, punctual as ever; the attentions of the Captain--all ripened Betty Flanders, enlarged her figure, tingedm her face with jollity, and flooded her eyes for no reason that any one could see perhaps three times a day. (13)

This is a portrait of Elizabeth Flanders in the middle of her widowhood with Captain Barfoot's twenty-year "attentions." Betty has settled down in her home town, Scarborough, and worries about her growing sons. Betty is always "said" by the townspeople, but never says about herself to anybody. Only her "figure" is "enlarged" in her

untold relationship with the Captain. Her sorrow and depression is seen by her tears, yet never understood.

Betty's lost self is underlined in her social position as a widow who is obliged to live with a wealthy married man's "attentions." Woolf presents Betty throughout the novel as a portrait of a woman who is not allowed to have her own self, that is, her own room. Betty represents women who are not supposed to possess their own rooms. Jacob is Woolf's medium to introduce these women though he seems to exist in the center of these women, whether they are from upper and middle classes or lower class and whether they are young or not. Jacob represents a male view of women which romanticizes, possesses, disillusion and betrays women. The women who surround Jacob are, therefore--directly or indirectly--related to Jacob; a clergyman's wife Mrs. Jarvis, an upper class widow and lady Mrs. Durrant, an upper class childless and invalid lady Ellen Barfoot, an upper-middle class lady and mother of a Cambridge student Mrs. Norman, Betty's rich friends Miss Berry, Miss Rosseter and the Countess Lucy of Rocksbeer, a beautiful upper class lady Sandra Wentworth Williams, a wife of the professor Mrs. Plumer, a lower class housemaid of Cornish Mrs. Pascoe, Ellen's servant's rheumatic wife Mrs. Dickens, an upper class maiden Clara Durrant, a London prostitute Florinda, a London model Fanny Elmer, and other women who are mentioned or described around Jacob.

Jacob's Room is usually discussed as Jacob Flanders's bildungsroman in which a young Jacob has grown up as adult enough to awaken to himself and the society until his death at twenty-six in World War I. Jacob's Room is not "about a boy who does not allow the adult viewpoint to impose itself completely" (Blackstone, Virginia Woolf: A Commentary 55) because he gains the seemingly adult yet typical patriarchal viewpoint. The characters, as Woolf says in her diary, "are to be merely views: personality must be avoided at all costs" (Diary II 263). As Mrs. Norris, meeting Jacob on the train, describes her impressions: "firm," "youthful," "indifferent" and "unconscious" (28); and then, "nice," "handsome," "interesting," "distinguished," and "well-built" (29). This is a portrait of a Jacob Flanders, the young promising boys of nineteen who will work for the British Empire in the future.

One must do the best one can with her report. Anyhow, this was Jacob Flanders, aged nineteen. It is no use trying to sum people up. One must follow hints, not exactly what is said, nor yet entirely what is done-- . . . (29)

Mrs. Norris's impression is what a young promising man looks like and what he means to an anxious female traveller. He means the patriarchal values which women have to obey and submit as Mrs. Norris says, "Yet it was none of her fault that this was not a smoking carriage--if that was what he

meant" (28). Mrs. Norris completely loses sight of Jacob in the crowd of Cambridge. Jacob is nothing but an example of the young man whose existence and life is supported by the patriarchy.

Woolf, in this respect, "mocks the conventions of the hero's progress; and, by implication, she mocks the values behind those conventions" (Judy Little, "Jacob's Room as Comedy: Woolf's Parodic Bildungsroman," in Marcus, New Feminist Essays on Virginia Woolf 105). Jacob, however, never makes a progress in his personality as a human being. Jacob's "Room" symbolizes a male possession of freedom and privacy. He has his own rooms in the old aristocratic architectures both in Cambridge and in London. This kind of architecture has "its distinction" (69 & 176) in the history of British society. Jacob is a merely inheritor of the "distinction" which connotes the social, traditional and conventional values.¹ This male privilege is not equal to his spiritual growth, though he gains his independent and personal life. Jacob's seeming independence with privacy is--significantly--established by Betty's sacrifice of her own life as a woman and mother in the rising British middle class society. Mrs. Elizabeth Flanders, a widow with three sons and without any income, has to depend on Captain Barfoot--a rich and influential man with a social status, and an economical and political power in her home town, Scarborough. Because of Betty's unwilling dependence upon

the Captain, Jacob can gain his education, his promising future and freedom. Jacob's "Room," ironically and paradoxically, implies Betty's lack of her own room, that is, lack of independence and privacy. Jacob's Room is not Jacob's story, but implies a portrait of a woman, Betty Flanders, who is obliged to live "in the depths of her mind of some buried discomfort" (8) throughout her life which results from her unsolved negative emotions because of the loss of her husband, her brother, her son, and consequently herself. At the end, Betty becomes a female victim of men's war: her lonely life waiting for her sons in the battle fields, being confronted with the German Raid on Scarborough in December 16, 1914, and being left as a mother of a dead soldier. Betty finally visits Jacob's rooms which are nothing but a man's castle.

The paradox between male space and female space in Jacob's Room is deeply connected with that of the history of Scarborough. Scarborough connotes historical, cultural, social and military aspects of British history in its birth, growth, improvement and transformation. The history of Scarborough, like British history itself, has a male-centered line behind which women's history is buried, ignored and forgotten. Betty often walks across the moors and goes up to the Roman fortress on the Dods Hill which has a good command of Scarborough. Betty overlooks Scarborough, which geographically dominates the south-end corner of the

Moors (Rhea 165), and which historically represents England as "a country designed by nature to be invaded from the mainland of Europe" (Rowntree 40).

"Now she's going up the hill with little John," said Mrs. Cranch to Mrs. Garfit, shaking her mat for the last time, and bustling indoors. Opening the orchard gate, Mrs. Flanders walked to the top of Dods Hill, holding John by the hand. Archer and Jacob ran in front or lagged behind; but they were in the Roman fortress when she came there, and shouting out what ships were to be seen in the bay. For there was a magnificent view--moors behind, sea in front, and the whole of Scarborough from one end to the other laid out flat like a puzzle. Mrs. Flanders, who was growing stout, sat down in the fortress and looked about her.

The entire gamut of the view's changes should have been known to her; its winter aspect, spring, summer and autumn; how storms came up from the sea; how the moors shuddered and brightened as the clouds went over; she should have noted the red spot where the villas were building; and the criss-cross of lines where the allotments were cut; and the diamond flash of little glass houses in the sun. Or, if details like these escaped her, she might have let her fancy play upon the

gold tint of the sea at sunset, and thought how it lapped in coins of gold upon the shingle. Little pleasure boats shoved out into it; the black arm of the pier hoarded it up. The whole city was pink and gold; domed; mist-wreathed; resonant; strident. Banjoes strummed; the parade smelt of tar which stuck to the heels; goats suddenly cantered their carriages through crowds. It was observed how well the Corporation had laid out the flower-beds. Sometimes a straw hat was blown away. Tulips burnt in the sun. Numbers of sponge-bag trousers were stretched in rows. Purple bonnets fringed soft, pink, querulous faces on pillows in bath chairs. Triangular hoardings were wheeled along by men in white coats. Captain George Boase had caught a monster shark. One side of the triangular hoarding said so in red, blue, and yellow letters; and each line ended with three differently coloured notes of exclamation.

So that was a reason for going down into the Aquarium, where the sallow blinds, the stale smell of spirits of salt, the bamboo chairs, the tables with ash-trays, the revolving fish, the attendant knitting behind six or seven chocolate boxes (often she was quite alone with the fish for hours at a time) remained in the mind as part of the

monster shark, he himself being only a flabby yellow receptacle, like an empty Gladstone bag in a tank. No one had ever been cheered by the Aquarium; but the faces of those e m e r g i n g quickly lost their dim, chilled expression when they perceived that it was only by standing in a queue that one could be admitted to the pier. Once through the turnstiles, every one walked for a yard or two very briskly; some flagged at this stall; others at that. But it was the band that drew them all to it finally; even the fishermen on the lower pier taking up their pitch within its range.

The band played in the Moorish kiosk. Number nine went up on the board. It was a waltz turn. The pale girls, the old window lady, the three Jews lodging in the same boarding-house, the dandy, the major, the horse-dealer, and the gentleman of independent means, all wore the same blurred, drugged expression, and through the chinks in the planks at their feet they could see the green summer waves, peacefully, amiably, swaying round the iron pillars of the pier.

(15-16)

These passages depict all the aspects of the history of Scarborough; the prehistoric military origin of the Roman

fortress, its continuing role as a fortress in the Norman-Anglo feudal society, the Enclosure, the discovery of the spa as a turning point as a new resort town and its improvement by Scarborough Corporation. These aspects have been always supported and determined by men's power in war, legislation, and economics. The women have been buried and lost in male-power struggles. Betty who lives in the moors behind Scarborough and often goes up the hill to see the town represents women's history which is hidden within men's history.

'Fortress' has dimensional meanings. The fortress in men's history is the military fortress where men as the soldiers prepare for their fight against attack. The fortress represents men's outside worlds. The fortress is, therefore, men's place where women are generally excluded. The women, thus, remain at home, to protect the house and to cultivate the domestic life to which the men need to return from men's battle fields. The family is a "stable and fortified center" (Wohl 14). The home is women's place and marriage is women's fortress. For women, marriage is the fortress where women as the home-bounds have to stay in order to depend on their husbands. This fortress, like men's fortress as their burden, is nothing but the cause of women's suppression because of the burden of her domestic roles.

Betty's fortress, like most of other women, was

marriage. Betty's "buried discomfort" originates in her economical, social and personal difficulties as a widow, a mother and a woman.

. . . marriage is a fortress and widows stay solitary in the open fields, picking up stones, gleaning a few golden straws, lonely, unprotected, poor creatures. Mrs. Flanders had been widow for these two years. (6)

In the beginning of the novel, Mrs. Flanders has lost her "fortress" for two years. To become a widow means to lose the fortress which protects a woman socially, economically and conventionally. It also implies that a widow cannot regain the fortress easily once she loses it. The "open fields" is ironically a closed society which cannot accept a widow as an individual, yet which excludes her as a poor creature. At this time, young and still attractive, Betty has no way except for asking Captain Barfoot for another fortress. The Captain, as its military title suggests, builds a fortress for Betty. The fortress is nothing but an embodiment of male power and Betty's fortress is home where the Captain can come back from his outside worlds. Betty's fortress can be identified with Captain Barfoot's fortress where he can satisfy his expectation of women.

Captain Barfoot's "attentions," however, exclude Betty further. She is not sympathized with except when she brings her sons to stand at Seabrook's tomb; "one felt kindly

toward her" (13). "Hats were raised higher than usual" because men feel compassion to a beautiful widow; yet, "wives tugged their husbands' arms" (13) because they despise Betty as a mistress.

Scarborough played an important role as a fortress throughout its history because of its geographical characteristics. Scarborough has a prehistoric origin in the Iron and Bronze Age. By A.D.77 the present Yorkshire had been already under Roman control and they built a chain of signal stations along the east coast (Tate and Singleton 13). Scarborough was one of the most important signal stations.² After the Roman troops left Britain, the Vikings came to Britain. The Norsemen built the town on the cliff as its name suggests. "Scar" means the rock on which the castle stands and "borough" means a dwelling (Hutton 135). Scarborough, in another source, is from a Norsemen's word, "Skarthi" (Wills 35). Skarthi is a nickname of Norsemen or that of the chief which means "hare-lip," "after harring the Ireland, Wales, England and Scotland" (Morris 137). This fortified yet wooden town was, however, destroyed by Harald Hardrada, the last Anglo-Danish king of England, 1066.

In 1136, with the establishment of the Anglo-Norman feudal government, William le Gros began to build Scarborough Castle three hundred feet above sea-level surrounded on three sides by the North Sea and overlooking the east coast.³ Henry II changed this massive defensive

castle into a mighty castle by furnishing the curtain walls with semi-circular towers (Muir 182) because he worried about the riots by his nobles (Rhea 62). Henry II's improvement was completed in 1153 and Scarborough Castle, thus, became a royal castle with the remains of Roman signal station beside. John, Henry's son, also improved the Castle because he was more scared by his barons than by Scottish invasion. In Civil War, the west wall of the Castle was blown up by the Parliaments on Feb. 18, 1643 and Mount Oliver was named after Oliver Cromwell. The Castle was, however, reconstructed with three walls, the keep and ballium.⁴ From its prehistoric days to its feudal government ages, Scarborough as a fortress connotes the masculine militant place, that is, men's place. The war represents one of the patriarchal values. Its masculinity, ironically, overwhelms women's space. Marriage as a fortress for women is based on these masculine and male-centered patriarchal values: men are in the battle field and women are at home. Women's history is, therefore, untold and unknown.

Betty's untold and unknown personal history is symbolized by her letters to Jacob. Betty's silence is repeatedly mentioned in her letters which never tell her true emotions. The letters, telephone calls and visits are, as Hussey indicates, "to cover the emptiness of being unable to know others as 'I'" (47). Betty's letters do not contain

her subjective existence of 'I.' Betty should write letters of manners as a middle class woman and mother. Betty writes mainly to men; Captain Barfoot, The Rev. Andrew Floyd, Archer and Jacob. Betty writes to only one woman, Mrs. Jarvis, who is Betty's only one friend and who is also an outsider as it is described in the fact that she is "not liked in the village" (130).

Mrs. Jarvis is, like Betty, confronted with the loss of self as a clergyman's wife; "Still there is no need to say what risks a clergyman's wife runs when she walks on the moor" (25). To wander the moor is the only way to seek for her lost self when she is "unhappy " (25). The moor represents Mrs. Jarvis hidden and profound desire for her own "soul"; she can resolve her emotions by reading poems alone and by meeting Herbert who is not identified clearly but suggested as a peasant on the moor.

Scarborough has a religious history as well as a military history. In 1665, George Fox, founder of the Society of Friends, was imprisoned about one year in Scarborough Castle. Not only his way of possessing free spirit but also his encouragement of women's independence became the foundation of the feminist movement in late nineteenth and early twentieth centuries. The Quakers, who were against the Anglican Church and the Parliament, advocated the freedom of spirit and the equality of sexes among middle-class and lower-class people. Mrs. Jarvis's

search for self and spiritual freedom is "disliked" by the townspeople because she has to behave well as "a clergyman's wife" (25) who is not supposed to own her privacy. This connotes women's suppression under Anglican Church as one of the patriarchal values in British society.

Betty's letters to men symbolizes her suppressed self. The letters should be "venerable," "infinitely brave"; as a result, it is "forlorn" and "lost" at the end (91). Women's letters are, especially, ignored and forgotten as "the unpublished works of women, written by the fireside in pale profusion, dried by the flame, for the blotting-paper's worn to holes and the nib cleft and clotted" (90). Women write to men more often than men do to women; however, women's letters are not regarded seriously.

Mrs. Flanders wrote letters; Mrs. Jarvis wrote them; Mrs. Durrant too; Mother Stuart actually scented her pages, thereby adding a flavour which the English language fails to provide; Jacob had written in his day long letters about art, morality, and politics to young men at college. Clara Durrant's letters were those of a child. Florinda--the impediment between Florinda and her pen was something impassable. Fancy a butterfly, gnat, or other winged insect, attached to a twig which, clogged with mud, it rolls across a page. Her spelling was abominable. Her

sentiments infantile. And for some reason when she wrote she declared her belief in God. Then there were crosses--tear stains; and the hand itself rambling and redeemed only by the fact--which always did redeem Florinda--by the fact that she cared. (92-93)

The quality of Jacob's letters in his college days is described in the middle of those of women's letters. The quantity of women's letters is suggested by the fact that "women write." The contents of women's letters are, however, not described as properly as those of Jacob's. There are implications of male view of women. Middle-aged women's letters are completely ignored; young women's letters are just childish. There is, however, an irony in the relationship between Mother Stuart's letter and Florinda's one as to Florinda's pregnancy after she is betrayed by Jacob who minds "the fact" of her unchastity. Women's letters symbolizes the neglected women's tears behind the fact. Women's letters, which is represented by Betty's, represent women's suppression.

In her letter to Captain Barfoot, Betty writes, "there was nothing for it but to leave" (5). Betty without any income has to "leave" Cornwall with her three sons and a housemaid, Rebecca. Two sons, Jacob and Archer are infants and the youngest son, John, is still a baby. Betty's "pressing her heels rather deeper in the sand" represents

her oppressed yet intense and urgent need for help. In writing a letter in such a manner, Betty is struggling with her unescapable and unforgettable agony of widowhood. The letter is, as a result, "many paged" and "tear-stained" (5). This letter is the way of "conspiracy" whose plot Betty is forced to make.

Betty's position in the society is not clearly defined. Her husband as "Merchant of this city" (14) on the tombstone does not represent her social status. It is, however, a proof that Betty makes up the public face for her sons and calls him "something" (14). In spite of her profound insight into Betty's conflict of gender and class, Dobie remarks that Betty does not belong to an upper class ("This is the Room that Class Built: the Structures of Sex and Class in Jacob's Room," in Marcus, Virginia Woolf and Bloomsbury, 196). It is, however, described that Jacob "was descended on his mother's side from a family of the greatest antiquity and deepest obscurity" (69). Betty's marriage with Seabrook who had neither particular job nor status indicates Betty's degradation in the society. Betty's life with a help of a maid, Rebecca, Betty's old friendship with Miss Perry and her hope for her sons's future promises in the society show that Betty was definitely from the upper class but now descended into the middle or even lower-middle class. Betty has to take advantage of her womanhood in order to survive as a mother and a middle class woman.

Because of her family background, Betty is not supposed to earn money as men do. Betty keeps saying to herself that both men, her husband and her brother, who are expected to support the family, are dead. Betty loses men as the financial source. Betty is symbolized by "an opal-shelled crab" which is caught in a hollow pool and kept in a bucket into which the rain fills the water, and which is trying to climb the steep side, "trying again and falling back, and trying again and again" (12).

The moors which endlessly spread behind Scarborough Castle and the Roman fortress imply the life and tradition of the people under the squirearchy in the Yorkshire dales in the North Riding. Since the Norseman's days, they have had the self-governed style of life. As it is described in Betty's life, the daily and domestic life is based on farming, butter and cheese making, keeping sheep for spinning, woolgathering, knitting, and quilting, and the small manual manufacture especially before the Industrial and Agricultural Revolutions.⁵ The wives of the farmers worked with their husbands in the fields if they were poor; they worked making butter and cheese, managing the farm and feeding the fowls as Betty does (14) even if they were not so poor. Betty's domestic and daily labor proves her position in the farm.

The Industrial and Agricultural Revolutions caused the Enclosure which divided the vast land into small ones, and

they changed the life in the dale into that which accompanied the other needs such as growing vegetables for the new nearby growing towns.⁶ The orchard where Betty passes is "a piece of Dods Hill enclosed" (15) and Dods Hill dominated the village. The Enclosure movement prevented the poor peasants from keeping their cattle and, as a result, sent them to the towns as the new industrial workers (Tate and Singleton 46). The squires, thus, deprived the land of their peasants. As it is described in "the tablet set up in 1780 to the Squire of the parish who relieved the poor" (132), there was an attempt to solve this problem in Yorkshire. Captain Barfoot, a rising upper-class, has both political and economical power as a new land owner and a member of the Council. The Captain can purchase the land and give it to Betty. Betty's gain of "Garfit's acre" proves the new type of land management. Betty, with the Captain's attentions, is able to keep the farm and orchard. Betty is herself knitting and sewing in most of her time alone. Betty connotes the transformation of squirearchy and the land owners.

The relationship between Betty and Captain Barfoot is known to everyone in Scarborough in some years after she moved back. Betty is now forty-five; Jacob and Archer are grown enough to prepare for school and John is small enough to be taken good care of. Betty is, however, still "very attractive" as a woman.

"Mrs. Flanders"--"Poor Betty Flanders"--"Dear Betty"--"She's very attractive still"--"Odd she don't marry again!" "There's Captain Barfoot to be sure--calls every Wednesday as regular as clockwork, and never brings his wife."

"But that's Ellen Barfoot's fault," the ladies of Scarborough said. "She don't put herself out for no one."

"A man likes to have a son--that we know."

"Some tumours have to be cut; but the sort my mother had you bear with for years and years, and never even have a cup of tea brought up to you in bed."

(Mrs. Barfoot was an invalid.) (13)

There is a silent agreement on the relationship between Betty and Captain Barfoot. Captain Barfoot's regular visit to Betty and Betty's beauty suggests that Betty plays a role as his mistress. Betty still looks young, not "more than thirty-five"; while, the Captain is "well over fifty" (27). The townswomen definitely exclude Betty from their society and criticize her in the fact that Betty doesn't get remarried but depends on Captain Barfoot as a woman. Betty's position in the society is symbolized by the moor and the Roman camp where she remains alone while her sons are playing around. Betty's economic source is the chicken farm and an orchard which are given by Captain Barfoot. The

Captain's political, social and economical power is a way to know Betty's finances. The Captain helps Betty send Archer and Jacob to the navy and Cambridge respectively. After the Captain gains more power to "stand for the Council" (27), he gives Betty what she has wanted, that is, "Garfit's acre." As the Captain gains more power, Betty can live well off. Betty's life and her sons's future are supported and determined by Captain Barfoot's economic and political power.

Captain Barfoot gains comfort and peace with Betty by his support to Betty. Captain Barfoot's escape from his own home symbolizes "the contradictions and stresses" of the Victorian society (Wohl 14). Captain Barfoot's behavior at Betty's home--reminiscent of Jacob's in his rooms--symbolizes male egoistic romanticism and desire for having home as a spiritual refugee. The Captain is sitting deep, piping and talking with Betty about his affairs at his town office. Betty's rooms are nothing but Captain Barfoot's rooms. The Captain's expectation and desire for having this private time with Betty originates in his egoistic, selfish and romantic male values. The Captain, as Mrs. Jarvis describes, represent a male hero who has "law" and "order" (26). Women "must cherish" this man as a woman's duty which is defined by the patriarchal values (26). The Captain, who is childless and homeless because of his sick wife, depends on Betty's unselfish duty and role as a woman. Betty is a

victim of the male values which force a woman's role upon her.

The Captain's male romantic view of women also victimizes his wife, Ellen Barfoot. As Betty is a hidden victim of Scarborough as a militant fortress, Ellen is also victim of Scarborough as a watering and fashionable resort town. Ellen connotes the second historical meaning of Scarborough. As Woolf describes, Scarborough was improved from mid to end of the nineteenth century.⁷ The "Corporation" is Scarborough Corporation which developed the spa by building the Cliff Bridge for the easy access to the spa, founding the Aquarium and arranging a music band.⁸ From 1861 to 1901, as a result, the population of Scarborough expanded rapidly (Alan Taylor 7). Scarborough was reborn as a new town.

Scarborough, as a fortress and fishing village, faced a turning point when Mrs. Ann Farrow found the spa, a mineral spring, 1626. After several Yorkshire doctors's analysis and introduction of the spa, named Spaw Well, the spa gained fame and popularity. The water was considered good especially for childless women and the master of a ship healed of a bloody flux (Rowntree 250). From the late seventeenth century to the mid-eighteenth century, Scarborough became one of the popular seaside watering places like Brighton and Lowestoft as well as Bath and Tunbridge Wells outside London (Stone, An Open Elite? 253).

The nobles and squires came to spend more time in fashionable places of assembly than in their county seats. By the late eighteenth century, as it is proved by the fact that the town had at least 40 four-wheeled bathing machines (Barker 25), it became common to spend a week or two in summer at such new seaside towns in order to enjoy the benefits of sea-bathing (Stone, An Open Elite? 326).⁹

In the Victorian Era, along with the improvement of roads and railroads, the development of a middle class and the industrial revolution's generation of wealth, the rising middle-class people came to visit Scarborough both for watering and bathing. In 1826, Robert Cattle, sheriff of Scarborough, proposed a plan of building the Cliff Bridge. Scarborough Corporation, thus, was established in 1839. It arranged a music band and performances were often held.¹⁰ In 1845, the York to Scarborough railway opened and in 1868, the Prince of Wales stayed and with the Princess in 1871. In 1880, the Cliff Bridge opened officially. Until shortly before World War I, Scarborough Corporation was supported well by some "Spaw Governors" such as Dicky Dickson and William Allison (Colbeck 64). Along with the improvement by the Corporation, there were popular spots for the tourists. Wood End, the second home of the Sitwell family, was turned into the museum.¹¹ The old town was built around St. Mary's Church where Anne Brontë was buried, as "The Angel of Death has arrived" (Wills 35). The annual Cricket Festival, as

described by Captain Barfoot, is held in September. Scarborough as a new town was thus improved rapidly and consistently through the seventeenth century to the beginning of the twentieth century. This improvement gave the new rising people like Captain Barfoot the power and chance to establish themselves in the society.

Significantly enough, the Captain's power is gained and founded by his marriage to Ellen, a daughter of ex-mayor, James Coppard. The drinking-water as a gift of James Coppard is ironically connected with Ellen's barrenness. The drinking water of the spa is considered good for childless women (Rowntree 250). Ellen's childlessness and sickness are cruelly and unfairly criticized by the townswomen as her own "fault" (13). Childbirth in the Victorian era was "a trial of a woman's strength, her femininity and her spiritual condition" (John Hawkins Miller, "'Temple and Sewer': Childbirth, Prudery and Victoria Regina," in Wohl 23). Ellen's barrenness connotes her failure in "one of the great testing grounds of a woman's life" (Miller, in Wohl 23). Ellen's silence upon her husband's regular visit to Betty represents her suppressed and ignored life as only an "invalid" (13). When the Captain leaves town in order to visit Betty precisely at four, Ellen, at three, asks Mr. Dickens, "the bath-chair man," to take her to the seaside. When Ellen asks him "the time," she knows that the Captain is "on his way to Mrs.

Flanders" (24). Ellen's silent awareness is nothing but her obedience and submission as an upper class woman. Ellen's invalidism and her incapacity to move freely symbolize her imprisonment. Ellen as a source of money has no chance to enjoy visiting the Aquarium and seeing the performances. Ellen has no life as a human being.

For Ellen Barfoot in her bath-chair on the esplanade was a prisoner--civilization's prisoner--all the bars of her cage falling across the esplanade on sunny days when the town hall, the drapery stores, the swimming-bath, and the memorial hall striped the ground with shadow.

(23)

Ellen's imprisonment is, as well as Betty's, a symbol of women's oppression in the patriarchal society. The Captain's economical support of Betty continues for twenty years from her thirties to her fifties. During this period, Ellen keeps suffering from agony, loneliness and spiritual imprisonment inside herself. Both Betty and Ellen lose their own selves so that they are obliged to live as outsiders who suppress their own emotions. A portrait of woman's suppressed self is described in her silence.

In her "motherly, respectful, inconsequent, regretful letter" to Mr. Floyd, Betty oppresses her natural emotions and passion. Betty is confronted with the dilemma. When Mr. Floyd confesses his love to Betty, he is only in his

thirties and Betty is in her forties. Betty is surprised, excited and rather moved by Mr. Floyd's confession of his love to her. Her breast goes "up and down" when she come to the word "love" (18 & 19). As a widow, a mother, and a mistress, Betty cannot accept Mr. Floyd's "love." Betty is, as a result, frustrated and irritated enough to show her anger to John who chases the geese. Her cry and angry voice suggests her unsolved emotions. Even if she insists that she dislikes red hair in men as Mr. Floyd's, she is actually attracted by Mr. Floyd who is eight years younger than she, but who is "a nice man" and "such a scholar" (19). In spite of her strong emotions inside herself, she has to remind herself of the fact that "it was impossible for her to marry any one" and to be determined to "let alone Mr. Floyd" (19).

In reading Mr. Floyd's letter and in writing her letter to him, there is an intrusion of her dead husband. In addition to it, Captain Barfoot's intrusion is apparent in her confession that she cannot marry any one and in the moment that she writes her letter to Mr. Floyd.

"Dear Mr. Floyd," she wrote.--"Did I forget about the cheese?" she wondered, laying down her pen. No, she had told Rebecca that the cheese was in the hall. "I am much surprised . . ." she wrote.

But the letter which Mr. Floyd found on the table when he got up early next morning did not

begin "I am much surprised," and it was such a motherly, respectful, inconsequent, regretful letter that he kept it for many years; long after his marriage with Miss Wimbush, of Andover; long after he had left the village." (19)

The intrusion is Betty's annoyance about the cheese for Captain Barfoot. Betty's rewritten letter represents her suppression. Betty might find "excuses for not marrying Floyd" by convincing herself that she dislikes red hair in men generally and that he is far too young for her (Poresky 82). Her concealment of her emotions makes her letter dignified enough to become kept as a good memory for Mr. Floyd.

Mr. Floyd keeps her letter as a symbol of an ideal woman's through his life even after his marriage and success as a clergyman and an editor in society. It is ironical that Mr. Floyd, a respectable clergyman and a man of letters, has had no insight into Betty's suppressed self and personal agony. Mr. Floyd has the male romantic idea of a woman through his life. Worse still, Betty confirms him in his ideas. Betty, consequently, chooses the way that both Betty and Mr. Floyd can survive in the society by killing her own emotions and by making this image of herself. Betty's letter has been Mr. Floyd's treasure until it is suggested that his wife puts it away. Betty's true emotions have never been told in her letter to Mr. Floyd, but only

her suppressed self is misinterpreted as her true self for twenty years.

Betty's letter to Jacob is mostly filled with her untold emotions behind the words. In Cambridge where Jacob gains his pure privacy for the first time, Betty's letters never appear; in London they are lightly thought of and ignored. After he leaves home, Jacob experiences having various kinds of "rooms" in his Cambridge and London life as an inheritor of male space which is symbolized by the old architectures. Cambridge is full of male "rooms" where Jacob crossing his legs and having a pipe discusses anything he wants with his male friends and teachers. As Woolf insists in A Room of One's Own, women are "locked out" of Oxbridge as "the entire centuries-old tradition of knowledge and of intellectual training" (Little, in Marcus, New Feminist Essays on Virginia Woolf 111). Cambridge--as a tower of academia and social status--satisfies men's freedom and privacy. Under the light of Cambridge, Jacob can possess various kinds of rooms; Professor Huxtable's room of Greek, Professor Sopwith's room of science, Professor Erasmus Cowan's room of philosophy, and Simon's room.

All of the rooms represent eternal and endless male superiority in academia and society. Simon's room, especially, symbolizes the male-centered privacy.

Was it to receive this gift from the past that the young man came to the window and stood there,

looking out across the court? It was Jacob. He stood smoking his pipe while the last stroke of the clock purred softly round him. Perhaps there had been an argument. He looked satisfied; indeed masterly; which expression changed slightly as he stood there, the sound of the clock conveying to him (it may be) a sense of old buildings and time; and himself the inheritor; and then to-morrow; and friends; at the thought of whom, in sheer confidence and pleasure, it seemed, he yawned and stretched himself. (43)

The comfortable and free atmosphere of Simon's room is nothing but the inheritance of the past, that is, the patriarchal society. In this "spiritual shape" (43) of male private space, there is "the intimacy" which only men can share (44). The men's room under Cambridge burning is "full of" (44) this intimacy. The academic society and higher education in the British society symbolizes the male possession of privacy.

In this male private space, women are ignored or rather disliked as it is shown in the facts that Mrs. Plumer and her daughters are thought lightly of and called "Bloody beastly" (33), Lady Miller's picnic party on the island is described as that "beastly crowd" (36), and Miss Umphelby's lectures "are not half so well attended as those of Cowan" (40). It is, however, ironical that "Waverly," Mr. Plumer's

villa is "on the road of Girton" (31), the first women's college which was founded in 1869 and "instituted on a site two miles from the town--not too inaccessible yet not too near the men" (Grant 147). In 1871, Newnham, another women's college, was built "beyond the left (west) bank of the river" (Grant 147). The women who had not been allowed to be in Cambridge were allowed. Before this, "any young woman found in college precincts was likely to be arrested by the Proctors, who were very nervous about the "possibility of prostitution" (McWilliams-Tullberg 43). As Jacob compares, the woman is still almost equal to a dog on sufferance of Cambridge. Zwerdling suggests that Jacob fails to understand why women are not allowed to attend service at King's College Chapel (75). Jacob is clearly against the women's equal education in Cambridge as Leslie Stephen was. Jacob also complains about the women's party in Cambridge. A male scholar of classics, Cowan, is praised and admired; "Nowhere else would Virgil hear the like" (40): while a female scholar is absolutely excluded and despised both in Cambridge and in the academic society.

And though, as she goes sauntering along the Backs, old Miss Umpelby sings him melodiously enough, accurately too, she is always brought up by this question as she reaches Clare Bridge: "But if I met him, what should I wear?"--and then, taking her way up the avenue towards Newnham, she

lets her fancy play upon other details of men's meeting with women which have never got into print. His lectures, therefore, are not half so well attended as those of Cowan, and the thing she might have said in elucidation of the text for ever left out. In short, face a teacher with the image of the taught and the mirror breaks. (40)

Miss Umphelby is one of the female instructors at Newnham. She is one of the early graduates of Girton or Newnham. In 1893, Miss Alice Cooke, an old Newnham student, had already been appointed as the first woman to a University teaching post and about one hundred and twenty women were assigned to that position in 1913 one year before the World War I. Miss Umphelby, in spite of her position, represents feminists who were completely ignored and abandoned from the academic society. In Cambridge, women were not given the titles of their degrees until 1923, could not take University posts until 1926 and were not given membership until 1948. Her interpretation of the classics is never taken into print; only the patriarchal interpretation can be in print. This is segregation of women in the academic society.¹² Jacob's unconscious comparison between the woman and a dog embodies the crucial proof of the patriarchal values which exclude women from the academia not only in public but in male psychological level. In his memoir, James says, "How many public functions, how many academic controversies, have I

not passed 'sub silentio'? Women's Degrees, Greek on the Little-go, proposed alterations in the University Library?" (251).

Betty's photograph is left alone in Jacob's empty room as if it only shows her absence. It is repeated, however, "it is none of" those women's faults (32 & 33). The women's lack of space is a product of the patriarchal society which does not admit women's privacy, that is, their true emotions, their intellectual potentiality, and their ability behind their names and features.

Jacob's sailing a boat in Cambridge and a yacht along the coast with Timmy Durrant is a step to the respectable gentleman's society. Jacob appears into the Durrants as an upper class family with his certificate of Cambridge. Jacob's family roots are not investigated openly but only suggested, much later, in the conversation between Julia Eliot and Mr. Bowley. There is no information about his father; it is said that Betty is "somehow connected with the Rocksbers" (154). Jacob, in spite of his ambiguous family roots, already has a ticket to a place in the upper class with the possibility to get married to Timothy's sister, Clara Durrant.

Clara, unlike Florinda, is "a virgin chained to a rock" (122) as an upper class maiden to whom Jacob should not feel sexual desire, but who should be adored and honored. Clara is not just a shallow character but a woman who is suffering

from loss of her identity. She feels frustrated when Jacob does not show any passion and emotions of love when they are in the greenhouse privately. When she cries inside, "too good," Clara is irritated inside herself because she is not satisfied to be regarded as an angel. Jacob, as a promising upper-middle class gentleman, is suppressed enough not to have a desire for an upper-class maiden. The silencing of his desire represents his oppression as Woolf excited Jacob's actual voice of desire in the published version. The contrast between the original version and the published one is pointed out by Zwerdling (69): The original unpublished version is;

"Little demons!" she cried.

"I haven't said it" Jacob thought to himself.

"I want to say it. I cant say it. Clara!
Clara! Clara!"

"They are throwing the onions," said Jacob.

On the contrary, the published version is;

"Little demons!" she cried. "What have they
got?" she asked Jacob.

"Onions, I think," said Jacob. He looked at
them without moving.

Though Jacob's feelings may be "unknowable" in his voice (Zwerdling 69), it is possible to assume that his feelings are too intense to be expressed by words. Clara, whose letters are judged as "those of a child" (92), is neglected

as her letters, "a note or two with the Cornish postmark" (69), are left in the black wooden box.

Clara's silence results in suppression. Her emotions of love are untold even in her diary; while Jacob, who is silent in front of her and the other women, can say anything to his male friends.

"I like Jacob Flanders," wrote Clara Durrant in her diary. "He is so unworldly. He gives himself no airs, and once can say what one likes to him, though he's frightening because . . ." But Mr. Letts allows little space in his shilling diaries. Clara was not the one to encroach upon Wednesday. Humblest, most candid of women! "No, no, no," she sighed, standing at the greenhouse door, "don't break--don't spoil"--what? Something infinitely wonderful.

But then, this is only a young woman's language, one, too, who loves, or refrains from loving. She wished the moment to continue for ever precisely as it was that July morning. And moments don't. Now, for instance, Jacob was telling a story about some walking tour he'd taken, and the inn was called "The Foaming Pot," which, considering the landlady's name . . . They shouted with laughter. The joke was indecent.

Then Julia Eliot said "the silent young man," and as she dined with Prime Ministers, no doubt she meant: "If he is going to get on in the world, he will have to find his tongue."

Timothy Durrant never made any comment at all.

The housemaid found herself very liberally rewarded.

Mr. Sopwith's opinion was as sentimental as Clara's, though far more skillfully expressed.

Betty Flanders was romantic about Archer and tender about John; she was unreasonably irritated by Jacob's clumsiness in the house.

Captain Barfoot liked him best of the boys; but as for saying why. . . . (69-70)

There is an apparent difference between Clara's silence and Jacob's silence. Clara's silence has no other space to resolve her emotions; while Jacob's silence has other space to resolve his emotions and desire. Betty cannot accept Jacob's "clumsiness" because Jacob has the male privilege; yet Captain Barfoot likes him best because they share the male egotism. Clara is, in this sense, connected with Betty and even with Florinda. When Florinda meets Jacob, Clara is busy with her social activities; "Florinda was sick" (75) and "Clara slept buried in her pillows; on her dressing-table dishevelled roses and a pair of white gloves" (76). Clara is exhausted both physically and psychologically in

her husband hunting at the parties as her mother Mrs. Durrant expects, "surveying the dance programme all scored with the same initials, or rather they were different ones this time--R.B, instead of E.M." (84). Clara cannot confess her love for Jacob even to her own mother. Clara rather has to change her partner to keep alive the possibility of marriage. As a result, she, "losing all vivacity, tore up her dance programme and threw it in the fender" (84). Clara's anger and agony have been unsolved for a long time; the only way for her to show her suppressed self is just to tear the paper up and throw it in the fender.

At their second meeting at Mrs. Durrant party in London, Clara who has been educated to serve tea well as a upper class maiden "left" Jacob. After this party, Jacob never meets Clara. Clara, on the contrary, has been waiting for Jacob because the only way for her is to wait, until she sees him accidentally in London. Clara keeps crying "Jacob! Jacob!" (166 & 167) inside herself. Clara cannot express her own emotions of love, nor tell her love for Jacob to anybody. When her dog escapes, Clara cries, "the tears coming" (167). The escaped horse symbolizes Jacob who has never come back to her. When she sees Jacob from a coach in London, she realizes that she has been betrayed and waiting for Jacob in vain.

In London, Jacob keeps his rooms until his death. His rooms, however, are in the old house which has "its

distinction."

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.

(176)

Jacob's private space is thus constructed upon the old house whose history consists of British traditions and values. Jacob, however physically matured he has already become, is only an inheritor of this patriarchal society. As Mrs. Durrant finds it in Jacob, "distinction" is the essence of the gentleman; "distinction" is, however, a mixture of the conditions of "distinguished-looking" and extremely "awkward" (69). Betty also points out Jacob's awkwardness; "she was unreasonably irritated by Jacob's clumsiness in the house" (70). Awkwardness is a part of the male qualities to represent his outstanding quality. The old house allows its male inhabitant to possess this quality. Betty's letters cannot be taken seriously in this male space in London.

Meanwhile, poor Betty Flanders's letter, having caught the second post, lay on the hall table-- poor Betty Flanders writing her son's name, Jacob Alan Flanders, Esq., as mothers do, and the ink pale, profuse, suggesting how mothers down at

Scarborough scribble over the fire with their feet on the fender, when tea's cleared away, and can never, never say, whatever it may be--probably this--Don't go with bad women, do be a good boy; wear your thick shirts; and come back, come back, come back to me.

But she said nothing of the kind. (89)

The physical distance between Scarborough and London indicates the psychological one between Betty and Jacob. Betty's depression and loneliness are never told and her inner voice is never revealed. She is still living with "some buried discomfort" as a widow and mistress and as a mother. Betty reports what has happened to the others around her, her only friend, Mrs. Jarvis and Captain Barfoot's additional support. Betty never tells to Jacob that Captain Barfoot stays at Betty's house late at night. Jacob, on the other hand, accomplishes his independent male life which is symbolized by his name, "Jacob Alan Flanders, Esq." Jacob, as an inheritor of the British male tradition, begins to have his life in the society. Jacob acknowledges his mother's "sin" and puts her letter aside, "under the lamp, between the biscuit-tin and the tobacco-box" (90) in order to have a love affair with Florinda. Betty's untold "terror," "pain" (91) and "stir" (90) inside herself and in her letter are only described in the silence.

This disparity between Betty and Jacob is symbolized by

that between Betty's kitchen table and the objects in Jacob's rooms. As Kiely remarks, Woolf shows solitude, emptiness of self yet domination of domestic and poor life on Betty's table: the various kinds of objects in Jacob's rooms, on the other hand, symbolize the space of the young man--full of "his youth, masculinity, class, intellectual promise, literary taste" (213). Above all, Jacob's rooms are founded by Betty's subordination to the male superiority.

Florinda, like Betty, is a victim of the male egoistic romanticism and privacy. Florinda repeats that she had been very unhappy before she met Jacob. She expects to be regarded as an individual--not as a prostitute but as a human being. Her strong desire for happiness seems to be satisfied when she gains Jacob's attentions, that is, sexual relationship. Jacob, however, "sees her not as a person with emotional needs" (Apter 40). Jacob easily discards her like an old rug when he learns that she is not a virgin. Florinda is obliged to return to her position as a prostitute and only clings to another man's arms. Jacob--significantly--allows her to be in her private room because Florinda is only a sexual object for him. Florinda, as a victim, finally becomes pregnant and is described as "an animal." Florinda, a lower class poor woman who becomes pregnant "out of wedlock," has to have her baby delivered in a cold and inhuman charity hospital (Miller, in Wohl 28).

Florinda's bedroom, like Betty's room, is not her room but can be switched into a man's space.

The bedroom seemed fit for these catastrophes--cheap, mustard-coloured, half attic, half studio, curiously ornamented with silver paper stars, Welshwomen's hats, and rosaries pendent from the gas brackets. As for Florinda's story, her name had been bestowed upon her by a painter who had wished it to signify that the flower of her maidenhood was still unplucked. Be that as it may, she was without a surname, and for parents had only the photograph of a tomb-stone beneath which, she said, her father lay buried. . . .

Thus deserted, pretty into the bargain, with tragic eyes and the lips of a child, she talked more about virginity than women mostly do; and had lost it only the night before, or cherished it beyond the heart in her breast, according to the man she talked to. But did she always talk to men? No, she had her confidence: Mother Stuart. Stuart, as the lady would point out, is the name of a Royal house; but what that signified, and what her business was, no one knew; only that Mrs. Stuart got postal orders every Monday morning, kept a parrot, believed in the transmigration of souls, and could read the future in tea leaves.

Dirty lodging-house wallpaper she was behind the chastity of Florinda. (76-77)

Florinda's attic bedroom in the dirty lodging-house is that of a London prostitute. Florinda also earns money by modelling like Fanny Elmer. What is worse, Florinda has neither her surname nor her real given name. Florinda has no self but only dwells in Mother Stuart's house. Mother Stuart's business is one of the oldest businesses as her name symbolizes. Woolf mocks that both prostitutes and the royal families are the oldest occupations in the history.

Florinda is betrayed and discarded because Jacob has no respect for a woman who does not maintain chastity, which means a physical virginity according to male values. Florinda can be switched into another yet high-class prostitute, Laurette with "a most reasonable conversation" and "a most respectable room" in compensation for "so many shillings" (103). Prostitution in London was one of the social evils. In the 1850's and 1860's, the working girls in London were equivalent to prostitutes. The single women without "dowry beyond their goodness and their beauty" could not find husbands and consequently, became prostitutes for financial reasons (Banks, Victorian Values 86). The women like Florinda and Laurette are not social evils but victims of male sexual desire and satisfaction, and the male perspective of women as the weaker vessel in the patriarchal society.

The British Museum, like Cambridge, represents the patriarchal values. The British Museum house, "an enormous mind" is also Jacob's study space. Jacob, as an "inheritor" of an enormous mind, however, only follows the classics such as Marlowe's. Julia Hedge--a feminist who sits next to Jacob in the reading room--"laments the exclusive maleness" which the British Museum has kept as "its honour role" (Rudick 195). Jacob as an inheritor is a specimen of the dead civilization and the dying values of the patriarchal society. Jacob as an inheritor despises an uneducated woman like Fanny Elmer and does not believe her love for him; while the Ulysses statue in the British Museum reminds her of Jacob as its inheritor.

Fanny who falls in love with Jacob is also left alone. Jacob perceives her anger as a sign of passion for Jacob.

Her screwed-up black glove dropped to the floor. When Jacob gave it her, she started angrily. For never was there a more irrational passion. And Jacob was afraid of her for a moment--so violent, so dangerous is it when young women stand rigid; grasp the barrier; fall in love. (117)

Fanny's "screwed up black glove," like Susan's handkerchief in The Waves, symbolizes her suppressed feelings of love. Jacob regards her inside anger as an "irrational passion" which is equal to falling in love. Fanny hangs about the neighborhood of the Foundling Hospital "merely for the

chance of seeing Jacob walk down the street, take out his latch-key, and open the door" (120).

It is unfortunate that Fanny wrongly admires Jacob, so that she tries to read and understand Fielding's Tom Jones simply because Jacob recommends her to read it. Jacob interprets that "Henry Fielding ever so many years ago rebuked Fanny Elmer for feasting on scarlet, in perfect prose" (122).

"I do like Tom Jones," said Fanny, at fifty-three that same day early in April when Jacob took out his pipe in the arm-chair opposite.

Alas, women lie! (122)

Jacob knows that Fanny cannot understand Tom Jones as a piece of classic literature. Fanny lacks education because of her social class. Fanny, on the other hand, believes that "all came from Tom Jones" when Jacob tells her that he will go to Paris and Greece. In spite of Fanny's effort to try to understand him, Jacob "would forget her" (123). Tom Jones is a masterpiece underlining the patriarchal values: men are superior to women, men are heroes and women are just whores. The blindness of Jacob's egotism is directed against Fanny's misinterpretation of Tom Jones. For Jacob, Fanny is "sentiment and sensation" (153) though he himself is sentimental about his love for Sandra. Fanny's agony is, however, never conveyed in her words and in her unposed letters to Jacob.

Fanny Elmer felt it to desperation. For he would take his stick and his hat and would walk to the window, and look perfectly absent-minded and very stern too, she thought.

"I am going," he would say, "to cadge a meal of Bonamy."

"Anyhow, I can drown myself in the Thames," Fanny cried, as she hurried past the Foundling Hospital. (138)

Fanny's suicidal wish is based upon her recognition of Jacob's selfish and egoistic idea that he can take it for granted to betray her. Even if Fanny's idea of Jacob was "more statuesque, noble, and eyeless than ever," she, who fell in love with him, has been "a fool" (170). When Fanny attempts to force herself to believe that it is none of her fault by saying, "This is life. This is life," she comes to "have a very hard face" which looks old yet cannot stop her tears (170). Fanny, as her occupation of modeling suggests, is nothing but an object in the frame of painting for men. Three young women, Florinda, Clara and Fanny, are the victims of the male patriarchal values which are inherited and sustained by a young man, Jacob. Jacob's attitude toward these young women is not based on his "determining force" of his thoughts which leads him to realization of his individuality (Apter 47), but on a lack of determinism and ignorance of his own sin. Jacob's death, therefore,

suggests a death of heroism as a system of false traditional values.

As Jacob gains freedom, privacy and his own room, he fails to tell about himself to Betty. In spite of her expectation, Betty has never received a letter where Jacob tells the truth in his private life. Jacob can bury "the truth" in the "black wooden box" in his rooms (69). As he has the secrets of women around him, Jacob does not intend to tell about himself in his letter to Betty. Jacob's grand tour makes him shut his mouth because he acquires absolute freedom and privacy in foreign countries.

Betty--who cannot move from Scarborough--is waiting for "the posts" from her sons.

The post for which she was waiting (strolling up Dods Hill while the random church bells swung a hymn tune about her head, the clock striking four straight through the circling notes; the grass purpling under a storm-cloud; and the two dozen houses of the village cowering, infinitely humble, in company under a leaf of shadow), the post, with all its variety of messages, envelopes addressed in bold hands, in slanting hands, stamped now with English stamps, again with Colonial stamps, or sometimes hastily dabbed with a yellow bar, the post was about to scatter a myriad messages over the world. Whether we gain or not by this habit

of profuse communication it is not for us to say. But that letter-writing is practised mendaciously nowadays, particularly by young men travelling in foreign parts, seems likely enough. (123-24).

Betty has to be stable near her home town, living the same life for years. Jacob, on the other hand, travels around England and Europe. As Jacob gains this freedom and privacy, he takes advantage of it. Jacob never tells what happens to him during his travel. Betty has only to wait for her sons's letters until she finally compromises "the oppression of eternity" (160).

During his visit to France where he met young artists and travellers, he writes to Betty, but "not a word of this was ever told to Mrs. Flanders; nor what happened when they paid the bill and left the restaurant, and walked along the Boulevard Raspaille" (125). Jacob makes himself believe that his "secret of life" does not have to be written to his mother. Betty, on the other hand, acknowledges her son's possession of privacy.

Jacob had nothing to hide from his mother. It was only that he could make no sense himself of his extraordinary excitement, and as for writing it down--

"Jacob's letters are so like him," said Mrs. Jarvis, folding the sheet.

"Indeed he seems to be having . . ." said Mrs. Flanders, and paused, for she was cutting out a dress had to straighten the patters, ". . . a very gay time." (130).

Jacob excludes Betty from his possession of privacy. Betty, sadly, has to spend the same everyday life. The interruption of her sewing a dress in the middle of her statement about Jacob's life in Paris represents Betty's unchangeable poor life as a mother. The fact that she has lost her garnet brooch which Jacob bought for her implies that a tie between a mother and a son in his childhood is not regained once he has grown as a man. Betty is, however, still trying to find her lost brooch in vain.

Jacob's letter from Milan also makes Betty complain about his free and secret life abroad.

For he had grown to be a man, and was about to be immersed in things--as indeed the chambermaid, emptying his basin upstairs, fingering keys, studs, pencils, and bottles of tabloids strewn on the dressing-table, was aware.

That he had grown to be a man was a fact that Florinda knew, as she knew everything, by instinct.

And Betty Flanders even now suspected it, as she read his letter, posted at Milan, "Telling me," she complained to Mrs. Jarvis, "really

nothing that I want to know": but she brooded over it. (138)

Jacob finally possesses the secret emotions of love to a married upper-class woman, Sandra, "a lady of fashion" (144). Sandra's relationship with Jacob--reminiscent of Betty's relationship with Mr. Floyd--is based on Jacob's unfulfilled emotions for a woman who knows that she "would deceive him" (169). Sandra is also a victim of male values. Her husband, Evan, condemns her "Heartless" and "Brainless" unfairly and untruly. Sandra is obliged to wear the public mask of an upper-class lady. Behind her mask, there is her profound sorrow in her life; being left motherless at the age of four in the vast "Park." Her lonely life in the country house is suggested by her confession that she went into the kitchen and sat on the butler's knees; "'One never seemed able to get out of it,' she laughed" and "laughed, sadly though" (145). As a lady of the squirearchy, she knows that "One must love everything" (140). Sandra's obligation of love to the peasants represents her suppressed public life which is not judged fairly. The truth is that Sandra is a victim of the patriarchal society. Sandra, as a result, writes a long letter to Jacob as Betty wrote to Mr. Floyd. Sandra is still imprisoned in "the English country house," whose values are symbolized by the volumes of "Sally Duggan's Life of Father Domien" (160).

In addition to those burdens, Jacob still forces his

romantic idea of love, poems of John Donne, upon Sandra. Sandra is well oriented enough to predict that "Jacob would be shocked" (169) by her letter of rejection of his love as an upper-class lady and a mother of little "Jimmy," another inheritor of male system.

It was not to count his notes that he took out a wad of papers and read a long flowing letter which Sandra had written two days ago at Milton Dower House with his book before her and in her mind the memory of something said or attempted, some moment in the dark on the road to the Acropolis which (such was her creed) mattered for ever.

"He is," she mused, "like that man in Molière."

She meant Alceste. She meant that he was severe. She meant that she could deceive him.

"Or could I not?" she thought, putting the poems of Donne back in the bookcase. "Jacob," she went on, going to the window and looking over the spotted flower-beds across the grass where the piebald cows gazed under beech trees, "Jacob would be shocked."

The perambulator was going through the little gate in the railing. She kissed her hand; directed by the nurse, Jimmy waved his.

"He's a small boy," she said, thinking of Jacob.

And yet--Alceste? (169)

Sandra is imprisoned in the English history which gives her only the chance to live as a second sex, as the dower house symbolizes it. She cannot express her own emotions in her letter to Jacob; she has to pretend to be a lady rather than an individual.

Betty's last letter is written to Archer who has gone to Singapore. Instead of complaining about her own loneliness, Betty tells that a beautiful sunset does not determine her to come indoors but keeps her outside in order to give Archer comfort. Betty also makes up a story of Jacob who dies not telling anything that she wants to know. There is no agreement between Betty and Jacob, who finally becomes only "the far-away voice" (173). Betty in her last letter, still has to pretend to be a good mother for her sons. The distance between Betty and two sons is apparently remote in their psychology. The distance between a mother and a son is now that between a woman and a man.

Betty is also a female victim of men's war which is based upon the false values of the patriarchal system. Both war and university are "institutes of English society fuelled by the lives of unwitting English boys" (Dobie, in Marcus, Virginia Woolf and Bloomsbury 206). In a larger sense, moreover, the war exists only in male heroism which consist of male aggressiveness, egotism, romanticism and power.

"The guns?" said Betty Flanders, half asleep, getting out of bed and going to the window, which was decorated with a fringe of dark leaves.

"Not at this distance," she thought. "It is the sea."

Again, far away, she heard the dull sound, as if nocturnal women were beating great carpets. There was Morty lost, and Seabrook dead; her sons fighting for their country. But were the chickens safe? Was that some one moving downstairs? Rebecca with the toothache? No. The nocturnal women were beating great carpets. Her hens shifted slightly on their perches. (175)

This "dull sound" of the "guns" is not just a symbol of Jacob's death in the far away battle fields, but the sound of the real guns of the German Raid on Scarborough in the 16th of December, 1914. Ruddick ignorantly insists that Betty does not hear the guns of a war she cannot comprehend, but thinks only of the life of her chickens, the comfort of her helper, Rebecca, the safety of her house" (Marcus, New Feminist Essays 198). Betty actually hears the guns which badly damaged her home town, Scarborough.

The German warships attacked Scarborough on December 16, 1914. The German ships damaged the town and upset its people severely. The Castle, the lighthouse, the hotels, the boarding houses were badly damaged.¹³ 124 people were

killed and more than 500 were injured (Mould 1). The people were seriously shocked by this unexpected and horrible attack. It became also an unforgettable experience for the British people because England had never been attacked since Paul Jone's Raid on Whitehaven on St. George's Day, 1778 (Alan Taylor 53). One of the Sitwell family, Sir Osbert Sitwell wrote about his childhood experience of the raid in Before the Bombardment which was published in 1926. On October 2, 1926, Sir Osbert inscribed his book for Virginia Woolf (Diary III 114). Virginia and Leonard Woolf had had a friendship with the Sitwells, and had dined with them before it. Another writer from Scarborough, Winifred Holtby described the raid in The Crowded Street published in 1924. Scarborough, thus, added another significant meaning to its history. "Is any of you going to Scarborough Fair?" in a folk song was changed into "Remember Scarborough!" on the recruiting poster (Alan Taylor "Preface").

The German Raid in Scarborough sent many young men to the battle field of World War I. The mothers of Scarborough, like Betty, finally were left alone and confronted with their sons' death. Women's sorrow and pain motivated them to advocate the world peace. When the British representatives were refused permission to sail to Hague in order to attend the Women's International Congress, Daily Express, on April 24, 1915, it showed the hope for women's pacifist campaign:

Someday they may obtain a boat . . . perhaps the mothers of Scarborough and Hartlepool and the wives of the men of Mons and Neuve Chapelle and a few of the Belgians in this country who escaped from Liege and Malines with their lives and little else will give them a parting ovation at the quay.

(Wiltsher 85)

The mothers of Scarborough were represented as those who suffer from the women's pain in the war and their wish for global peace.

The prediction of the coming war has already been made by Mrs. Durrant.

"Where are the men?" said old General Gibbons, looking round the drawing-room, full as usual on Sunday afternoons of well-dressed people. "Where are the guns?"

Mrs. Durrant looked too.

Clara, thinking that her mother wanted her, came in; then went out again.

They were talking about Germany at the Durrants, and Jacob (driven by this unseizable force) walked rapidly down Hermes Street and ran straight into the Williamses. (155-56)

This passage connotes the coming war while Jacob is enjoying his grand tour in Europe. The Great War makes Betty wait for her sons' return in vain. It damaged her home town and

Scarborough became a symbol of unforgettable experience for the British people. Betty's life in Scarborough represents the hidden agony of the female victim of men's war.

After Jacob is killed in the war, Betty is again left alone. Betty really hears the sounds of the war and she is confronted with the reality, her own son's death in the men's war. Jacob's death is not just one of few dramas in Jacob's life which is kept "as quiet as possible" (Lee 73). Zwerdling indicates that Jacob represents nearly a third of the million British soldiers killed in Flanders during World War I as his name suggests (64). Jacob's death is a representative of the broken heroism and patriarchal values. Jacob is no more a hero but a portrait of men whose false values and views have oppressed women. Betty is a silent witness of the broken heroism which is proved by her own son's death. Jacob's silence about his privacy becomes consistent when he meets an attractive middle-aged married English upper class lady, Sandra. Betty's silent waiting is turned into her complaint; her complaint is finally changed into her sigh with "the oppression of eternity" (160).

Jacob's empty room without him reveals his privacy: bills in France which were paid, the letters from Sandra, an invitation letter from Mrs. Durrant and a note from Lady Rocksbier. These letters by women are "forlorn" and left in the absence of a receiver, Jacob. Betty, on the contrary, knows her son's private life for the first time. The old

house remains even if Jacob is dead. The landlady of the house, Mrs. Whitehour, is a daughter of Mrs. Garfit whose acre Betty has gotten as her new property. Because of the Enclosure, there is a change of the owner and the condition of the property. The old property of the squirearchy is divided and transmitted as that of other individuals. The old house becomes a boarding house where each room has each temporal owner; the land in the country cannot be kept but sold out for a new owner. The new space is created not only for men but also should be shared by individuals beyond the difference of gender.

Figure 58



Figure 59

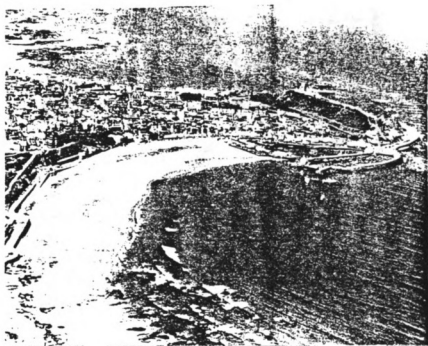
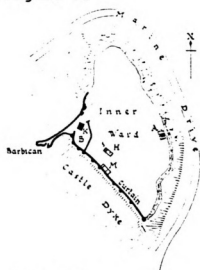


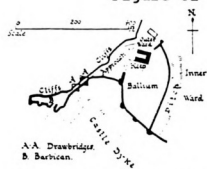
Figure 60



No. 18. SCARBOROUGH CASTLE: SKETCH PLAN OF CASTLE HILL

EXPLANATIONS. A. Remains of 13th-century buildings on Norman chapel, on pre-Conquest chapel, on Roman signal station, on Iron Age settlement. B. Ballium. H. Foundations of 14th-century hall. K. Keep. M. Remains of Moundale Hall

Figure 61



No. 19. SCARBOROUGH CASTLE: SKETCH PLAN.

Figure 62



Figure 63



Figure 64

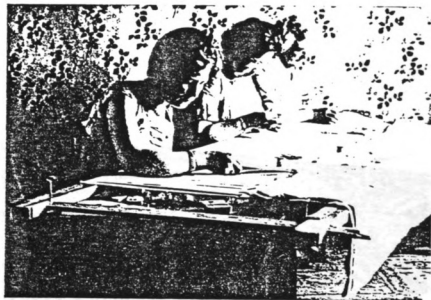


Figure 65



Figure 66

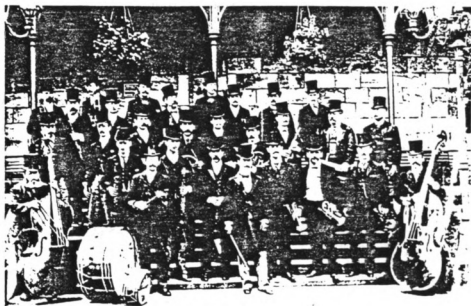


Figure 67

69 Scarborough. South Shore. The Spa (1880) designed by Thomas Verity, and the Grand Hotel (1867)



Figure 68



89 Scarborough Spa Band, 1894. G. W. Turner, conductor

Figure 69

Figure 12



Figure 70

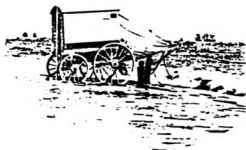


Figure 71



Figure 72



Figure 73



Figure 74

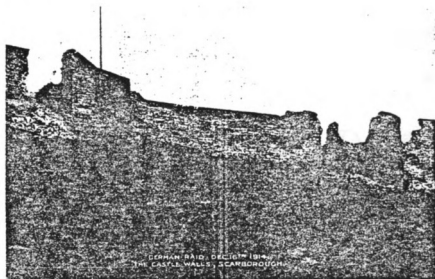


Figure 75



Notes

1. See "Introduction" and Figure 1 and 2 which show the "distinction" of the room of the male university students.
2. The Roman signal station remains at the edge of Scarborough Castle. See a view of the station (See Figure 58, Muir 84).
3. The geographical settlement of Scarborough Castle tells the importance of the castle on the east edge of Britain (See Figure 59, Hey 36).
4. These plans of improving and reconstructing the castle were carefully made. See Figure 60 and Figure 61 (Illingworth 95 and 97).
5. The life of Yorkshire Dales is based on a self-governed and self-oriented way. See Figure 62, Figure 63, Figure 64 and Figure 65 (Hartley and Ingilby). Figure 62 and Figure 63 show the traditional knitting both in picture and in painting. Figure 64 shows quilting and Figure 65 shows plucking geese's feathers.
6. The moors were divided into fields. Figure 66 (Hartley and Ingilby) is a picture of Moor Close Farm which is a typical scene of Yorkshire Dales.
7. The seaside was rapidly improved and hotels such as Grand Hotel and boarding houses were founded. See Figure 67 (Craven). This picture shows the growth of Scarborough as a seaside town in the nineteenth century; South Shore of Scarborough, the spa designed by Thomas Verity in 1880 and the Grand Hotel founded in 1867 (69).
8. Music band was invited to play at the Spa when the Cooperation began to improve the Spa. See Figure 68 (Craven) is a picture of "Spa Band, 1984" with "G. W. Turner, conductor" (89).
9. The bathing machine became very popular especially among the Victorian and Edwardian women. Figure 69 shows the popularity of the bathing machine in North Shore of Scarborough in the nineteenth century and Figure 70 is a picture of a typical bathing machine (Craven), and Figure 71 shows how women bathed in the sea of Bridlington in 1814 (Tate and Singleton). Barker quoted from The New

Scarborough Guide of 1797 about the bathing machine as "being 'good and roomy and added they were in the care of three widows who provided bathing dresses and caps of oiled silk for the ladies. Each bathe cost one shilling and 'a gratuity nearly equal to the charge.' The machine was drawn into deep water, when a canvas hood or 'tilt' could into the water. A typical sea-bathing attendant was caricatured at about that time as a powerful and morose lady wearing a Empire-style blue flannel gown and mob cap" (25).

10. People could enjoy some performances and entertainments. Figure 72 shows a Minstrel show at South Shore of Scarborough (Craven).

11. The Sitwell family was a famous family in Scarborough. Sir George Sitwell invited Albert Edward to Londesborough Lodge, near Scarborough. Figure 73 is a picture of Scarborough in the time of "Sir George Sitwell electioneering in july 1855--with Sir Charles Legard though he was defeated by the Liberal, J. Compton Ricketts (Craven 127).

12. Jane Harrison, described as 'J-H-' in A Room of One's Own, was a classical archaeologist whose masterpiece Ancient Art and Ritual was published in 1913 and died in 1928. Woolf herself admired Jane Harrison and attended her funeral (Angela Ingram, "'The Sacred Edifices': Virginia Woolf and Some of the Sons of Culture," ed. Jane Marcus, Virginia Woolf and Bloomsbury 132).

13. Both people and the city were damaged severely in the German Raid. There are, however, few references about the German Raid on Scarborough. The German Raid on Scarborough, Dec. 16th, 1914 contains several pictures which were taken just after the Raid and some brief comments on the Raid with King George V's official message and Mayor C. C. Graham's reply. Figure 74 and Figure 75 show how Scarborough got the damage by the German Raid (German Raid on Scarborough). As a complete reference, David Mould's Remember Scarborough 1914! is an excellent document with a precise research on the Raid.

CHAPTER III

Suppression and Depression without A Room of One's Own in Mrs. Dalloway

But with Peter everything had to be shared; everything gone into. And it was intolerable, and when it came to that scene in the little garden by the fountain, she had to break with him or they would have been destroyed, both of them ruined, she was convinced; though she had borne about her for years like an arrow sticking in her heart the grief, the anguish; and then the horror of the moment when some one told her at a concert that he had married a woman met on the boat going to India! Never should she forget all that! Cold, heartless, a prude, he called her. Never could she understand how he cared. But those India women did presumably--silly, pretty, flimsy nincompoops. And she wasted her pity. For he was quite happy, he assured her--perfectly happy, though he had never done a thing that they talked of; his whole life had been a failure. It made her angry still.

(10)

This voice of anger represents Clarissa Dalloway's

emotions of love for Peter Walsh which she had never resolved. Even if Clarissa is convinced that she made a right decision not to marry Peter more than thirty years ago, her inner agony has never been solved. Clarissa's unsolved emotions originate from her suppressed self under British upper-middle-class society. Clarissa, as a middle-aged English lady, is "the reflector of the world and society around her," so that, because of her public mask, she is seen "frigid, cold, formal and wooden" on the surface (Keller 36). Clarissa is imprisoned in the superficial cage of the society. Everything cannot be shared because privacy is "a paramount value of all" (Rigney 48) even though everything seems shared in the external world. Only Clarissa's inner voice tells her psychological trauma, that is, her unsolved emotions enclosed in space such as her drawing room, the attic, and the little room.

The drawing room is a place of the Victorian women where they play their roles of the angel in the house. Clarissa, in her re-encounter with Peter in her drawing room thirty years later, says to herself, "Now I remember how impossible it was ever to make up my mind--and whey did I make up my mind--not to marry him, she wondered, that awful summer?" (47). When Peter cannot control himself and finally bursts into tears in front of Clarissa, she spontaneously soothes him gently from the bottom of her heart.

And Clarissa had leant forward, taken his hand, drawn him to her, kissed him,--actually had felt his face on hers before she could down the brandishing of silver-flashing plumes like pampas grass in the tropic gale in her breast, which, subsiding, left her holding his hand, patting his knee, and feeling as she sat back extraordinarily at her ease with him and light-hearted, all in a clap it came over her, If I had married him, this gaiety would have been mine all day! (52)

Both Peter and Clarissa become emotional inside themselves in her drawing room. Peter reveals his selfish emotions; while Clarissa has to maintain "her common selfless voice" (Spilka 49). Clarissa still feels that Peter left her and wishes him, "Take me with you" (53). Clarissa, however, returns to Mrs. Dalloway when her daughter opens the door of the drawing room. In spite of her intense inner voice, Clarissa is obliged to stay in her public and social place. Clarissa's emotions, unfortunately, have been reformed and enclosed in her self for thirty years.

Before their meeting in the same drawing room, Clarissa remembered how much she was suffering and depressed because of Peter. There is a contradiction in Clarissa's inner voice.

How he scolded her! How they argued! 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 bedroom), she had the makings of the perfect hostess, he said. (9-10)

Clarissa's inner angry voice proves that she could not solve her anger and agony by being hurt by Peter whom she really loved. She was depressed and cried alone in the bedroom. Inside herself and under her lady-like mask, Clarissa is still angry. Her anger is not only at Peter but also at her long-suppressed self. As Poresky analyzes from a Jungian perspective, the individual's "repressed" thoughts contain rages inside (106). When she married Richard Dalloway, Clarissa as well as Peter is confronted with "The death of the soul" (65). Clarissa's lack of her true self causes her sense of anxiety, loneliness and horror.

Clarissa's lack of self is rooted in her marriage to Richard. This marriage remains safely within the social class; that is, marriage between two houses according to social conventions. By marrying Richard, Clarissa maintains her social status as an upper-middle class lady. It was in the Parry's country house where Clarissa and Richard met each other for the first time and began to think about marriage. Their marriage symbolizes "the public spirited, British Empire, tariff-reform, governing-class spirit" as Peter criticizes it (85-86). The marriage should be,

however, based on the responsibility of life in the society as well as the personal relationships. Richard, unlike Peter, can be responsible for his married life to Clarissa. Its symptom is described in the Burton scene where Richard cured Clarissa's wounded dog while neither Clarissa nor Peter could do anything practical. Even though he is too simple, Richard is also responsible for Clarissa's illness and does not forget about "An hour's complete rest after luncheon" and brings a pillow and a quilt (132) even if he fails in going up quietly to the attic room with his hot-water bottle. Richard can do what Clarissa needs him to do without disturbing her privacy; while Peter cannot do what she wants to do but only interrupts Clarissa's privacy. Clarissa's life is constructed upon the foundation of the spirit and manners of the British upper-middle class; that is their unselfishness, gentility, spirit of reform and charity and sense of responsibility, proportion and harmony.

The town house also represents ideology, that is, the seat of the Parliament.¹ Not Clarissa's but Mrs. Dalloway's house in Westminster is, according to Brewster, "a center of social life" and, as a result, Mrs. Dalloway is "the charming hostess" (107). Hafley indicates that Mrs. Dalloway, as a daughter of a country parson, "has become a social butterfly who takes great delight in giving large and successful parties" (61).

Clarissa's social life is, however, ironically

and paradoxically, unsatisfying and unsuccessful in her personal level. The town house which is supported by the inherited fortune of the county and its social status is a place for the social activities such as luncheons and parties in London, which is the center of British Empire. Clarissa's party is one of the parties which are held during the social season in London as Peter described it during his walk from Bond Street to Regent's Park.

When Clarissa enters the town house, she feels its hall "cool as a vault" (33). As a result, she is confronted with the contradiction of her life which contains both "buds on the tree of life" and "flowers of darkness" (33). The cold hall symbolizes the fact that Clarissa's life "is shaped by the rhythm of a liturgy that would dull the mind to all but its own calming influence" (Ruotolo 153). The hall is, generally, a place of welcome for its mistress as a social space. Its coldness represents the obligation of the social activities rather than the hospitality. The cold hall also represents Clarissa's character of an English lady. The door is opened by the servant, to whom Clarissa has to be generous and compassionate in order to keep her role as a mistress of the house. Clarissa makes a lot of effort so as to make her servants love her because it is "a natural and essential part of being a lady" and because it was actually difficult for the British ruling class to get servants (Zeman 81). Clarissa has to be respected, loved, and

supported by her servants; more importantly, she knows how to be seen as a mistress of the house.

These ideological aspects of Clarissa's life are the sources of "the tragedies of marriage life" as Peter insists (86). Her role as Richard's wife and a mistress of the Dalloways and their town house in Westminster shapes the public mask which Clarissa has been forced to wear for thirty years.

She had the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them, up Bond Street, this being Mrs. Dalloway; not even Clarissa any more; this being Mrs. Richard Dalloway. (13)

This passage represents Clarissa's anxiety of "losing one's identity with one's name in marriage" (Rigney 49). This fear originates from her deceived self. The English lady finally became "a mistress of deception" because "it was incorporated into her manners, her facade, her rulings to her children, her relations with her servants" (Zeman 84). Clarissa has to deceive herself as well as the others. "Mrs. Richard Dalloway" is "a public personage" which is labelled and is not identical with "the private person, Clarissa" (DiBattista 36). Clarissa experiences the division of self under the name of "Mrs. Richard Dalloway."

"I" is Mrs. Richard Dalloway and the "I" she utters does not have "the distinction of a unique individuality" (Hussey 24). As far as Clarissa is an English lady labelled as "Mrs. Richard Dalloway," she always suffers from the burden of her mask, deceived under the press of the society and the divided self.

Under the deceived and divided self, the English lady exists as a part of British gentleman's property, that is, the country house. Richard believes that Clarissa "wanted support" (129) and Peter thought that Richard "deserved to have her" in the country house in Bourton (70). Clarissa is still considered nothing but Richard's possession. Though Clarissa becomes a perfect hostess "wish all the suppression of self" which the ideal of the upper-middle class demands as Zwerdling remarks (139), Clarissa has never been contented with such a life inside herself. After World War I was over, Mrs. Foxcroft's old Manor House "must to go a cousin" (7) and Clarissa never visits her own family's country house at Bourton.² Edwardian England was, according to Zeman, still "administered from private houses" (84). The truth was, however, that the mistresses of those houses were the victims of the meaning of the existence of the houses in the changing society from the county and gentry-centered microcosm to the urban and rising-middle-class-centered macrocosm. As the mistress makes an effort and becomes "a perfect hostess," she cannot avoid finding "the

demands on her personality to be" more complicated (Zeman 84). She always has to accept "the general masculine force operating the world" (Poresky 102). The marriage of two houses seems a unity; however, ironically, it is broken and fragmented inside it.

The conflict which Clarissa and Peter had in their young days is that between the private and the public, that of love and marriage. The private individual, as Armstrong remarks, is considered as "something outside and in conflict with one's social role" (345). This conflict causes anxiety in the relationship between Clarissa and Peter. Love is the source of unity through emotions; while marriage is the form of unity through conventions. Peter's love is, however, romantic love so that it is not constructive but destructive. Peter's love is, according to Spilka, "passionate and penetrating and soul-destroying love" (66). In marrying Richard, Clarissa might have chosen "privacy over passion" (Suzette A. Henke, "Mrs. Dalloway: The Communion of Saints," in Marcus, New Feminist Essays on Virginia Woolf 133). Instead of choosing the personal yet false relationship with Peter, Clarissa has maintained her public face as the form of unity for thirty years; while she has been fragmented and suffering from the loss of her true self because she lacks the source of unity.

That was her self--pointed; dart-like; definite.

That was her self when some effort, some call on

her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her drawing-room and made a meeting-point, a radiancy no doubt in some dull lives, 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, like this of Lady Bruton not asking her to lunch; which, she thought (combing her hair finally), is utterly base! Now, where was her dress? (42)

Clarissa's wholeness was established by killing her true emotions, that is, "the other sides of her." Clarissa conceals the negative sides such as "faults, jealousies, vanities, suspicions" and to be "the same always." Clarissa already learned it in her childhood. When she says to Peter, "Do you remember the lake," Clarissa is "under the pressure of an emotion which caught her heart, made the muscles of her throat stiff, and contracted her lips in a spasm as she said 'lake'" (48). Under this pressure, Clarissa remembers her childhood when she was standing with her parent by the lake and feels that her life became "a whole life, a complete life" (48). Clarissa is under what Love calls the father's "intellectual tyranny" which forces

his daughter to enclose within herself (Virginia Woolf: Sources of Madness and Art 287). Clarissa was already caught by the notion of a whole and complete life as an ideal one and expected to have it. In her young days, Clarissa "filled the room she entered"; yet felt "an exquisite suspense" when she "stood hesitating one moment on the threshold of her drawing-room" (34). While she is mending her dress, Clarissa has a doubt about this ideal complete life. What Daiches calls "a certain lyrical power" in Mrs. Dalloway is not based on "a sophistication of sensibility" or "a personal delicacy in the treatment of moods and emotions" (78), but on a hidden voice of the suppressed self and unsolved emotions.

Clarissa's shape of the one "diamond" as her "self" is her public face. The party represents this shape of unity without the source of unity. Clarissa's role as a perfect hostess is for this false unity. Lee suggests that Woolf disliked the social world and that "the woman's place is decorative, entertaining and subservient" (93-94). Rosenman remarks that the party has a positive meaning of unity and that Clarissa's role as its hostess is "a profoundly creative one" (75). Clarissa likes the parties not because she is ambitious in being admitted as a lady but because she can forget about her agony, sorrow and anger during the social activities. Clarissa keeps holding parties in order to conquer her difficulties in her inner self. The party is

the unity which Clarissa creates by sacrificing her own self yet by transforming her suppressed life into the creative force and energy.

The dress represents the false self because it covers up her true self even if she likes it and its designer and is proud of it. The evening dress symbolizes the social status of the English lady. The gloves and shoes, like the dress, represent what the lady should be as Clarissa remembers that old Uncle William used to say that "a lady is known by her gloves and her shoes" (13). These garments are the marks to know the English lady. Clarissa's dress whose edge is torn, therefore, symbolizes her broken self under the pressure of social status and her role in it. Clarissa's quietness, calmness and content in mending her dress seem her "absorption in what she is doing" on the surface (Reuben Brower, "Something Central Which Permeated: Mrs. Dalloway, in Bloom, Virginia Woolf 7). Clarissa, however, mends her old party dress as if she fixed her self in order to represent her public role. Clarissa's "shape" of "one diamond" can be easily mistaken as her real self or misinterpreted as "self-denying virginity" (Jensen 178). The "oneness of experience" may be what women seek for (Ebert 153). It is, however, not her true self because she needs some effort to draw "the parts together." This "one diamond" is a shape into which Clarissa is forced to be molded. Clarissa acknowledges that her "one diamond" is

misunderstood by both Richard and Peter as a shape which was made by her own will and wish.

Since she was lying on the sofa, cloistered, exempt, the presence of this thing which she felt to be so obvious became physically existent; with robes of sound from the street, sunny, with hot breath, whispering, blowing out the blinds. But suppose Peter said to her, "Yes, yes, but your parties--what's the sense of your parties?" all she could say was (and nobody could be expected to understand): They're an offering; which sounded horribly vague. But who was Peter to make out that life was all plain sailing?--Peter always in love, always in love with the wrong woman? What's your love? she might say to him. And she knew his answer; how it is the most important thing in the world and no woman possibly understood it. Very well. But could any man understand what she meant either? about life? She could not imagine Peter or Richard taking the trouble to give a party for no reason whatever.

But to go deeper, beneath what people said (and these judgements, how superficial, how fragmentary they are!) in her own mind now, what did it mean to her, this thing she called life? (134)

In her pure privacy, Clarissa cannot avoid imagining the

possible reaction that she will receive from Richard and Peter. Neither of them can understand Clarissa's sacrifice of her self; instead, both of them regard Clarissa's life and party as the English lady's leisure. Clarissa's fury over Richard and Peter, however, repeatedly occurs only inside her self.

Her physical unhealthiness in her restricted life represents her psychological unhealthiness and is symbolized by this attic. The attic room is Clarissa's solitary space which determines her life. Her life style is, as Schlack indicates, characterized by "rigid suppression of deep emotion" (59). The attic room, as well as the torn dress, symbolizes the asexual relationship with Richard. The attic room, according to DiBattista, is a subjective space which is "the final interiorization" and one of the metaphorical places in Mrs. Dalloway, that is, the London streets, the house and the attic (33). Unlike the other spaces, Clarissa's attic room is, however, her refuge "from the traditional female role of angel in the house" (Henke, in Marcus, New Feminist Essays on Virginia Woolf 134). This refuge is not only physical but spiritual. The attic is a space in which Clarissa's suppressed self is revealed most evidently. In such a space, Clarissa is confronted with "her own presuppositions, ranging from disappointment to envy, and the complexities these emotions bring to consciousness" (Ruotolo 154). Clarissa has been ill and not

recovered completely. Her weak heart still makes her unrestful and uncomfortable in her daily life.

It rasped her, though, to have stirring about in her this brutal monster! to hear twigs cracking and feel hooves planted down in the depths of that leaf-encumbered forest, the soul; never to be content quite, or quite secure, for at any moment the brute would be stirring, this hatred, which, especially since her illness, had power to make her feel scraped, hurt in her spine; gave her physical pain and made all pleasure in beauty, in friendship, in being well, in being loved and making her home delightful, rock, quiver, and bend as if indeed there were a monster grubbing at the roots, as if the whole panoply of content were nothing but self love! this hatred! (15)

Hatred is what the lady should not express and even not have. Hatred may be a "less threatening and engulfing emotion than love" (Rigney 50) on the surface. Schlack suggests that hatred is "a primitive emotion that belies the cultivated life" that Clarissa leads (52). Hatred, however, is a more intense and profound emotion than love. Hatred in Mrs. Dalloway is "more satisfying, more real, and finally more lasting than love itself" (DiBattista 44). Clarissa's "brutal monster" as her psychological agony has been accompanied by her illness. Clarissa regards her

psychological illness as "women's ailments" which she can share with Evelyn Whitbread, another English upper-middle class lady bound in marriage (12). The women's unhealthiness also can be seen in the lower class women, such as Carrie Dempster who wants pity "for the loss of roses" (31) and Mr. Filmer's cook whose "nerves" were destroyed by the War (100).

Clarissa cannot share the bedroom with Richard any more, but sleeps in the attic alone because she cannot sleep well. Her bed is "narrow" and her hair is almost "white." It is observed that she "looks older" because of her illness and, as a result, her hair grown white even if she is just over fifty years old. Clarissa's lack of sexual relationship with Richard represents the lack of love and understanding between them. She has her own privacy only in an attic where she can take off her dress, lie on the narrow bed alone, read a book during the night until she falls asleep.

It was a feeling, some unpleasant feeling, earlier in the day perhaps; something that Peter had said, combined with some depression of her own, in her bedroom, taking off her hat; and what Richard had said had added to it, but what had he said? There were his roses. Her parties! That was it! Her parties! Both of them criticised her very unfairly, laughed at her very unjustly, for her

parties. That was it! That was it! (133)

Clarissa's unhealthiness originates from her own "depression" and "some unpleasant feeling" which came from all the unfair and unjust comments to her. Clarissa's withdrawal to the attic, ironically enough, represents "an emptiness about the heart of life" (35). Clarissa can take a rest only in an attic; however, she is aware that, "Narrower and narrower would her bed be" (35). Clarissa's narrow bed symbolizes her imprisonment of the soul which has never been understood. Under the fact that Clarissa exists as a wife of a British upper-middle class gentleman, she has been suffering from her psychological unhealthiness.

The lack of love with mutual understanding between Clarissa and Richard is very apparent when Clarissa again sacrifices herself after illness in holding her party not for herself but for Richard. Richard, on being informed that Peter had come back, feels superior and suddenly feels like getting something for Clarissa and telling her that he loves her.

Peter Walsh! All three, Lady Bruton, Hugh Whitbread, and Richard Dalloway, remembered the same thing--how passionately Peter had been in love; been rejected; gone to India; come a cropper; made a mess of things; and Richard Dalloway had a very great liking for the dear old fellow too. . . .

That Peter Walsh had been in love with Clarissa; that he would go back directly after lunch and find Clarissa; that he would tell her, in so many words, that he loved her. Yes, he would say that. (118)

Richard is provoked and motivated by Peter's return to Britain. Richard is obsessed by his sense of superiority, jealousy to Peter, a competition, and his position as Clarissa's husband. Richard, however, cannot figure out Clarissa's taste. He does not have self confidence in choosing a present for Clarissa. He was once upset because Clarissa had never worn the bracelet which he had given her as a present for the first time a few years before. Richard finally buys red and white roses for her and decides to confess his love to her in words. Clarissa, on the contrary, cannot imagine what he wants to say to her. Richard, who fails in confessing his love "in so many words" (127), is convinced that Clarissa understands him and guesses what he wants to say. Richard keeps saying to himself that "Happiness is this" (131).

But Richard had no notion of the look of a room. However--what was he going to say?

If she worried about these parties he would not let her give them. Did she wish she had married Peter? But he must go.

He must be off, he said, getting up. But he

stood for a moment as if he were about to say something; and she wondered what? Why? There were the roses. (132)

Paul insists that Richard cannot tell her his feelings because of his "conventionality" and he "regrets the incompleteness of his message, but for Clarissa, the physical objects are enough" (135-36). Richard is, however, blind and Clarissa cannot make herself understood. Richard does not notice the change of her drawing room for the party. He only thinks about Peter as a rival. Clarissa lets Richard go again without knowing his intention. Only roses are left in Clarissa's drawing room.

The rose has a paradoxical meaning in Clarissa's private life. The rose seems "the image of Clarissa's love of beauty and life" (Paul 146) because she actually loves flowers. The rose connects Clarissa and Septimus as a symbol of "a highly personal fulfillment," that is, "a symbol of affirmation" (Brewster 113). The rose is interpreted as a romantic symbol of love and beauty. Clarissa is, unfortunately, misinterpreted by its symbol. The rose in Mrs. Dalloway does not have a positive meaning any longer. Clarissa's agony is based on her superficial image of woman which she is forced to have. Clarissa is a victim of the image of the rose which provokes the men to have a romantic idea of love. Richard as well as Peter are obsessed by their selfish and romantic idea of the woman.

Richard chooses the roses as his present to Clarissa; however, any flower will do and the rose seems the most appropriate for the gift to a woman. Clarissa does not understand the romantic idea behind the roses which Richard gave. As a result, there is no mutual understanding between Clarissa and Richard. Neither Clarissa nor Richard can comprehend each other's inner feelings and thoughts. This is not just "a little independence" which Clarissa thinks necessary in the marriage life (10), but a complete destruction of an apparently united relationship.

Clarissa's awareness of her lost true self is now becoming clear. She assures herself that she still can feel her own profound emotions whenever she thinks about Peter. Some feminist critics such as Marcus and Jensen insist that Clarissa's barren relationship with Richard is closely connected with her lesbian relationship with Sally Seton who causes Clarissa's strongest emotions. Clarissa may be "crippled by heterosexual convention" (Jensen 162) and "cannot relate sexually to her husband" as a lesbian (Marcus, Virginia Woolf and the Languages of Patriarchy 10). Abel wrongly interprets that Clarissa refused Peter as her revenge and as a guard against her memory of Sally (The Voyage In 250). Clarissa's lack of proper relationship with Richard is, however, not based on her lesbian relationship with Sally, but on Clarissa's unsolved emotions of love for Peter. Even Transue, who focuses on Clarissa's privacy as

her essential aspect of the self, indicates that Clarissa's greatest failure is "her inability" to love or to feel open passion and love with the "exception of her relationship with Sally Seton and to some extent with Peter Walsh" and that Clarissa's passion is "centered on Sally" (67-68). Clarissa is not incapable of loving, but incapable of expressing love to Peter. Clarissa's emotions for Peter were always conveyed indirectly by Sally. Clarissa is oppressed not because she is a lesbian, but because she is a lady-like woman.

Even when Clarissa really concerns herself about Peter, however, she just cannot escape from her oppressed self. Clarissa has no way to reveal her true self because she has been judged, labelled and imprisoned as a lady-like woman. She attempts not to be seen weeping by Peter but wipes her tears quietly. Her incapacity for expressing and revealing her own emotions results from the unjust judgements against her personality. When Clarissa was judged as the perfect hostess in her young days, she kept crying alone in the bedroom or burst into tears only in front of her female friend, Sally. It is not Mrs. Richard Dalloway but Clarissa who has been suppressed and oppressed without a room of one's own.

It is not only because of Clarissa's decision but also because of Peter's "revelation" and "justice" that Clarissa remains within the upper-middle class and wears her cold

mask. Peter thought that Richard "deserved to have her" (70). Clarissa was not considered as a human being with emotions but as an object of possession. This male view of justice is, as Spender insists, no more than "the injustice of the suppression of women's meanings" (143). Miles, opposed to Spender, argues that Woolf does not write the truth of women because she still described women such as Clarissa who are living without freedom (63). Miles does not have a deep insight into Woolf's intention to depict the truth of oppressed women whose privacy and freedom are thought of lightly.

The oppressed woman, according to Gilbert and Gubar, has a mad double which results from her sense of anxiety and rage under the image of the women (The Madwoman in the Attic 78). According to them, Clarissa and Septimus Warren Smith are good examples of the double self. Clarissa's doubleness is a representative of the oppressed beings who cannot express their emotions. Clarissa, therefore, is associated with Septimus's wife, Lucrezia Warren Smith, through Septimus himself. Kuhlmann remarks that Clarissa is able to lose herself and Septimus is not (30). Septimus attempts to conquer the public force of Dr. Homes who tries to rob Septimus of his privacy (Kuhlmann 72). In a larger sense, Septimus, as a "private brother," "is engulfed by the public roles of soldier and husband" (Henke, "The Prime Minister": A Key to Mrs. Dalloway," in Ginsberg and Gottlieb 137).

This conflict is the same as Clarissa's. Clarissa is struggling because she cannot lose herself completely. It is quite natural to regard Septimus as Clarissa's other self as it is proved by Clarissa's confession at the end of the party. In spite of her confession, Clarissa's incapacity of expressing and revealing her own emotions is the same as Lucrezia's and both of them represent the victims of men's war.

Mrs. Dalloway is set one day in 1923 five years after World War I was over. Septimus is usually considered as a war victim who suffers from shell shock and who shares a common consciousness with Clarissa. This seemingly well-constructed duality, however, has a paradoxical hidden implication. Septimus is not only a substitute for Clarissa's insanity and suicidal longings and Woolf's other self but a symbol of the broken heroism of men's war. The bond between Septimus and Clarissa should be understood as a common sense of self-victimization by the war. More importantly, Clarissa is also connected with other victims of the war, Lucrezia and Doris Kilman. It is Lucrezia and Kilman, as well as Septimus, who are victimized through spiritual imprisonment by the Great War and who have a common inner conflict with Clarissa.

Mrs. Dalloway depicts Clarissa's reentry into society, which is symbolized by her party, after her recovery from heart disease. Clarissa's recovery from illness is not

perfect, nor is that of the society from the Great War.

For it was the middle of June. The War was over, except for some one like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed; but it was over; thank Heaven--over. (6-7)

Even if the war was over, it inflicted the psychological wound on people who were left. Many women became widowed, fatherless, brotherless and childless.³ Those gentlewomen above, especially, had to endure the corruption of their worlds; titles became extinct and estates had to be sold (Flora Fraser 14). The militarist politics are, especially, connected with women's oppression because a woman is seen only "a drudge or a toy" and has no reason of existence except bearing her sons as would-be soldiers (Costin, a quote from Colbron, "Feminism, Pacifism, Internationalism and the 1915 International Congress of Women," in Stiehm 305). The women who could do nothing but wait for their sons' return are finally confronted with their death, yet have to continue to live with grief and pain.

Women's grief and pain originate from their suppression under the burden of patriarchal values. Under the male-dominated Victorian and Edwardian societies, women cannot

express their anger and agony; a woman's true emotions are untold and unknown. The war is one of the factors of patriarchy. In "Modes and Manners of the Nineteenth Century," Woolf remarks that "Wars and ministries and legislation" are "invented presumably by gentlemen in tall hats in the forties who wished to dignify mankind" (Books and Portraits 23). The war, therefore, embodies patriarchy which oppresses women's true selves and deprives them of their voice.

Lucrezia is one of the war brides who were brought from Italy to Britain as a symbol of male triumph, power, egotism and romanticism. She suffers from loneliness, anxiety and horror. Worse, she cannot express her anger, frustration and depression because she is suppressed as a woman and as a foreigner. Lucrezia has nobody to tell her agony, except her husband who finally feels nothing for her cry and commits suicide.

As Clarissa is a victim of the patriarchal values as an angel in the house, Lucrezia is also a victim of the war as one of the patriarchal values. Lucrezia, a twenty-four-year old Italian wife who has been married to Septimus for five years, is described as "a little woman" and "an Italian girl" (18) and recognized as "seeming foreign" (30) and "that charming little lady" (102). When the war was over, she met Septimus in Milan at nineteen and was brought to England. Lucrezia, in her marriage, gave up her country for

her love to Septimus. After the 1844 Naturalisation Act, any foreign woman married to a British man automatically became a British subject, that is, a UK citizen, and "were consequently allowed to come to Britain free of all conditions" (Bhabha, Klug and Shutter 26). Wartime agitation against aliens was, however, reflected in both the 1914 and 1919 Aliens Restriction Acts (Bhabha, klug and Shutter 24). The government discouraged alien immigration to Britain, while they encouraged British emigration as Lady Burton's project of emigrating young people to Canada. Lucrezia immigrated at the worst time when she faced discrimination and agitation against aliens. Septimus, however, "had married his wife without loving her; had lied to her; seduced her" (101). Septimus, when he felt fear after the war, wanted a shelter from his horrible experience of the war. Septimus forced Lucrezia to wear the image of Florence Nightingale, "The Lady of the Lamp," that is, a nurse who takes care of him unselfishly, patiently and compassionately. Lucrezia is nothing but Septimus's "refuge" (97) as her hat symbolizes.

Lucrezia's agony is very apparent from the beginning: "Look! Her wedding ring slipped--she had grown so thin. It was she who suffered--but she had nobody to tell" (27). Lucrezia has lost weight just as Nightingale really paid the price with years of ill health afterwards because of her "superhuman effort" during the Crimean War (Hellerstein

377). Lucrezia's agony is closed within herself and she just repeats saying "I am unhappy" inside herself. Lucrezia's simple English, according to Armstrong, "prohibits the inclusion of emotional content" because she is not a native speaker of English (350). Lucrezia's inner simple voice, however, is strong and honest enough to tell the truth rather than to "try to transcend the absence of communicative possibility in English life" (Paul 138). Lucrezia has to speak in English because she was brought to Britain; while Septimus cannot speak Italian and does not know even simple Italian words. Woolf mocks the superiority of English language as well as that of British Empire as an institution.

Apter insists that Lucrezia is not alone but close to Septimus because she shares his terror, isolation and vision (70). Lucrezia, however, has neither her own voice nor a listener. As Novak quotes from Woolf's notebook, Lucrezia is "to be a real character" (123). "Why should she suffer?" and "why should she be exposed" (73): because she is a woman and an outsider. Septimus can express his agony of the divided self by speaking, crying and writing what he wants to. On the other hand, Lucrezia cannot even cry, but is allowed only to feel inside herself that she must stop people in the street "just to say to them 'I am unhappy'" (92). Her simple words inside herself symbolize her inability to express her negative emotions which originate

from her unstable, unrooted and unhappy married life in a foreign country.

When she confesses that she wants a baby, she cries for the first time in front of Septimus during their five years of married life.

At tea Rezia told him that Mrs. Filmer's daughter was expecting a baby. She could not grow old and have no children! She was very lonely, she was very unhappy! She cried for the first time since they were married. Far away he heard her sobbing; he heard it accurately, he noticed it distinctly; he compared it to a piston thumping.

But he felt nothing. (100)

This is Lucrezia's cumulative voice of anxiety. Her desire for having a baby indicates the sorrow of a woman who might be left alone without family in the case of her husband's death. It is interesting to note that Clarissa had not had a baby until she became thirty five years old even though she married young, probably just after she met Richard at Bourton at eighteen. Perhaps Clarissa once knew the source of Lucrezia's agony. Certainly, it was Woolf's own agony as she says in her letter to Leonard Woolf in 1912 when she was still Virginia Stephen, "I want everything--love, children, adventure, intimacy, work" (Letter I 496) and as she was actually prohibited from childbearing by her husband, Leonard and her doctor who agreed with him.

In spite of Lucrezia's revelation of her true emotions, Septimus has never understood her and, what is worse, he cannot even feel her inner conflict. Septimus could enjoy "the intoxication of language" (98); while Lucrezia's "sentence bubbled away drip, drip, drip, like a contented tap left running" (158) or her voice "died out in contented melody" (160). Even her simple repeated voices, "Look," "Come," "It is time" are just interruptions for Septimus. These words, however, represent Lucrezia's great efforts to look after her husband. When Lucrezia can "say anything to him" as she used to beyond the language barrier, she feels "perfectly happy" (161). This temporal happiness, ironically, ends with Septimus's suicide. It proves that there has been no mutual understanding between them. Lucrezia is left alone childless and homeless now in a foreign country. As Mrs. Burgess said to Peter about Daisy, a widow who lost the social status of marriage will become like a prostitute "with too much paint" (173). Lucrezia is now confronted with another difficulty in returning to Italy which had already been under Mussolini's fascist control (1922-1945). Lucrezia's double inability to express herself as a woman and as a foreigner is as strong and profound as Septimus's shell-shock.

Like Lucrezia, Kilman also has an oppressed self. Kilman lost her job during the war because she could not tell lies but told her true opinions about the Germans; she

is also confronted with her long suppressed self. Kilman figures as a historian whose "knowledge of modern history" is "thorough in the extreme" (138) and "more than respectable" (146) in Woolf's retelling of the history of women who are oppressed but neglected as the victims of men's war. As Woolf remarks in "Women and Fiction" that "Women have no history," these female victims are ignored and forgotten within the male history (Collected Essays II 141). Only their inner voice contains their inner conflict, but they cannot solve their negative emotions.

There is a monstrous conflict between Clarissa and Kilman. This monstrous conflict is that between love and hatred and, at the same time, that between the oppressed selves in different circumstances and with different reasons. The monster which appears in both Clarissa' and Kilman's mind is the hidden voice of anger and agony. Kilman is presented as a voice of anger which is enclosed in the character (Apter 66). Kilman's anger results from her misfortune of having been "badly treated" and "her dismissal from school during the War" (14).

There was a national and international wide anti-German movement during the War when the Germans invaded Belgium in August, 1914 and there was a mass rape of women and young girls; this became "the international metaphor of Belgian humiliation" (Brownmiller 40).⁴ As a historian over forty with a degree, who became a member of the Society of Friends

two years and three months ago, Kilman represents the most dangerous and unpleasant woman for men at that era because she does not mindlessly serve this metaphor. She "would not pretend that the Germans were all villains" (136) and believes that "there were people who did not think the English invariably right" when she talks about the War (144). Kilman's reading of history, rather, follows the program of the non-violent action which the feminist peace campaigners and pacifists supported internationally during the Great War.

In Britain, the feminist suffragettes such as the Pankhursts except Sylvia Pankhurst attempted to save the Empire. It is also proved that during the war there appeared 'women in uniform' to "help the national effort" not only as nurses but also as policewomen, ticket collectors, bus conductors, pilots and factory workers (Marwick, Women at War 1914-1918 27). However, the suffragists, half of the leading women in the British suffrage movement, "opposed the war" (Wiltsher 1). They had organized the peace groups in eleven European countries by November 1915 and they were "vilified by the press and sometimes imprisoned for their pains" (Wiltsher 1). Although most of the churches supported the war, only the Quakers who had "long traditions of pacifism" and were related with the feminist suffragists opposed the war (Thompson 234). Those radical feminists who were separated

from the Victorian upper-middle-class respectable suffragettes really had to fight against all forms of violence and ultimately, men's war.

Kilman, as most of the radical feminists against the war, has no social rank and status. Her grandfather "kept an oil and colour shop in Kensington" (144). Kilman is, however, a highly educated woman. Women's higher education began to be reformed and encouraged with the establishment of Queen's College for women in London in 1848 and of Bedford College in London in 1849. Especially, London University gave opportunities of higher education to middle- and lower-class women from all over Britain like Kilman. London University is also the first academic institute that opened its degree to women. In spite of this emancipation in equal education in Britain, women with a higher education could not get the same professions as men. The most respectable woman's job was still teaching; yet even with a degree, she could not teach at college or university (McWilliams-Tullberg, in Vicinus 144). Kilman, in spite of her ability, has not been appointed to a suitable job. This is "sexual segregation at work" which causes women's oppression (Anne Phillips 18). Kilman--a forerunner of a university-educated woman with a degree--implies the woman's segregation at work in the male superior and dominated society.

Kilman's economic independence and academic achievement

are, therefore, juxtaposed by her inferiority complex as a woman. It indicates that womanhood was still valued and judged by men. Punch put the pictures and cartoons which showed the stereotype of the severe-and ugly-looking feminists and highly educated women, indicating "brain and beauty are incompatible" (Rover 59-60).⁵ Her lack of beauty, money, social status symbolizes a deeply-rooted patriarchal view of a single, independent and strong woman without a social rank.

Do her hair as she might, her forehead remained like an egg, bald, white. No clothes suited her. She might buy anything. And for a woman, of course, that meant never meeting the opposite sex. Never would she come first with any one. Sometimes lately it had seemed to her that, except for Elizabeth, her food was all that she lived for; her comforts; her dinner, her tea; her hot-water bottle at night. But one must fight; vanquish; have faith in God. Mr. Whittaker had said she was there for a purpose. But no one knew the agony! He said, pointing to the crucifix, that God knew. But why should she have to suffer when other women, like Clarissa Dalloway, escaped? Knowledge comes through suffering, said Mr. Whittaker. (142-43).

Kilman is struggling with the unfair judgement upon her only

as a woman, not as a "soul." Kilman's conflict is that which the leading educated professional women had in the early twentieth century. Like Kilman, Milly Brush, Lady Burton's secretary, is a single woman of forty "entirely without feminine charm" (118). Those strong women might be respected for their achievements as Richard admits Kilman's excellence as a historian. Kilman, however, says to herself, "I'm plain, I'm unhappy" (146). As the plain petticoat which Kilman chose symbolizes, those women cannot gain happiness as a woman. The petticoat has usually been used as a symbol of women as the second sex. Woolf uses this symbol as an irony.

Single women were confronted with the difficulty in finding husbands after the Great War. The war death and inflation deprived women of financial support. It is reported that in 1920, 63 % of the female population in England and Wales were over twenty years old and only 38 % of them were married (McWilliams-Tullberg 146). There was a severe shortage of would-be husbands after the Great War. This had already occurred in the late Victorian Era; 27 % of women over twenty years in England and Wales were not married in 1861. The single middle- and upper-middle class women, especially, had neither the means nor her economical independence. In Mrs. Dalloway, Ellie Henderson, at fifty, is obsessed by "her panic fear, which arose from three hundred pounds income, and her weaponless state (she

could not earn a penny)" (185). In order to solve this problem, a higher education for middle-class daughters was encouraged and the emancipation in women's education was begun by the reformers. Single governesses could not supply the demands for the position and were encouraged to emigrate to the Commonwealth in order to find their husbands.

In spite of her difficulty in living in British society, Kilman's attitude toward peace is the same as that of the 1915 International Congress of Women at the Hague which concluded the advanced redefinition of women's roles to confirm peace and world order with a global view (Costin, in Stiehm 313). Woolf reads modern history, in which the female outsiders and victims of the Great War were neglected and forgotten in the power struggle.

Elizabeth, who is regarded as a young girl by Peter who believes she "feels not half what we feel" (213), is also internally oppressed. Elizabeth is bored to be seen and judged as a pretty girl: "People were beginning to compare her to poplar trees, early dawn, hyacinths, fawns, running water, and garden lilies" (148). Romantic ideas about her are a "burden" to her (148) and she is "really awfully bored" (149). Though Clarissa worries about Elizabeth because she does not care about people and social activities but indulges herself in her friendship with Kilman, Clarissa is convinced that it proves Elizabeth "has a heart" (149). Elizabeth, in other words, does not lose her true self. She

can feel the free air by taking the bus alone in London and thinking about her future career. She likes a dog as Clarissa did in her young days. Though Clarissa could not treat her wounded dog, Elizabeth treats her own dog and wishes to be a doctor. As Kilman says, "every profession is open to the women" of Elizabeth's generation (150). The profession should be beyond "the public service" such as "Abbesses, principals, head mistresses, dignitaries, in the republic of women--without being brilliant" (152). The doctor was one of the most conservative male-dominant professions; the medical schools of the university and the medical qualification were not opened to women until 1878. The first principle of Newnham, Anne Jemima Clough was active in agitation for Elizabeth Garrett's admission to London University. After a strong opposition to Elizabeth Garrett's admission to a medical school in the 1860's, her niece was again turned out in Cambridge (McWilliams-Tullberg 103). Another Elizabeth, the next generation, has an ambition to become a doctor in Woolf's novel.

Not only women but also men are oppressed because of social class and status. Hugh Whitbread, who is described as a snob and a representative of the British upper class gentleman, has been suppressed for a long time. Schlack insists that both Richard and Hugh are "the types of patriarchal tyrants" (71). Hugh's unselfishness, kindness and generosity are considered dismissively by Peter "a

perfect specimen of the public school type" (82). In spite of this fact, Hugh once attempted to reveal his own emotions to Sally. Peter remembers that Hugh kissed Sally in the smoking room thirty years ago.

Something had happened--he forgot what--in the smoking-room. He had insulted her--kissed her? Incredible! Nobody believed a word against Hugh of course. Who could? Kissing Sally in the smoking-room? If it had been some Honourable Edith or Lady Violet, perhaps; but not that ragamuffin Sally without a penny to her name, and a father or a mother gambling at Monte Carlo.

(82)

This story is told by Peter through Sally. Sally insisted that Hugh had insulted her. Clarissa also remembers at her party that Sally accused Hugh "of kissing her in the smoking-room to punish her for saying that women should have votes" (199). Sally supported the suffrage movement in the 1890's when she was in her early twenties. At Bourton, Sally could be free from the social conventions and its burden as it is symbolized by her unusual way of arranging flowers. Sally's flower arrangement, as Paul suggests, represents freedom which lays "the potential for dominance and destruction" (143). Hugh's kiss is, with Sally's view of freedom, may be "an act of sexual violence, the rape on a miniature scale of a woman who has dared argued that her sex

should have the vote" (Minow-Pinkney 71). Sally accuses Hugh of being an example of the British upper-middle class young man who satisfies his sexual desire with prostitutes, "those poor girls in Piccadilly" (81). It is true that the Victorian society enabled a man to "buy 'ad hoc' any comforts he might need or fancy without encumbering himself with a wife, and possibly daughters (McWilliams-Tullberg 21). From Hugh's point of view, however, it might be a different story. Hugh expressed his passion and love to Sally. In spite of his brave and honest revelation of love, Hugh was rejected and hurt. Sally said to Hugh that he "ought to have been a Duke" or he "would be certain to marry one of the Royal Princesses" (81) as Peter called Clarissa "the perfect hostess." Sally had "a sort of abandonment" (37); she could speak and do anything unlike an English lady. At the party thirty years later, however, Hugh ignores Sally; while Sally has no courage to speak to him. Hugh was insulted and humiliated; however, he overcame it and accomplished his own social status well. He did not escape from his suffering as Peter did. Hugh has stayed in the same place as Clarissa has done.

If Hugh is the specimen of the public school type, Septimus is that of the mass new school type which began to appear in the late nineteenth century and settled in the early twentieth century.

To look at, he might have been a clerk, but of the

better sort; for he wore brown boots; his hands were educated; so, too, his profile--his angular, big-nosed, intelligent, sensitive profile; but not his lips altogether, for they were loose; and his eyes (as eyes tend to be), eyes merely; hazel, large; so that he was, on the whole, a border case, neither one thing nor the other; might end with a house at Purley and a motor car, or continue renting apartments in back streets all his life; one of those half-educated, self-educated men whose education is all learnt from books borrowed from public libraries, read in the evening after the day's work, on the advice of well-known authors consulted by letter. (93)

Septimus is absolutely excluded from the privileged class who received the formal higher education. Clerical work in the early twentieth century became the important job as "the new business bureaucracy" for those who received the new secondary education because of the decline of agriculture and the maturity of the Industrial Revolution (Leybourne 79). By 1902, German clerks were largely accepted for their excellence. In order to foster this new "force of white collar workers," the Education Act of 1902 was passed and national secondary schools were registered; as a result, these commercial clerks increased by 37.5 % during ten years after 1901 and the number increased from 613 to 843 thousand

(Leybourne 73). Septimus is an example of one who received the national secondary education, which is between the low elementary education and the college education. He left his home and farming job, and migrated to London in order to establish himself in the new society; "London has swallowed up many millions of young men called Smith" (94). His job, clerical work, is a new job to which those young men "half-educated" can be assigned. Septimus's ambition to become a poet and his eagerness to be involved in the literary society, however, cannot be satisfied because his education and his social status are not enough to prove it. Septimus is admitted excellent as a clerk; however, he cannot transcend the barrier of the British public education system.

Peter, opposite to Clarissa, reveals negative emotions such as anger, depression, frustration, irritation, jealousy, selfishness and extraordinary suppressed passion apparently. In this sense, Peter represents the masculine force (Poresky 103). Peter, however, cannot express the positive emotions, his honesty, sincerity and sense of guilt in words when he needs to do so. As a Victorian gentleman, Peter is also suppressed under the pressure of conventions. In spite of Peter's "dynamic personality," his "obsessive ideal of romantic fusion" also "engulfed Clarissa and forced her soul" (Henke, in Marcus, New Feminist Essays on Virginia Woolf 131) because he "fuses an aggressive male ego with a

pathetic masculine helplessness" (Henke, in Ginsberg and Gottlieb 133). For Peter, Clarissa is still a woman who "raised up in the dark so that you could not touch her but must lay your garland down on the grass in the dark" (66). Peter worships Clarissa "only in the abstract guise of 'magna mater' and his ideal of womanhood is "stereotyped and chivalric" (Henke, in Marcus, New Feminist Essays on Virginia Woolf 131). Peter is suppressed within the sense of guilt about a physical desire under the pressure of an image of the Victorian gentleman and obsessed by the romantic ideal of love and beauty in womanhood.

Peter failed in establishing his life because he escaped from his honest feelings and chose freedom from them. Peter, however, begins to discover Clarissa's and his own suppressed selves at Clarissa's party thirty years later. After visiting Clarissa in her drawing room, Peter walks in the streets and park to the hotel. During his walk in Regent's Park, he tries to remember the sitting room where he was absorbed in reading and the room in the past where his own conflict began. The memory of Bourton is based on the search for the room, that is, his privacy. When Peter returns to the hotel room, he can possess his own privacy and admits his own honest feelings. At this time, Peter determines to go to Clarissa's party.

Peter keeps saying to himself how terribly he suffered that summer when he broke with Clarissa forever and how

horrible that experience is in his life. He visited Bourton suddenly early in the morning possibly in order to propose to Clarissa. As he did not have a good time with Clarissa's father at breakfast and felt jealousy to Richard, Peter could not sleep for nights and left there suddenly again late at night. Peter's behavior proves that he was too strained and frustrated to do the thing properly. Peter was afraid of expressing his honest feelings to Clarissa and his serious thoughts about this marriage to her. Peter, as a result, felt that he could do anything to hurt Clarissa after he had seen her with Richard. Peter revealed his jealousy and anger in his words and behavior. When he called Clarissa "the perfect hostess," he perceived that Clarissa "winced all over" though she said nothing. He knew, from Sally, that Clarissa had burst into tears and that she had been "in bed with headaches" (71). Peter's anger made Clarissa deeply hurt and depressed because she could not reveal her own anger and agony to Peter.

Even after Peter perceived Clarissa's wincing all over, he did not even apologize to her. It is Clarissa who attempted to make up Peter's fault. Clarissa came to Peter and suggested to him that they should go sailing together. Peter felt "perfect happiness" because he thought that, "Without a word they made it up" (70). Peter took it for granted that he was forgiven without apologizing to Clarissa. The communion between Peter and Clarissa seems

almost perfect (Miller 182). There is, however, an incomplete or rather uncompleted communion between them. Only Peter believes that Clarissa and Peter "had always this queer power of communication without words" (67). Peter's selfish idea that he does not need to apologize to a woman is the core of his faults. Peter does not say in words what he has to say; while he says in words what he should not say. It is not clear that Peter actually proposed Clarissa in words properly. Peter insists that he wanted to marry Clarissa. Clarissa and their friends knew that Peter was passionately in love with Clarissa. Peter's egotism makes it impossible for him to express his proposal, apology and his honest feelings to Clarissa. Peter depended on Clarissa's generosity, gentility and unselfishness too much until he was rejected completely.

Peter cried, "Tell me the truth," to Clarissa. Clarissa told him, "It's no use. It's no use. This is the end" (72). Peter was depressed and left Bourton for ever. It is Peter's fault which ended their relationship. Peter did not make any effort to make up their relationship, nor transformed their passionate but destructive power into a true and constructive one. Even if Peter knew Clarissa's agony and love for him, he did not have courage to "carry off" Clarissa as Sally suggested (84). The truth was not Clarissa's decision not to marry Peter, but her profound and uncured wound in her heart.

It is Peter who imprisoned Clarissa into her false self. Clarissa was active, energetic, emotional in spite of her delicacy in her young days. Clarissa, however, has made a success as a perfect hostess in her imprisonment. Peter, on the contrary, gains freedom, the freedom from responsibility, honesty, sincerity and truth. After that summer, Peter left Oxford, went to India, had an unhappy married life, had no children and came back to England in order to make it possible to marry another young woman. Though he was never written a book as he had promised in his young days, he says that he is in love with a twenty-four-year-old wife with two children. Peter's life is full of "journeys; rides; quarrels; adventures; bridge parties; love affairs; work" (49). His life, however, is based on his selfish freedom from his true self. Whatever he does and with whomever he is in love, Peter cannot forget about the fact that he lost Clarissa. Peter cannot realize what he lacks though Clarissa knows what she lacks. Peter only criticizes what Clarissa lacks, that is, "something central which permeated, something warm which broke up surfaces and rippled the cold contact of man and woman" (36). In order to forget about his suffering from the fact that he lost her, he always escapes from the truth that he still loves her. Peter has been struggling between the fact and the truth. Peter's freedom made him fail in his life because he has never solved his dilemma.

Peter's unsolved emotions of love for Clarissa is symbolized by his knife which he has kept for thirty years. Peter needs to take his old knife out when he meets Clarissa after their interval. Peter's knife is not only a mark of his desire to intrude upon Clarissa's mental privacy" (Apter 62). It presents us his negative emotions which cannot be solved inside himself. When Clarissa tells him in mind to leave his knife alone, she is asking him to leave his frustration and anger alone. Peter cannot resolve his irritation and frustration by himself. Instead, he has to keep it in the form of a knife, a weapon to defend his enclosed emotions. Peter, however, finally bursts into tears in front of Clarissa. Peter cannot hold his inner emotions, his natural feelings and his long-held agony in his life, with a help of his knife.

Thirty years later, Peter gradually understands Clarissa's and his own agony. His decision to go to Clarissa's party is a turning point. Before he decides, he is still struggling and suffering from Clarissa's refusal. His sudden morning visit to Clarissa was interrupted by Elizabeth's appearance. When Peter asks Clarissa whether she is happy now, the door is opened by Elizabeth. Peter leaves there just after that and keeps feeling that he is refused. Peter remains angry over Clarissa's formal introduction, "Here is my Elizabeth" (53). Peter feels that Clarissa showed her daughter as the best example of her

happy married life. It is, however, Peter who had made Clarissa tremble a little by saying that he was in love with a young wife of a Major in the Indian Army. Even when he reaches his hotel, Peter is still angry over Clarissa's invitation letter which she might have written just after he left. Peter's anger is over the contradiction between Clarissa's refusal and her consideration to him.

The letter between Clarissa and Peter also symbolizes the degree of their personal relationship which is still connected with anger. At the beginning of the novel, Clarissa even did not open Peter's letter. Clarissa, however, had known that he would come back in the near future: "He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull" (5). Even if Clarissa did not open his latest letter, she had already received his letters which told his home-coming. Clarissa was also informed that Peter was happy in his marriage during the past five years as she says, "he assured her--perfectly happy" in his marriage (10). Clarissa insists that she has never written him: "For they might be parted for hundreds of years, she and Peter; she never wrote a letter and his were dry sticks" (9). It is very clear that Peter has kept writing to Clarissa even after his marriage. Clarissa, in spite of her insistence, wrote to Peter in order to tell him about Sally's marriage. At the party, Peter remembers, "'They have myriads of

servants, miles of conservatories,' Clarissa wrote; something like that" (206). Peter also knew from Clarissa about the death of her Aunt Helen whom he had met in Bourton thirty years before. This information is, however, incorrect. Aunt Helen might have lost the sight of one eye as Clarissa told to Peter; but, she is still alive and comes to Clarissa's party. Peter also knew when Clarissa's father passed away. Clarissa apparently wrote to Peter and told him about their friends and relatives after her marriage. Clarissa's invitation letter, as a result, might be one of her letters. This letter is simple and short only to tell the invitation, yet contains her deep emotions.

And it was Clarissa's letter that made him see all this. "Heavenly to see you. She must say so!" He folded the paper; pushed it away; nothing would induce him to read it again!

To get that letter to him by six o'clock she must have sat down and written it directly he left her; stamped it; sent somebody to the post. It was, as people say, very like her. (170-71)

This simple letter represents Clarissa's profound emotions as well as her spontaneous desire. Even though Peter is furious about her letter, he can imagine how Clarissa wrote this letter in a hurry so that he would receive it. This invitation letter is not just a social one. Compared with her invitation letter to Ellie Henderson which Clarissa is

struggling to write at three, Clarissa's invitation letter to Peter is more personal and straight.

When Peter listens to St. Margaret's, however, he remembers Clarissa's voice of "a hostess" (55), which is "reluctant to inflict its individuality," holds back "grief for the past" and concerns "for the present" (56). St. Margaret's does not represent just a secular religious figure as Richer remarks (237).

It is half-past eleven, she says, and the sound of St. Margaret's glides into the recesses of the heart and buries itself in ring after ring of sound, like something alive which wants to confide itself, to disperse itself, to be, with a tremor of delight, at rest--like Clarissa herself, thought Peter Walsh, coming downstairs on the stroke of the house in white. It is Clarissa herself, he thought, with a deep emotion and an extraordinarily clear, yet puzzling, recollection of her, as if this bell had come into the room years ago, where they sat at some moment of great intimacy, and had gone from one to the other and had left, like a bee with honey, laden with the moment. But what room? What moment? And why had he been so profoundly happy when the clock was striking? Then, as the sound of St. Margaret's languished, he thought, she has been ill, and the

sound expressed languor and suffering. It was her heart, he remembered; and the sudden loudness of the final stroke tolled for death that surprised in the midst of life, Clarissa falling where she stood, in her drawing-room. No! No! he cried. She is not dead! I am not old, he cried, and marched up Whitehall, as if there rolled down to him, vigorous, unending, his future. (56)

Through St. Margaret's stroke which is different from Big Ben's, Peter is beginning to understand Clarissa's conflict. St. Margaret's has been, in spite of its important relation with the House of Commons, under the shadow of Westminster Abbey.⁶ Big Ben does not just strike "clock time" (Hussey 122), but represents the false understanding of people. While he is listening to St. Margaret's, Peter is indulged in "a deep emotion" (56) and is sure of "three great emotions" inside himself; "understanding; a vast philanthropy; and finally, as if the result of the others, an irresponsible, exquisite delight" (58). Peter remembers Clarissa's change in her thoughts of life when she was confronted with her sister's sudden death. Though Peter still cannot help remembering his own "misery," "torture" and "extraordinary passion," he wonders what his tears in front of Clarissa stand for (89). Peter realizes that everybody needs to have "the privilege of loneliness" and "privacy" (167). He realizes the "secrecy" of his life,

that is, his true emotions (167). Though he attempted to know others and to be known by them in his young days, he is now sure that it is difficult to understand the inner feelings of others' and even his own.

In a hotel room, Peter decides to go to Clarissa's party. At this point, he admits that he still loves Clarissa and that he reveals his own profound and uncontrollable emotions only to Clarissa in his inner and private space.

For this is the truth about our soul, he thought, 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. (177)

Peter recognizes his true soul which has been suppressed for thirty years. Peter, at last, becomes honest to himself in a hotel room, which is a completely private space for men and as well, recognized as rented space, a container for frequent changes of lodgers.

At the party, Peter observes and realizes that Clarissa has succeeded in becoming "the perfect hostess." Clarissa did not escape from her assignment in her restricted and

imprisoned life. Peter is convinced that "the whole pyramidal accumulation" of the British society pressed and weighed down women (178). Peter acknowledges that Clarissa influenced him very much and that he has never carried out anything well since his break with Clarissa. Peter is now sure that "One must say simply what one felt" (210) and that "One could not be in love twice" (211). Peter does not hesitate to admit his failure in having his own true life. Clarissa actually stands at the top. Clarissa's "development," if there is some, is not "the developmental tale" of her social status and marriage which is concealed in coded memories as Abel remarks (The Voyage In 12), but her acquiring the real strength to overcome her inner conflict, transform it into the energy to create and accomplish her social role, yet still maintain her positive characteristics such as generosity, gentility, unselfishness, warmth and charm.

Clarissa's party becomes successful and the assembly is accomplished. This assembly seems "an incomplete circle" of "interpersonal relations" (Miller 170). The assembly has, however, a hidden aspect. Clarissa is suppressed under the name of Mrs. Richard Dalloway, a perfect hostess; "And yet for her own part, it was too much of an effort. She was not enjoying it. It was too much like being--just anybody, standing there" (187). In spite of her suppression, Clarissa accomplishes her role perfectly. Her withdrawal

into a little room when she knows Septimus's suicide is her search for privacy, "the privacy of her soul" as Miller indicates (185). Septimus's death is very significant to Clarissa's "private consciousness" which has been almost overcome with "the public consciousness" (Tori Haring-Smith, "Private and Public Consciousness in Mrs. Dalloway and To the Lighthouse," in Ginsberg and Gottlieb 144). Since the party began, Clarissa has kept telling Peter and Sally to wait for her and talk later. Clarissa's success in her party is constructed upon her sacrifice of her privacy. Clarissa withdraws from the party into a little empty room where she can be all alone even away from Peter and Sally. Only in this empty room, Clarissa can be "out of her role as hostess" (Haring-Smith 144). Clarissa is first obsessed by "the terror," "the overwhelming incapacity," "her disaster" and "her disgrace" (203). Clarissa, then, realizes that "she had never been so happy" (203). When she walks to the window, parts the curtains and looks outside, however, she is surprised to know that the old lady who lives in the room opposite stares at Clarissa. She transforms her terror into the new force to recover from her anxiety for loneliness and death.

It was new to her. The wind must have risen. She was going to bed, in the room opposite. It was fascinating to watch her, moving about, that old lady, crossing the room, coming to the window.

Could she see her? It was fascinating, with people still laughing and shouting in the drawing-room, to watch that old woman, quite quietly, going to bed alone. She pulled the blind now. The clock began striking. The young man had killed himself; but she did not pity him; with the clock striking the hour, one, two, three, she did not pity him, with all this going on. There! the old lady had put out her light! the whole house was dark now with this going on, she repeated, and the words came to her. Fear no more the heat of the sun. She must go back to them. But what an extraordinary night! She felt somehow very like him--the young man who had killed himself. She felt glad that he had done it; thrown it away while they went on living. The clock was striking. The leaden circles dissolved in the air. But she must go back. She must assemble. She must find Sally and Peter. And she came in from the little room. (204-05)

Clarissa strongly realizes that she is alive by seeing an old woman in the room opposite going to bed quietly and alone. There is no intimacy between Clarissa and the old woman. The old woman is "an eternal figure of the female spirit sheltered by houses, rooms, distances and solitude" (Henke, "Mrs. Dalloway: The Communion of Saints" 143-44).

In other words, the old woman represents "a woman's space" (Minow-Pinkney 80) and it is "a symbol of both independence and isolation in patriarchy society" because she really has "a room of her own" (Minow-Pinkney 69). Clarissa is, however, sure that she wants the real assembly which is established upon the foundation of each independent privacy which is supported by each private room. Clarissa already began to awaken to herself as to the private space of room between the two kinds of clocks; Big Ben which strikes accurately in public and the clock in her room.

Big Ben struck the half-hour.

How extraordinary it was, strange, yes, touching to see the old lady (they had been neighbours ever so many years) move away from the window, as if she were attached to that sound, that string. Gigantic as it was, it had something to do with her. Down, down, into the midst of ordinary things the finger fell, making the moment solemn. She was forced, so Clarissa imagined, by that sound, to move, to go--but where? Clarissa tried to follow her as she turned and disappeared, and could still just see her white cap moving at the back of the bedroom. She was still there, moving about at the other end of the room. Why creeds and prayers and mackintoshes? when, thought Clarissa, that's the miracle, that's

the mystery; that old lady, she meant, whom she could see going from chest of drawers to dressing-table. She could still see her. And the supreme mystery which Kilman might say she had solved, or Peter might say he had solved, but Clarissa didn't believe either of them had the ghost of an idea of solving, was simply this: here was one room; there another. Did religion solve that, or love?

Love--but here the other clock, the clock which always struck two minutes after Big Ben, came shuffling in with its lap full of odds and ends,

. . . (140-41)

The old woman represents "the purely personal private life which Clarissa has pilfered" (Apter 72). Clarissa is convinced of the necessity of the pure private space which is not controlled by the regular and public stroke of Big Ben. There were the Prime Minister and Lady Bruton in the little room before Clarissa enters it. The Prime Minister represents the public world, that is, "the social conspiracy of patriotism" and "the tyrannical husbands at the head of Edwardian households" (Henke, "Mrs. Dalloway: The Communion of Saints" 129-30). Clarissa "respects 'the privacy of the soul' (140)" as it is signified for her statement of importance of each room (Lee 101). Septimus may succeed in escaping "violation of the soul's privacy" by committing suicide (Spilka 73). Clarissa, however, cannot get rid of

it. When Clarissa can support this privacy in the middle of the party, she conquers the strong sense of terror. The true life should be established upon the possession of the pure and individual private space.

Peter keeps saying, "Where is Clarissa?" (205); and Sally knows that Peter is "thinking only of Clarissa" all the time and "fidgeting with his knife" (210). Clarissa is seeking for her pure and individual privacy in the middle of her party. Hafley insists that Clarissa "has come in from the little room of her own identity to the larger room of reality itself" (65). Clarissa does not come back to Peter and Sally. Peter, however, feels "ecstasy" and "extraordinary excitement"; "It is Clarissa, he said. For there she was" (213). This ending is yielded to by the title, Mrs. Dalloway which "emphasizes the social radiancy and centrality of its heroine"; the ending implies "both the meeting-point and the terminal point of Clarissa Dalloway's quest for social and spiritual integration" (DiBattista 39). Clarissa exists as an independent individual apart from the party and inside Peter. In walking in London, Clarissa thought, "she survived, Peter survived, lived in each other" (11). As DiBattista remarks, "the spirit will survive in space" (34). It is, however, not by "street-haunting" or "London adventure" but more by psychological journey into one's self in the private space that Clarissa's spirit survives. The true assembly is accomplished; both

Clarissa's and Peter's anger is solved and Sally concludes:

And we not all prisoners? She had read a wonderful play about a man who scratched on the wall of his cell, and she had felt that was true of life--one scratched on the wall. Despairing of human relationships (people were so difficult),
.
.
.
(211)

Sally's last statement represents the imprisonment of human souls which cannot be avoided. Sally was also a prisoner of the social discrimination. What she wanted was not just economic security but home and life. Sally who was almost abandoned by her parents is now a mother of five sons. Even if she is pointed out that she "married beneath her," she loves and respects her husband, "a miner's son" who had earned every penny in his childhood by carrying great sacks (209). Sally's unknown husband is one of the victims of the Industrial Revolution. When Sally talks about her husband's childhood life, "(her voice trembles)" (209). Sally confesses that her marriage, however, cut a tie with Clarissa and her society. Sally must have been hurt whenever the Dalloways rejected to visit her even though she kept asking them. Even thirty years later, Sally does not receive an invitation letter from Clarissa. Sally visits Clarissa because she really wants to see her, yet Sally does not bring her husband to the party. Sally is also victim of the dilemma between the public and the

private. At the party, Sally realizes the truth of life, so does Peter and Clarissa.

Clarissa's voice of anger which represents her long-concealed self under the pressure of the society finally extinguishes in her soul. As Delany points out, Woolf's angry power can usually be found in the texts such as A Room of One's Own and Three Guineas (181). Woolf's voice in Mrs. Dalloway, however, has never been criticized properly. Abel remarks that the "interval between events" and the "stories untold" can remain invisible in Mrs. Dalloway (The Voyage In 264). Both the interval and the stories, however, are told and visible. Showalter insists that "the advocacy of a woman's language is thus a political gesture that also carried tremendous emotional force" ("Feminist Criticism in the Wilderness," in Abel, Writing and Sexual Difference 22). Woolf's voice of anger, however, well encoded and interwoven in her novels with the irony, that is, a tension which the modern society and its people have. Clarissa, as Poresky concludes, "struggles through all of the discomfort and insecurities implanted by the imago force" which is presented by the masculine power in the world and Clarissa "eventually drops her defenses to embrace that privacy of her soul so long suppressed" (122). Clarissa's suppression and depression without a room of her own embodies the destiny of the human beings who have to struggle in the society.

Figure 76



Figure 80



21. Recruiting Sergeants at Westminster, 1877. Where they are standing are now Government offices. St. Margaret's, Westminster, in background. The lamp standards, like the Sergeants, lent dignity to Parliament Square laid out by Sir Charles Barry in the eighteen-fifties

Figure 77

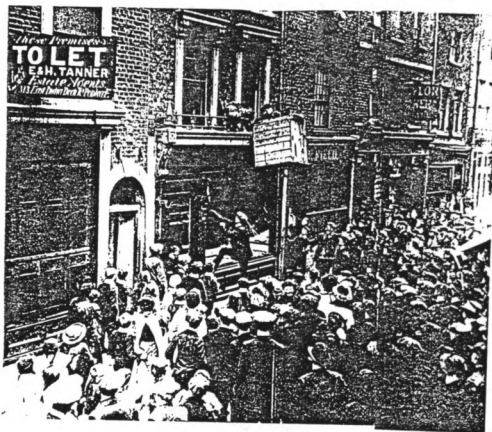


Figure 78



EXTREMES THAT MEET
AT MRS LYONS CHACER'S SMALL AND EARLY
For Entrance: LOOK! LOOK! THERE STANDS MISS GANDER
BELL WETHER, THE FAMOUS CHAMPION OF WOMEN'S RIGHTS,
THE FUTURE FOUNDER OF A NEW PHILOSOPHY. ISN'T IT A
PRETTY SIGHT TO SEE THE RISING YOUNG GENIUSES OF THE
DAY ALL FLOCKING TO HER SIDE, AND HANGING ON HER LIPS,
AND FEASTING ON THE SAD AND BARNEST UTTERANCES
WRING FROM HER INDIGNANT HEART BY THE WRINGS OF HER
WRETCHED SEX! O, ISN'T SHE DIVINE, CAPTAIN DANDELION!
Came Division of the 17th Wagon. HAW! PAIR OF TASTE, YOU
KNOW - WATHER. PREFER - JIVE WOMEN. MYSELF - WATHER
PREFER THE WRETCHED SEX WITH ALL ITS RONGS - HAW!
Mr. McQuinn of the 18th Regiment. CHIEF - HAW! WATHER A GULBRY,
SKW'LBRY LOT, THE WISING YOUNG GENIUSES! HAW - A W A N -
16.3.1876

Figure 79



"THE ANGEL" - "THE HOUSE" - OR "THE REBEL" OF FEMILE CAPITAL!
16.3.1876

Notes

1. In 1064 when Edward the Confessor built Westminster Abbey near the palace, Westminster became "the cradle of a future empire," and the bond between the Church and the State was strengthened (Fox 2-3). After the palace was not used as the king's residence, Westminster became the center of politics, religion and legislation. The Houses of Parliament consist of the House of Commons, Big Ben, Westminster Hall, St. Stephen's Hall, the House of Lords, and the Victoria Tower.

2. The British Death Duties now have two sets of taxes, the Estate Duty and the Legacy and Succession Duties. According to Wedgwood, the degree of "inequality in the distribution of property in England" had not greatly changed even in twelve years after the World War II: "the proportion of inherited wealth somewhat reduced, because . . . war, unsettled economic conditions, and especially inflation, combined with the relatively high rates of Estate Duty during the past twenty years, must reduce the economic influence of inheritance (8). The Death Duties which were first aimed at the landed gentry, however, meant "breaking up the estates" especially in the Edwardian Era and after the Great War (Crow 30). Along with agriculture in depression by higher taxation and low rents, the loss of young heirs in the Great War deprived the landed gentry from maintaining their land and title. High taxation was initiated in the years before 1914. In 1919, death duties were raised to 40 per cent on estates of 2 million pounds and over (Marwick, The Deluge 300). As a result, about half a million acres were on the market by March 1919, and by the end of the year over a million acres had been sold (Marwick, The Deluge 300). England was confronted with "changing hands" (Mingay 213).

3. The British women were forced to let their husbands, sons and male relatives to go the battle field. The recruitment poster shows that the women even encouraged their men to fight for their Empire (See Figure 76, Judd 126)

4. The anti-German movement was very radical among the British citizens. Figure 77 shows the wartime German riot at the High Street, Poplar in the East End where "shops with German names were looted and the names torn down" (Judd 128).

5. Rover makes an interesting and marvelous research on the image of women in women's emancipation period on Punch during the Victorian Era. Figure 78 describes the severe-looking "champion of women's rights" though actually there were a considerable number of "remarkably good-looking women" in those who were related with the feminist movement (46-47). Figure 79 shows the corruption of the angel in the house which resulted from female suffrage movement (99).

6. Westlake evaluates the meaning of St. Margaret's highly in spite of its small size and its seeming insignificance. St. Margaret's "has a history behind it comparable with that of the great Abbey under whose shadow it so literally stands" and St. Margaret's history is that of Westminster itself "inseparably bound up with that of the Abbey and City alike" (vii). In 1614, "the House of Commons attended the Church for the first time in its official capacity to receive the Holy Communion" (Westlake 95). Along with the establishment of a new Parliament in 1660, its members met in St. Margaret's, "where they listened to a sermons preached by the Presbyterian doctor, Reynolds, on the text 'Behold unto you that fear my name shall the son of righteousness arise with healing in his wings'" (Saunders 209). Thus, since the seventeenth century, St. Margaret's has been closely associated over centuries with the House of Commons. The church itself was built by Edward the Confessor as one of the earliest parish church west of Temple Bar about 1064 and remained "under the control of the Abbey" for many centuries until it became part of the Diocese of London in 1840 (Ellen 116). After several changes in the appearance, "the sanctuary was extended by one bay" in 1905 and the east window was placed (Ellen 11). Figure 80 is a shadowy picture of St. Margaret's in the Victorian Era (Betjeman). At 11:00 on 11 November, 1918, when the Great War was over, members of both Houses of Parliament attended a service at St. Margaret's and the Archbishop of Canterbury read the lesson from Isaiah 61: "he hath sent me to bind up the brokenhearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound; . . . And they shall build the old wastes, they shall raise up the former desolations, and they shall repair the waste cities, . . ." (Wilkinson 262)

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SEARCH FOR SPACE
TRANSFORMATION FROM HOUSE AS IDEOLOGY
TO HOME AND ROOM AS MYTHOLOGY
IN VIRGINIA WOOLF'S NOVELS

Volume II

By

Masami Usui

A DISSERTATION

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CHAPTER IV

Mrs. Ramsay's Silent Search for Self

in To the Lighthouse

No, she thought, putting together some of the picture he had cut out--a refrigerator, a mowing machine, a gentleman in evening dress--children never forget. For this reason, it was so important what one said, and what one did, and it was a relief when they went to bed. For now she need not think about anybody. She could be herself, by herself. And that was what now she often felt the need of--to think; well not even to think. To be silent; to be alone. All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge-shaped core of darkness, something invisible to others. (99)

This is one of a few moments when Mrs. Ramsay, as a wife of an English philosopher, a mother of eight children and a hostess of their summer house, attempts to isolate herself from the others and gain her own privacy.¹ Mrs. Ramsay, moreover, feels "the need" of her privacy after her fifty-year life. This passage presents us Mrs. Ramsay's difficulty in possessing her own privacy in her daily life spent among the British upper-middle class. Like Clarissa,

Mrs. Ramsay is, as Paul suggests, Woolf's angel in the house because she lives in "the paradigm of beauty and sacrifice to others" (161).² Mrs. Ramsay's unselfishness does not depend on her own external roles "to please, flatter and smooth the way for others, particularly men" (Phyllis Rose 156), but on giving up her own privacy, that is, her psychological suicide. As a result, Mrs. Ramsay is suppressed under the pressure of her roles; wife, mother, care-taker of men, hostess of the summer house and volunteer for the poor people. The house is full of people and the dinner party is about to be held among fifteen people. The English dinner, "with its complete circle--the father at the head, the mother at the foot of the table, and the youngest saying grace," is a typical description of the Victorian and Edwardian family life (Wohl 10). Because of her extraordinary effort to hold the dinner party, to understand all the guests and make harmony among them, and to make them comfortable, however, Mrs. Ramsay is exhausted; "she often felt she was nothing but a sponge sopped full of human emotions" (54). Mrs. Ramsay's "wedge-shaped core of darkness, something invisible to others" is, as Hussey remarks, equivalent to Clarissa's "unseen part of us" (30). Yet, Clarissa's "unseen part" is sensed in London where her "unseen part" can enter into association with others. Paul points out a difference between Clarissa and Mrs. Ramsay and indicates that Mrs. Ramsay's "only solitude is in the

privacy of her mind" (160). This unseen core is privacy in which one can solve his or her emotions. Mrs. Ramsay is "a vital force throughout" the novel as Panken indicates (148). Mrs. Ramsay's search for privacy is, however, silent and unknown to the others because she is suppressed and her emotions are enclosed inside her.

Mrs. Ramsay can gain neither her own room nor her privacy completely in spite of her desire for possessing herself. Mrs. Ramsay, unlike Clarissa who has an attic room, has had no place to solve her emotions under her mask of Mrs. Ramsay. As a result, she dies suddenly in her fifties after she was "forced to give" as Lily laments her ten years later; "Giving, giving, giving, she had died" (232). Mrs. Ramsay's unselfish devotion to Mr. Ramsay, her children and all the people around her shortens her life. Both her past and present are not detailed enough to know her. Unlike Clarissa, Mrs. Ramsay is given neither her maiden name nor her first name. It indicates that the meaning of Mrs. Ramsay is not personal but social. As a result, her privacy and personal emotions are completely ignored and buried in the depth of her self and under her physical appearance of a beauty. During her fifty-year life, Mrs. Ramsay was silent, "monotonous," and "the same always" (300). Because of her silence and unselfishness, "Nobody know exactly what had happened to her" (300). Ten years after her death when the rest of the family and

friends return to the summer house, Mrs. Ramsay's inner self is finally understood as a suppressed self who was in search for privacy through Lily who succeeds in having her "vision" on her canvas (320).

The house which began to be deserted ten years ago in "The Window" is re-arranged and re-organized for a short visit of the family just before the house, as Mrs. McNab says, "would be sold at Michaelmas perhaps" (209) in "The Lighthouse." The house, as Fleishman remarks, plays an essential part in accounting for the structure of the novel and the "symbolic dimension" of the house and the lighthouse in Lily's painting (98). The house is, what is more importantly, parallel with its mistress, Mrs. Ramsay. The physical conditions and change of the summer house on the island represents those of Mrs. Ramsay. The middle chapter, "Time Passes," implies the decline of the house. Mrs. Ramsay's sudden death is accompanied with the decay of the house. In general, "Time Passes" is considered as the chapter in which Mrs. Ramsay herself seems least important. "Time Passes," according to Rosenthal, "embodies that formless reality, indifference to human aspiration, out of which all the characters carve their various kinds of order" (119). The house as a structure is deserted as is Mrs. Ramsay as a physical body. Paradoxically enough, however, "Time Passes" contains Mrs. Ramsay's misery and agony in her life symbolically yet profoundly.

So with the house empty and the doors locked and the mattresses rolled round, those stray airs, advance guards of great armies, blustered in, brushed bare boards, nibbled and fanned, met nothing in bedroom or drawing-room that wholly resisted them but only hangings that flapped, wood that creaked, the bare legs of tables, saucepans and china already furred, tarnished, cracked. What people had shed and left--a pair of shoes, a shooting cap, some faded skirts and coats in wardrobes--those alone kept the human shape and in the emptiness indicated how once they were filled and animated; how once hands were busy with hooks and buttons; how once the looking-glass had held a face; had held a world hollowed out in which a figure turned, a hand flashed, the door opened, in came children rushing and tumbling; and went out again. Now, day after day, light turned, like a flower reflected in water, its sharp image on the wall opposite. Only the shadows of the trees, flourishing in the wind, made obeisance on the wall, and for a moment darkened the pool in which light reflected itself; or birds, flying, made a soft spot flutter slowly across the bedroom floor. (200-201)

The house whose role is to protect the inhabitants from the

outside elements such as the rain, the wind and the storm is deserted and ruined. The house as a physical refuge is confronted with the very last moment of its decay. The objects are left and abandoned. They are not only physically broken but also spiritually forgotten. The life in the house is dead. The past life is symbolized not in the concrete and living people but in the abstract objects such as "hands," "a face," and "a figure." Their actions and sounds are no more seen and heard: there are only the light and the shadows in the rooms. The abstract existence of Mrs. Ramsay which is described as "hands," "a face," and "a figure" becomes the symbols more intensely.

So loveliness reigned and stillness, and together made the shape of loveliness itself, a form from which life had parted; solitary like a pool at evening, far distant, seen from a train window, vanishing so quickly that the pool, pale in the evening, is scarcely robbed of its solitude, though once seen. Loveliness and stillness clasped hands in the bedroom, and among the shrouded jugs and sheeted chairs even the prying of the wind, and the soft nose of the clammy sea airs, rubbing, snuffling, iterating, and reiterating their questions--"Will you fade? Will you perish?"--scarcely disturbed the peace, the indifference, the air of pure integrity, as if

the question they asked scarcely needed that they should answer: we remain. (201)

Mrs. Ramsay's symbols are, ironically enough, "loveliness," "stillness" and "solitude." They create at the same time the image of women through the symbols of her death. The house is decayed and its physical features become ugly and miserable. Mrs. Ramsay as a mistress of the house is dead and only her image is left. Both the house and Mrs. Ramsay as a mistress of the house are sacrificed. Marcus insists that "Time Passes" is "a lament for the dead mother," and that Woolf published a French version in 1926 in order to gain attention from the French female community:

The figure of the empty house, the questioning of the meaning of life, the horror and chaos of the universe, devastation and meaninglessness, is a portrait of the dead mother's body and the daughter's appalling sense of loss. For women "are" their houses. (Virginia Woolf and the Languages of Patriarchy 6).

It is clear that both the house and Mrs. Ramsay's body as a symbol of the house are physically deserted. The "empty house" and "the dead mother's body" also represent the psychological fatigue, agony, conflict and loss of life. "Time Passes" represents not only "a lament" for dead Mrs. Ramsay but also the grief of the suppressed women. In spite of Mrs. Ramsay's death, the empty and deserted house is

reborn by other suppressed women, Mrs. McNab and Mrs. Bast. Mrs. McNab, unlike Mrs. Ramsay, belongs to the lower class. Beyond the class difference, there is a common agony which women are obliged to have.

As she lurched (for she rolled like a ship at sea) and leered (for her eyes fell on nothing directly, but with a sidelong glance that deprecated the scorn and anger of the world--she was witless, she knew it), as she clutched the banisters and hauled herself upstairs and rolled from room to room, she sang. Rubbing the glass of the long looking-glass and leering sideways at her swinging figure a sound issued from her lips--something that had been gay twenty years before on the stage perhaps, had been hummed and danced to, but now, coming from the toothless, bonneted, care-taking woman, was robbed of meaning, was like the voice of witlessness, humour, persistency itself, trodden down but springing up again, so that as she lurched, dusting, wiping, she seemed to say how it was one long sorrow and trouble, how it was getting up and going to bed again, and bringing things out and putting them away again. It was not easy or snug this world she had known for close on seventy years. Bowed down she was with weariness. How long, she asked, creaking and

groaning on her knees under the bed, dusting the boards, how long shall it endure? but hobbled to her feet again, pulled herself up, and again with her sidelong leer which slipped and turned aside even from her own face, and her own sorrows, stood and gaped in the glass, aimlessly smiling, and began again the old amble and hobble, taking up mats, putting down china, looking sideways in the glass, as if, after all, she had her consolations, as if indeed there twined about her dirge some incorrigible hope. Visions of joy there must have been at the wash-tub, say with her children (yet two had been base-born and one had deserted her), at the public-house, drinking; turning over scraps in her drawers. Some cleavage of the dark there must have been, some channel in the depths of obscurity through which light enough issued to twist her face grinning in the glass and make her, turning to her job again, mumble out the old music hall song. Meanwhile the mystic, the visionary, walked the beach, stirred a puddle, looking at a stone, and asked themselves "What am I?" "What is this?" and suddenly an answer vouchsafed them (what it was they could not say): so that they were warm in the frost and had comfort in the desert. But Mrs. McNab continued to drink and

gossip as before. (202-04)

Both Mrs. McNab's physical weakness and psychological weariness after her seventy-year life burden her suppressed self. Poresky emphasizes the biblical allusion and suggests that Mrs. McNab's monologue "how long shall it endure" calls for God's assistance and only the "power of 'divine goodness'" opens and closes the enclosed Self (143-44). Mrs. McNab's body is deformed and deserted; her views are also deformed. The "toothless, bonneted, care-taking woman" is the reality of the woman. Her past job as a singer and her habit of drinking shows her difficulty in life. Her three children represent her life in which she was betrayed both by the two "base-born" children's father(s) and by her own child. Her physical deformation symbolizes her "long sorrow and trouble." At the age of seventy, Mrs. McNab still belongs to the lower class and takes pains in cleaning the house in spite of her physical difficulty. Her inner agony continues and she has to endure it. Mrs. McNab's long suppressed self is enclosed in her "sidelong glance," her deformed and weakened body, and drinking and mumbling "the old music hall song." Paradoxically, Mrs. McNab becomes the force to make the dead house to reborn.

The "immense darkness" (195) occupies the entire house until nothing "could survive" and nothing "stirred in the drawing-room or in the dining room or on the staircase" (196). In such a house, "one fold of the shawl loosened and

swung to and fro" (202) and another "loosened," "hung," and "swayed" (206). The mirror on which Mrs. Ramsay saw her face was broken. These circumstances in the house suggest the death of the house, its life and its mistress. In spite of its negative tone which connects the death of the house with that of Mrs. Ramsay, there is "some random light" (197) or the light from the Lighthouse. Even if the objects are ruined or faded away, the spirit is alive; "Whatever else may perish and disappear what lies here is steadfast" (197). In the empty room and in the silent house, there is the "image" which nothing seems to be able to break (201). The image is transformed into Mrs. Ramsay's spirit, that is, a spirit of life which survives inside people's mind. Even when "one fold of the shawl loosened," the spirit still exists:

Then again peace descended; and the shadow wavered; light bent to its own image in adoration on the bedroom wall; when Mrs. McNab, tearing the veil of silence with hands that had stood in the wash-tub, grinding it with boots that had crunched the shingle, came as directed to open all windows, and dust the bedrooms. (202)

The spirit is revived by "a force" which saves the house "sinking, falling" and plunging to "the depths to lie upon the sands of oblivion" (215). The force is motivated by a letter by one of Mrs. Ramsay's daughters; however, this

force is created by two old women, Mrs. McNab and Mrs. Bast. Both of them are "old," "stiff" and their legs "ached" (215). "Slowly and painfully," they continue to work by cleaning, mopping, dusting the entire house for days (215). Their hard labor indicates the obligation and duty, yet the strong inner force which women have. These suppressed women "rescued from the pool of Time" (215). "Time Passes" which describes the death of the house and Mrs. Ramsay, ironically, implies recognition and understanding of the suppressed self inside the women who represent the house.

After "Time Passes," the portrait of Mrs. Ramsay is completed not only in Lily's painting but also in others' understanding through multiple views. Mrs. Ramsay's character is configured through her own indirect and suppressed narrative voice and the others' uncompleted views in "The Window"; while her more precise character is delineated through Lily's direct and objective eyes, James's and Cam's memoir, and Mr. Ramsay's admission of his faults in "The Lighthouse." As John Burt indicates, it is a traditional criticism on To the Lighthouse, "to juxtapose lists of masculine and feminine characters" by "using the Ramsays as representatives of their sexes" ("Irreconcilable Habits of Thought in A Room of One's Own and To the Lighthouse," in Bloom, Virginia Woolf 197). Lily's understanding of human beings and life does not only specify Mrs. Ramsay as a representative of the suppressed women but

also enlarges its realm to Mr. Ramsay, William Bankes, Augustus Carmichael, Charles Tansley, and Paul and Rayley as male suppressed selves. The process and achievement of Lily's painting, therefore, is the key to interpret Mrs. Ramsay.

In "The Window," Lily cannot accomplish her painting of Mrs. Ramsay even if she emphasizes the symphony of the light and the shadow which is the main idea. Lily observes Mrs. Ramsay and attempts to comprehend her personality behind her beautiful features. Lily's search for the truth behind the facts seems interrupted in "Time Passes." The facts are "the violent events"; the violent events especially in "Time Passes" are combined with "the novel's progressive ideology" (Burt, in Bloom, Virginia Woolf 205). The ideological connotation in "Time Passes" is the World War I. Andrew's death in the battle field is an impact in "Time Passes." DiBattista argues that "Truth" is based on a "masculine sense of factual reality" (97). In this sense, the fact is misinterpreted as the truth. The fact or "Truth" which Mr. Ramsay and Charles Tansley support is scientific, physical and realistic events. Hafley distinguishes between Mr. Ramsay's truth of reason as "factual truth" and Mrs. Ramsay's truth of intuition as "the movement toward truth" (82). The weather is not the truth but the fact. The conflict over the weather between Mr. Ramsay and Mrs. Ramsay is, according to Lee, "a paradigm of the sexual battle"

(118). The truth in life is, however, different from a collection of actual events or the facts such as the battle over the weather, nor even just "intuition." In "Time Passes," there is a hidden search for "the clear words of truth" (199). In "The Window," the expedition to the lighthouse is rejected by Mr. Ramsay's factual truth. Instead of Mr. Ramsay's temporal victory over the weather as a fact, Mrs. Ramsay's dinner party as a representative of the truth is accomplished. This accomplishment is ultimately contributed to the union between them. In "The Lighthouse," the expedition to the lighthouse is reconsidered and carried out as if Mr. Ramsay mourned for his dead wife, Mrs. Ramsay. There is a paradox in the interpretation and significance of the truth between these two chapters. Mrs. Ramsay's dinner party is succeeded with the sacrifice of her truth, that is, the truth of human hidden emotions underneath a collection of the facts. On the surface, the dinner party is "a typical example of Mrs. Ramsay's domestic compositions" (Marder 41). In order to achieve this domestic composition, Mrs. Ramsay herself is oppressed under her role. The truth of Mrs. Ramsay's life is comprehended in the process of sailing to the lighthouse as well as in that of Lily's painting her picture. James, in "The Lighthouse," evaluates "the truth" which is different from Mr. Ramsay's fact but which Mrs. Ramsay "alone spoke" (288). The question "of some relation between

those masses" which Lily has had in her mind for ten years begins to be solved in proportion with the degree of her gradual understanding of Mrs. Ramsay as the representative of the woman, as an "essence" or "abstract" (275) of "so many women's faces" (233). The expedition to the lighthouse and Lily's painting constitute the absolute understanding of the meaning of the truth which is embedded in Mrs. Ramsay's hidden emotions.

Mrs. Ramsay in "The Window" herself regrets that the house which is filled with the furniture "whose London life of services was done" has already been deserted and ruined. Mrs. Ramsay is also exhausted after her fifty-year life, her marriage to an egoistic philosopher with their eight children.

At a certain moment, she supposed, the house would become so shabby that something must be done. . . . And the result of it was, she sighed, taking in the whole room from floor to ceiling, as she held the stocking against James's leg, that things got shabbier and got shabbier summer after summer. The mat was fading; the wall-paper was flapping. You couldn't tell any more that those were roses on it. Still, if every door in a house is left perpetually open, and no lockmaker in the whole of Scotland can mend a blot, things must spoil. . . . But it was the doors that annoyed her; every door

was left open. She listened. The drawing-room door was open; the hall door was open; it sounded as if the bedroom doors were open; and certainly the window on the landing was open, for that she had opened herself. That windows should be open, and doors shut--simple as it was, could none of them remember it? (46-47)

As the house becomes ruined, Mrs. Ramsay is tired with her life. The house is not just "shabby" but has no personal space which is supposed to be divided. The faded roses on the wall represent Mrs. Ramsay herself. The door is, what is more importantly, a metaphor of a human mind which can be opened and shut as Lily describes. The door is a physical object which divides the rooms in the house. The door, however, symbolizes a psychological division in human life. The door is always open; it symbolizes that there is no divided privacy in each room. Moreover, it causes Mrs. Ramsay's exhaustion because of the lack of her privacy. It is proved in "The Lighthouse," however, that the doors were opened and slammed mainly by Mr. Ramsay. Though there is no implication of the reason why the doors are open from Mrs. Ramsay's point of view, Lily makes a clear interpretation of it ten years later in "The Lighthouse."

But it would be mistake, she thought, thinking how they walked off together, she in her green shawl, he with his tie flying, arm in arm, past

the greenhouse, to simplify their relationship. It was no monotony of bliss--she with her impulses and quicknesses; he with his shudders and glooms. Oh, no. The bedroom door would slam violently early in the morning. He would start from the table in a temper. He would whizz his plate through the window. Then all through the house there would be a sense of doors slamming and blinds fluttering as if a gusty wind were blowing and people scudded about trying in a hasty way to fasten hatches and make things shipshape. She had met Paul Rayley like that one day on the stairs. They had laughed and laughed, like a couple of children, all because Mr. Ramsay, finding an earwig in his milk at breakfast had sent the whole thing flying through the air on to the terrace outside. "An earwig," Prue murmured, awestruck, "in his milk." Other people might find centipedes. But he had built round him such a fence of sanctity, and occupied the space with such a demeanour of majesty that an earwig in his milk was a monster.

But it tired Mrs. Ramsay, it cowed her a little--the plates whizzing and the doors slamming. And there would fall between them sometimes long rigid silences, when, in a state of

mind which annoyed Lily in her, half plaintive, half resentful, she seemed unable to surmount the tempest calmly, or to laugh as they laughed, but in her weariness perhaps concealed something. She brooded and sat silent. (305-306)

Lily who thought that the marriage between Mr. and Mrs. Ramsay is "symbolical" and "representative" reconsiders the truth behind the symbol. The sound of the door slammed represents the egoistic and selfish male power which presses Mrs. Ramsay. Fleishman points out that the doors are slammed by the wind, "in anger" or "with 'finality'" throughout To the Lighthouse (99). In other words, the doors are slammed by the force, violence and aggression of nature and of 'human nature.' The act of slamming the door is the revealing of frustration, irritation and anger. Mr. Ramsay expresses his anger by slamming the door; because Mrs. Ramsay has to endure it, she, as a result, feels exhausted. Mrs. Ramsay has no means to defend her self from Mr. Ramsay's anger in words; instead, she only has to accept his anger in Mr. Ramsay's "Someone had blundered." Therefore, the door implies, in a larger sense, the psychologically unbalanced and difficult married life of Mr. and Mrs. Ramsay. The tone which conveys Mrs. Ramsay's agony in "The Window" is quiet and indirect. Her weariness is, however, revealed as serious and profound in "The Lighthouse." James, in sailing a boat, remembers the window

scene of ten years ago where Mrs. Ramsay "had gone stiff all over" (287) as soon as Mr. Ramsay blew off. Mrs. Ramsay's silent endurance of her suppressed life and psychological weariness is observed during her life; while it is more evidently acknowledged and understood ten years later after her death.

Mrs. Ramsay's suppressed and enclosed emotions are not only caused by Mr. Ramsay's egoistic power in their married life but also by her own sense of dissatisfaction with her entire life before and after marriage. Mrs. Ramsay's attitude toward Mr. Ramsay and her married life and Mr. Ramsay's egotism and selfishness are inter-related with each other. Even if Mrs. Ramsay insists on the importance and necessity of marriage very often, marriage for Mrs. Ramsay has, as Rosenthal remarks, "its promise of love, security, and children" and it is "the only kind of fulfillment she can imagine for people" (105). Their apparently happy marriage with their summer house and eight children contains Mr. Ramsay's frustration, anger, and, as a result, Mrs. Ramsay's weariness and silent concealment. As Mrs. Ramsay insists on the necessity and importance of marriage itself, she seems to like matchmaking of the people around her; Paul Rayley and Minta Doyle, and William Bankes and Lily Briscoe. Even if Mrs. Ramsay is convinced of happiness in a married life in general or in the others, she is a victim of her own marriage, especially the way that a husband and a wife

should be. Spilka argues that Mrs. Ramsay "does not stand in any fundamental opposition to be her husband as to the nature of life, as some critics hold, but only in how to respond it" (82). Mrs. Ramsay is, in a sense, a victim of marriage as a social and conventional unity. Her marriage to Mr. Ramsay circumscribes her own private experience which she had before marriage, her profound emotions, enthusiasm and passion. Inside herself, Mrs. Ramsay has already been, however, inseparable from her deep-rooted grief for her past. Her married life to Mr. Ramsay cannot make up for her grief. Mrs. Ramsay's past which generates her dissatisfaction and suppression is suggested in a quiet tone.

The stocking was too short by half an inch at least, making allowance for the fact what Sorley's little boy would be less well grown than James.

"It's too short," she said, "ever so much too short."

Never did anybody look so sad. Bitter and black, half-way down, in the darkness, in the shaft which ran from the sunlight to the depths, perhaps a tear formed; a tear fell; the waters swayed this way and that, received it, and were at rest. Never did anybody look so sad.

But was it nothing but looks, people said? What was there behind it--her beauty and, her

splendour? Had he blown his brains out, they asked, had he died the week before they were married--some other, earlier lover, of whom rumours reached one? Or was there nothing? nothing but an incomparable beauty which she lived behind, and could do nothing to disturb? For easily though she might have said at some moment of intimacy when stories of great passion, of love foiled, of ambition thwarted came her way how she too had known or felt or been through it herself, she never spoke. She was silent always. She knew than--she knew without having learnt. Her simplicity fathomed what clever people falsified. Her singleness of mind made her drop plumb like a stone, alight exact as a bird, gave her, naturally, this swoop and fall of the spirit upon truth which delighted, eased, sustained--falsely perhaps. (48-50)

This is only moment when Mrs. Ramsay's past is informed very indirectly. Mrs. Ramsay's immense sorrow is, however, conveyed in an enclosed voice which attempts to seek for what is behind her "beauty" and "splendour." There was a rumor that Mrs. Ramsay's early lover who died the week before their marriage. This episode is reminiscent of Julia Stephen's biographical fact that she lost her husband at the age of twenty four very suddenly. Love suggest in Virginia

Woolf: Sources of Madness and Art that Julia's grief was enormously profound (63-64). Her silence tells not the fact of the rumor but the truth that she had an unforgettable sad experience. Mrs. Ramsay has never told her past, her emotions and her inner thinking to anybody. Her suppressed self is, however, revealed by her appearance: "Never did anybody look so sad" is repeated twice. Mrs. Ramsay's profound sadness which appears on her face unconsciously supports her inner agony which has been untold and enclosed inside Mrs. Ramsay. "She was silent always" because her agony and depression are too serious and profound to tell the others and because she should conceal her past scandal as an English upper-middle class lady. Mrs. Ramsay chooses to marry Mr. Ramsay not because she fell in love with him but because she thought it necessary to marry him.

The episode of the marriage between Mr. and Mrs. Ramsay is mentioned by Mr. Ramsay and Mr. Bankes in "The Lighthouse." Especially, it is imagined and precisely analyzed by Lily in "The Lighthouse":

He stretched out his hand and raised her from her chair. It seemed somehow as if he had done it before; as if he had once bent in the same way and raised her from boat which, lying a few inches off some island, had required that the ladies should thus be helped on shore by the gentlemen. An old-fashioned scene that was, which

required, very nearly, crinolines and peg-top trousers. Letting herself be helped by him, Mrs. Ramsay had thought (Lily supposed) the time has come now; Yes, she would say it now. Yes, she would marry him. And she stepped slowly, quietly on shore. Probably she said one word only, letting her hand rest still in his. I will marry you, she might have said, with her hand in his; but no more. (304-05)

This "old-fashioned scene" represents the conventions which suppress the English ladies and gentlemen. The English ladies, especially, have no other way to reject the marriage possibility which seems to satisfy their social and financial security. The lack of possession and recognition of the profound emotions of love can be compensated for the gentle tradition and manners of the British upper-middle class. The silent agreement on the marriage possibility is made by the gentleman's behavior to the lady and the lady's simple answer. Paul interprets this scene as that of "Mrs. Ramsay stepping onto the land, an island, and saying yes to a world of conventionality and safety which calls for even the physical accouterments of the English past" (168). The complicated wave of emotions and the precise expressions and explanations of love are, however, not necessary in the conventional occasions. Woolf's manner of retelling the suppressed selves by Lily's words with imagination indicates

the manner of the British society.

When Mrs. Ramsay remembers this boat scene in "The Window," she has already been tired and just compared her old face looking with her husband's youth inside himself. Mrs. Ramsay remembers the boat scene just after she feels jealousy to the engagement of the young couple, Paul Rayley and Minta Doyle, and realizes that Mrs. Ramsay lacks what Minta as a young girl has, "something flying, something a little wild and harum-scarum," "some lustre" and "some richness" (153-54).

But indeed she was not jealous, only, now and then, when she made herself look in her glass a little resentful that she had grown old, perhaps, by her own fault. (The bill for the greenhouse and all the rest of it.) She was grateful to them for laughing at him. ("How many pipes have you smoked to-day, Mr. Ramsay?" and so on), till he seemed a young man; a man very attractive to women, not burdened, not weighed down with the greatness of his labours and the sorrows of the world and his fame or his failure, but again as she had first known him, gaunt but gallant; helping her out of a boat, she remembered; with delightful ways, like that (she looked at him, and he looked astonishingly young, teasing Minta). (154)

Mrs. Ramsay has no emotional response to the boat scene as the turning point in her life. She is rather depressed by knowing and being confronted with the difference between Mr. Ramsay's unchanged young energy and attractiveness to women and her own guilty for their faults in their daily life and believes that she has grown old by her own faults.

Mr. Bankes makes unfair and unjust comments on Mrs. Ramsay, and the influence of marriage. He feels some jealousy and disappointment about the marriage of the Ramsays. First, Mr. Bankes thinks that Mrs. Ramsay's marriage broke their friendship because of the great difference in life. Mr. Bankes criticizes that Mr. Ramsay's marriage causes his failure in his establishment and achievement as a philosopher. Mr. Bankes thinks that Mr. Ramsay's married life "gave him something" and, at the same time, "destroyed something" (40). By marrying Mrs. Ramsay, Mr. Ramsay can have his life with his obedient and beautiful wife and eight children. Mr. Ramsay, however, has to support his large family and maintain the English upper-middle class life by philosophy. Mr. Ramsay is obliged to work hard for financial reasons rather than for his own intellectual and spiritual achievement. Mr. Bankes does not know what Mrs. Ramsay herself feels guilty about it. Mr. Bankes's unfair criticism of Mrs. Ramsay is corrected and her own agony over the faults of their married life is proved in "The Lighthouse." During "Time Passes," Mr.

Bankes tells Lily about the first time when he met her; she was wearing a grey hat, not more than nineteen or twenty and "astonishingly beautiful" (273). In "The Lighthouse," Lily, however, realizes what is behind beauty and how it is the disadvantage for her own life and Mr. Ramsay's life. There is a great gap between Mr. Ramsay and Mrs. Ramsay beyond the facts of their married life.

What Lily visualizes it, ironically, the same as Mr. Bankes's vision of Mrs. Ramsay in their first meeting; Mrs. Ramsay was wearing a grey hat and astonishingly beautiful. At the age of forty-four, Lily has a deep insight into Mrs. Ramsay's hidden self. There is the truth of the married life of Mr. and Mrs. Ramsay. They have such troubles as "facts"; their financial difficulty, eight children and Mr. Ramsay's failure in his career. When Mrs. Ramsay went to see the poor people in town in "The Window," she was described as Queen Victoria by Charles Tansley. Mrs. Ramsay made Charles Tansley have "the extraordinary emotion" and believe that he has to protect her. Mrs. Ramsay could not help asking him to go on an errand with her. Mrs. Ramsay, moreover, had a magical power to draw out Charles Tansley's interest in their talk; his poor family, his difficult young days and his ambition. This errand was, however, "full" in a polite sense and obligatory in a real meaning. She does not necessarily like Charles Tansley; she admits that he has a narrow and dislikable personality. Lily, ten years later,

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remembers this scene. She realizes how suppressed Mrs. Ramsay was without any privacy, any personal activities and personal time.

Without saying a word, the only token of her errand a basket on her arm, she went off to the town, to the poor, to sit in some stuffy little bedroom. Often and often Lily had seen her go silently in the midst of some game, some discussion, with her basket on her arm, very upright. She had noted her return. She had thought, half laughing (she was so methodical with the tea cups), half moved (her beauty took one's breath away), eyes that are closing in pain have looked on you. You have been with them there.

(300-01)

It presents us Mrs. Ramsay's untold exhaustion with her duty as an upper-middle class lady and her hidden frustration inside herself. Mrs. Ramsay proves to have made an effort to assist, consider and comfort the others who include the poor people in town, Charles Tansley who did not have any company, and Augustus Carmichael who was addicted to drugs and had an unhappy life. Even if Mrs. Ramsay needed her own private time instead of taking care of the others, she could not have any private time. Lily, remembering Mr. Carmichael who often avoided and almost ignored Mrs. Ramsay, realizes that some disliked Mrs. Ramsay. Like Mr. Bankes, some

criticize Mrs. Ramsay as a wife who spoilt Mr. Ramsay as a philosopher. The others disagree on her personality; Mrs. Ramsay is "too sure" and "too drastic." What is more important, Mrs. Ramsay herself acknowledge it and feels guilty inside herself in "The Window."

Mrs. Ramsay is frequently annoyed by the sense of guilt or faults. Her own sense of guilt and faults exhausts her because she cannot tell the truth to anybody, especially to her husband.

Immediately, Mrs. Ramsay seemed to fold herself together, one petal closed in another, and the whole fabric fell in exhaustion upon itself, so that she had only strength enough to move her finger, in exquisite abandonment to exhaustion,

. . . .

. . . , Mrs. Ramsay felt not only exhausted in body (afterwards, not at the time, she always felt this) but also there tinged her physical fatigue some faintly disagreeable sensation with another origin.

. . . . But then, it was the other thing too--not being able to tell him the truth, being afraid, for instance, about the greenhouse roof and the expense it would be, fifty pounds perhaps, to mend it; and then about his books, to be afraid that he might guess, what she a little suspected,

that his last book was not quite his best book (she gathered that from William Bankes); and then to hide small daily things, and the children seeing it, and the burden it laid on them--all this diminished the entire joy, the pure joy, of the two notes sounding together, and let the sound die on her ear now with a dismal flatness.

(64-65)

She is obsessed by the idea that she is herself the cause of Mr. Ramsay's failure as a philosopher. She cannot tell Mr. Ramsay about the bill for the greenhouse roof because she knows his difficulty in managing the finances. Because she has no financial source to support the family expenditure, she is obliged to depend upon her husband. What she has to do is to be economical enough to manage the household matters well. Mrs. Ramsay is exhausted by taking care of her husband, her eight children and their guests; at the same time, she always worries about economics.³ What gives her gain most is the fact that she cannot tell her worries. Her silence upon the domestic life indicates her endurance and suppression. Owing to her domestic life full of annoyances, therefore, Mrs. Ramsay has come to look older with her grey hair. In spite of her self-sacrifice, she thinks that it is also her "own fault" (154). When Mrs. Ramsay sees Mr. Ramsay as if he needed more care and praise, Mrs. Ramsay thinks it is her "fault" (167). Mrs. Ramsay

tends to be convinced that all the misfortunes in the Ramsays should be her faults. Mrs. Ramsay feels guilty for what is related to the married and domestic life because she feels that she has to be responsible for it.

Because of her own sense of guilt and faults, Mrs. Ramsay always has to be ready for sacrificing even a moment of her own private space. Even though Mr. Ramsay cannot interrupt her, she herself gives up her private time because she knows that he needs her. Ruotolo argues that Mr. Ramsay's incapability of interrupting Mrs. Ramsay's solitude is not "respect for privacy" but "a sense of aesthetic perfection" (126). Mr. Ramsay's response to Mrs. Ramsay's possessing her own privacy after their children have gone to bed is, however, very strong. In seeing Mrs. Ramsay knitting, Mr. Ramsay perceives "the sternness at the heart of her beauty":

What brought her to say that: "We are in the hands of the Lord?" she wondered. The insincerity slipping in among the truths roused her, annoyed her. She returned to her knitting again. How could any Lord have made this world? she asked. With her mind she had always seized the fact that there is no reason, order, justice; but suffering, death, the poor. There was no treachery too base for the world to commit; she knew that. No happiness lasted; she knew that. She knitted

with firm composure, slightly pursing her lips and, without being aware of it, so stiffened and composed the lines of her face in a habit of sternness that when her husband passed, though he was chuckling at the thought that Hume, the philosopher, grown enormously fat, had stuck in a bog, he could not help nothing, as he passed, the sternness at the heart of her beauty. It saddened him, and her remoteness pained him, and he felt, as he passed, that he could not protect her, and, when he reached the hedge, he was sad. He could do nothing to help her. He must stand by and watch her. Indeed, the infernal truth was, he made things worse for her. He was irritable--he was touchy. He had lost his temper over the Lighthouse. He looked into the hedge, into its intricacy, its darkness. (102-03)

Mrs. Ramsay's solitary moment is the time when even Mr. Ramsay cannot occupy her. Mrs. Ramsay knows "the truths" of human life. The truths of human life are series of human agony, suffering, pain and injustice. Mrs. Ramsay unconsciously changes her expressions in her face, which indicates her inner anger over the truths of human life. It is the moment when Mr. Ramsay admits her privacy, her inner self and her hidden emotions. Mr. Ramsay recognizes her sadness and admits his faults. He cannot make a bridge

between their psychological distance. Mrs. Ramsay's sadness is the core of her hidden and untold anger. As a result, Mr. Ramsay cannot help feeling "solitude," "aloofness" and "remoteness" of Mrs. Ramsay.

The psychological distance between Mr. Ramsay and Mrs. Ramsay proves to exist clearly at the very moment of "The Window." Mrs. Ramsay begins to knit in Mr. Ramsay's room after the supper is over and all the others have gone to bed. Mr. Ramsay, who was reading a book, began to watch her, look at her and just observes her without any word. As soon as Mrs. Ramsay knows that Mr. Ramsay is looking at her, she begins to knit again.

He was silent, swinging the compass on his watch-chain to and fro, and thinking of Scott's novels and Balzac's novels. But through the crepuscular walls of their intimacy, for they were drawing together, involuntarily, coming side by side, quite close, she could feel his mind like a raised hand shadowing her mind; and he was beginning now that her thoughts took a turn he disliked--towards this "pessimism" as he called it--to fidget, though he said nothing, raising his hand to his forehead, twisting a lock of hair, letting it fall again.

"You won't finish that stocking to-night," he said, pointing to her stocking. That was what she

wanted--the asperity in his voice reproving her. If he says it's wrong to be pessimistic probably it is wrong, she thought; the marriage will turn out all right.

"No," she said, flattening the stocking out upon her knee, "I shan't finish it."

And what then? For she felt that he was still looking at her, but that his look had changed. He wanted something--wanted the thing she always found it so difficult to give him; wanted her to tell him that she loved him. And that, no, she could not do. He found talking so much easier than she did. He could say things--she never could. So naturally it was always he would mind this suddenly, and would reproach her. 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. Was there no crumb on his coat? Nothing she could do for him? Getting up she stood at the window with the reddish-brown stocking in her hands, partly to turn away from him, partly because she did not mind looking now, with him watching, at the Lighthouse. For she knew that he had turned his head as she turned; he was watching her. She knew that he was thinking,

You are more beautiful than ever. And she felt herself very beautiful. Will you not tell me just for once that you love me? He was thinking that, for he was roused, what with Minta and his book, and its being the end of the day and their having quarrelled about going to the Lighthouse. But she could not do it; she could not say it. Then, knowing that he was watching her, instead of saying any thing she turned, holding her stocking, and looked at him. 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. He could not deny it. 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 tomorrow. She had not said it, but she knew it. And she looked at him smiling. For she had triumphed again. (189-91)

Mr. Ramsay's act of watching Mrs. Ramsay is the unconscious interruption into her privacy. On the other hand, Mrs. Ramsay's knitting is the means that she can escape from Mr. Ramsay's silent interruption. What Mr. Ramsay calls "pessimism" is Mrs. Ramsay's possession of her own privacy. As Mrs. Ramsay plunges into the pessimism, Mr. Ramsay

becomes again dissatisfied and irritated even after he "was determined; he would not bother her again" (186). Mrs. Ramsay is, as a result, subdued by Mr. Ramsay's opinion and idea on her; "If he says it's wrong to be pessimistic probably it is wrong, she thought." If Mr. Ramsay assures that Mrs. Ramsay will not finish knitting the stocking tonight, she has to say, "I shan't finish it." Even if Mr. Ramsay realizes that the "whole of life did not consist in going to bed with a woman" (186), sex is one of the important factors in a married life as it is proved by their eight children whose range in age is from nineteen to twenty to six years old. Mrs. Ramsay is obliged to follow Mr. Ramsay's way of thinking in their actual communication and their daily life. Mrs. Ramsay's words in her speech are echoes of Mr. Ramsay's thoughts, values and judgement. The words, as Paul remarks, are "Mrs. Ramsay's kind of truth," that is, "the kind" Mrs. Ramsay cannot tell (169). The conflict between them remains unsolved in "The Window." As Novak indicates, "'The Window' closes with a scene in which the people alone act out the interdependence and the silent conflict of their marriage" (137).

In spite of Mrs. Ramsay's obedience to Mr. Ramsay on the surface level, there is the last resistance of Mrs. Ramsay's. Mrs. Ramsay who has been suppressed too much in her life cannot express her own feelings any more. Her incapacity to telling her love to Mr. Ramsay disappoints

him. There is, however, Mr. Ramsay's misjudgment on Mrs. Ramsay. Mr. Ramsay calls Mrs. Ramsay a "heartless woman." Mrs. Ramsay even cannot correct his injustice to her in words but just keeps saying to herself, "it was not so." It is a man's disappointment that Woolf describes through Mrs. Ramsay's understanding of Mr. Ramsay. It is, however, a woman's sorrow which Woolf attempts to imply. A woman's sorrow is rooted in her capability of feeling and understanding a man's needs and demands to her and in her incapability of expressing her own emotions and feelings. A woman, as a result, is misjudged and misinterpreted by a man who can "talk much easier" than a woman.

What Lily rejects in "The Lighthouse" is this woman's sorrow as an untold truth. As Ruotolo indicates, "'Time Passes' ends with Lily Briscoe 'awake,' ready in the absence of Mrs. Ramsay to ask questions of her own in a voice of her own" (136). At the same time, Lily begins to be an independent human being after her own struggle between "tradition and rebellion" (Paul 173). Lily's search for her own self is accompanied by her understanding of Mrs. Ramsay. When Lily remembers the last dinner scene and her emotions at that time and encodes Mrs. Ramsay's concealed and deep-rooted emotions, she can complete her unfinished painting. Painting is a way of visual expression opposite to words, to verbal expression. Instead of expressing what Lily discovers and reconsiders by words, Lily transforms her

canvas into her means of telling the truth of life and, at the same time, gains her own private space where she can express her own long-concealed and enclosed emotions. Lily's inquiry of the meaning of life and Mrs. Ramsay, and her acknowledgement of being unable to "express" it at all ends with her own "vision."

Mr. Ramsay's voyage to the lighthouse with James and Cam has the same conclusion as Lily's painting. Rosenthal suggests that "Mr. Ramsay's voyage to the lighthouse and Lily's struggle with her canvas are both absorbed into a final symmetry which sees the two acts as different versions of the same human aspiration" (127). It is, however, James and Cam who actually experience emotions in the economical artifact of To the Lighthouse, Novak argues that "the springs of vanity" in Mrs. Ramsay are revealed and the admirable quality in Mr. Ramsay is admitted as the novel proceeds (130). The important point is, however, "a psychological mystery" of "why Mrs. Ramsay should be" which Novak quotes from Woolf's letter (132). The physical absence of Mrs. Ramsay and the physical aloofness from the house are transformed into the psychological and mythological existence and closeness of Mrs. Ramsay as a human being. When Mr. Ramsay, James and Cam arrive at the lighthouse, they see a grey, forlorn and simple lighthouse in front of them. This is a real lighthouse which they only could watch from the house and whose light reflected in

their minds ten years ago. There is the truth behind the light. The truth is the shadow, that is, the shadow of life. The house which represents and symbolizes the external meaning of existence of Mrs. Ramsay is described by the dimensional angles in "The Lighthouse." The lighthouse is a place from where the light comes to the house. The light is Mrs. Ramsay in the sense that she is a queen of the house, or a spiritual goodness and maternal figure of a home. When the lighthouse is seen closer, it proves no more the sparkling substance but reveals its life-size object. This symbolizes the real internal life of Mrs. Ramsay which was filled with negative emotions. The voyage from the house to the lighthouse contains the transformation from the physical space of the house to the psychological one of human inner life.

The voyage and the painting are completed after the boat passed the place where three people were dead and after James was praised for his skill of sailing. This is the moment when a dimensional vision is achieved. With a dimensional vision, Mrs. Ramsay's life, for a human life in a larger sense, is comprehended. The lighthouse is "almost invisible" from the house where Lily is painting when Mr. Ramsay, James and Cam arrive at the lighthouse; on the contrary, the house looks "the dwindled leaf-like shape" when they reach the lighthouse. In both sides, however, they can reach a space of their own.

"Bring those parcels," he said, nodding his head at the things Nancy had done up for them to take to the Lighthouse. "The parcels for the Lighthouse men," he said. He rose and stood in the bow of the boat, very straight and tall, for all the world, James thought, as if he were saying, "There is no God," and Cam thought, as if he were leaping into space, and they both rose to follow him as he sprang, lightly like a young man, holding his parcel, on to the rock. (318)

This is the time when the search for the truth is accomplished. Mr. Ramsay, who is ready for landing, "looks back at the island" with "his long-sighted eyes." What he really perceives is, as Cam wonders, "What could he see?" the long misunderstood truth. Mr. Ramsay's long-sightedness is a contrast to Mrs. Ramsay's short-sightedness. Rosenthal remarks that her short-sightedness represents her "moral and spiritual vision" as well as "her actual perceptual difficulties"; Mrs. Ramsay is short-sighted "in the way any natural force can be thought to be short-sighted" (105). Mrs. Ramsay is, however, obliged to see things too closely because she is expected to do so as a woman. Mrs. Ramsay cannot have a larger view to see herself. Mr. Ramsay, who is physically away from the house, can get a focus on that little object. Mr. Ramsay's focus is, however, no more egoistic but comprehensive as it is proved by his figure,

"very straight and tall." The "space" into which he leaps is the center of human life, that is, the core which Mrs. Ramsay was seeking for ten years ago. Both Cam and James can admit Mr. Ramsay's arrival at this space even if he said nothing. The privacy is respected and evaluated as the center of human life.

Lily's acknowledgement of and response to Mr. Ramsay's arrival at the lighthouse is spontaneous and certain. Reaching and landing is Lily's own concern about her picture.

"He must have reached it," said Lily Briscoe aloud, feeling suddenly completely tired out. For the Lighthouse had become almost invisible, had melted away into a blue haze, and the effort of looking at it and the effort of thinking of him landing there, which both seemed to be one and the same effort, had stretched her body and mind to the utmost. Ah, but she was relieved. Whatever she had wanted to give him, when he left her that morning, she had given him at last.

"He has landed," she said aloud. "It is finished." Then, surging up, puffing slightly, old Mr. Carmichael stood beside her, looking like an old pagan God, shaggy, with weeds in his hair and the trident (it was only a French novel) in his hand. He stood by her on the edge of the

lawn, swaying a little in his bulk and said, shading his eyes with his hand: "They will have landed," and she felt that she had been right. They had not needed to speak. They had been thinking the same things and he had answered her without her asking him anything. He stood there spreading his hands over all the weakness and suffering of mankind; she thought, he was surveying, tolerantly and compassionately, their final destiny. Now he has crowned the occasion, she thought, when his hand slowly fell, as if she had seen him let fall from his great height a wreath of violets and asphodels which, fluttering slowly, lay at length upon the earth.

Quickly, as if she were recalled by something over there, she turned to her canvas. There it was--her picture. Yes, with all its greens and blues, its lines running up and across, its attempt at something. It would be hung in the attics, she thought; it would be destroyed. But what did that matter? she asked herself, taking up her brush again. She looked at the steps; they were empty; she looked at her canvas; it was blurred. With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the center. It was done; it was finished. Yes,

she thought, laying down her brush in extreme fatigue, I have had my vision. (318-20)

Lily finally can "reach," "land" on her rock of life and "finish" her voyage to her "vision" as soon as she assures herself that the voyage to the lighthouse is completed. Two efforts, "the effort of looking at" the lighthouse and "the effort of thinking of" Mr. Ramsay landing there, become "one and the same effort." This one effort enables Lily to achieve the creation of the private space in her painting.

Lily's exhaustion begins with her struggle in expressing her self by words. She attempts to convince herself what life means. "The Lighthouse" begins with Lily's monologue about the meaning of getting together "in a house" on "a beautiful still day" (227). To go to the lighthouse is the "extraordinary unreality" which is "frightening" and "exciting" (228). This expedition which was not executed ten years ago but which is now about to be challenged reminds Lily of her painting which was not finished ten years ago. In spite of her intense willingness, she is incapable of doing anything as long as there is Mr. Ramsay.

But with Mr. Ramsay bearing down on her, she could do nothing. Every time he approached--he was walking up and down the terrace--ruin approached, chaos approached. She could not paint. She stooped, she turned; she took up this

rage; she squeezed that tube. But all she did was to ward him off a moment. He made it impossible for her to do anything. For if she gave him the least chance, if he saw her disengaged a moment, looking his way a moment, he would be on her, saying, as he had said last night, "You find us much changed." Last night he had got up and stopped before her, and said that. Dumb and staring though they had all sat, the six children whom they used to call after the Kings and Queens of England--the Red, the Fair, the Wicked, the Ruthless--she felt how they raged under it. Kind old Mrs. Beckwith said something sensible. But it was a house full of unrelated passions--she had felt that all the evening. And on top of this chaos Mr. Ramsay got up, pressed her hand, and said: "You will find us much changed" and none of them had moved or had spoken; but had sat there as if they were forced to let him say it. (229-30)

The house is "full of unrelated passions" of Mr. Ramsay's egoism, his children's rage, which ends with James's forced obedience, Cam's misery and the tragedy of the conflict among them. "You find us much changed" is Mr. Ramsay's strong implication that he can not get what he wants any more. Lily's struggle with this situation is not only because of Mr. Ramsay's presence but also because of Mrs.

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Ramsay's absence. Lily's canvas is "a barrier" to Mr. Ramsay's attempt to make up for Mrs. Ramsay's absence. Lily's defense against Mr. Ramsay originated her anger; Mr. Ramsay "never gave" but "took" from Mrs. Ramsay until she was dead. Lily's anger over male egotism and selfishness motivate her to fight against it not with a sword but with a brush. Lily's memory of Mrs. Ramsay and her creation of a portrait of Mrs. Ramsay are combined into one stream of recreation of Mrs. Ramsay as a self.

Surely, she could imitate from recollection the glow, the rhapsody, the self-surrender she had seen on so many women's faces (on Mrs. Ramsay's, for instance) when on some occasion like this they blazed up--she could remember the look on Mrs. Ramsay's face--into a rapture of sympathy, of delight in the reward they had, which, though the reason of it escaped her, evidently conferred on them the most supreme bliss of which human nature was capable. Here he was, stopped by her side.

She would give him what she could. (233)

Lily recognizes "the glow," "the rhapsody," and "the self-surrender" which the women have on their faces. Mrs. Ramsay's face represents the women's contradictory inner self. Lily's rebellion against Mr. Ramsay as a male ego, however, ends with her triumph over him by the understanding of his self. Mr. Ramsay's demand for "sympathy" is his

weapon to protect himself after he was "a little out of temper" (233). Lily's silent revolt against it is transformed into her agreement on his shoes. Even though Lily is capable of feeling a male demand and of knowing how to deal with it, she rejects it with her brush in her silence because she reaches a point where she cannot accept his demand.

Heaven could never be sufficiently praised! She heard sounds in the house. James and Cam must be coming. But Mr. Ramsay, as if he knew that his time ran short, exerted upon her solitary figure the immense pressure of his concentrated woe; his age; his frailty; his desolation; when suddenly, tossing his head impatiently, in his annoyance--for after all, what woman could resist him?--he noticed that his boot-laces were untied. Remarkable boots they were too, Lily thought, looking down at them: sculptured; colossal; like everything that Mr. Ramsay wore, from his frayed tie to his half-buttoned waistcoat, his own indisputably. She could see them walking to his room of their own accord, expressive in his absence of pathos, surliness, ill-temper, charm.

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Lily recognizes the woman's role for the man's "effusion" and "lamentations," When Mr. Ramsay's "immense pressure"

attacks Lily, he himself notices his untied boot-laces. His remarkable boots represent Mr. Ramsay's self and his space, "walking to his room of their room accord." Mr. Ramsay is encouraged by Lily's praise for his shoes and by her understanding of his personal life. The shoes are fundamental objects for civilized human life, and they represent the solid background of his personality. Mr. Ramsay has a respectable quality in the foundation of life. This solidness in the foundation of life transcends beyond the difference in the role between men and women. When the solidness generates energy in Mr. Ramsay, he does not need sympathy any more. Lily sees the remarkable quality of a human being on Mr. Ramsay's face.

But what a face, she thought, immediately finding the sympathy which she had not been asked to give troubling her for expression. What had made it like that? Thinking, night after night, she supposed--about the reality of kitchen tables, she added, remembering the symbol which in her vagueness as to what Mr. Ramsay did think about Andrew had given her. (He had been killed by the splinter of a shell instantly, she bethought her.) The kitchen table was something visionary, austere; something bare, hard, not ornamental. There was no colour to it; it was all edges and angles; it was uncompromisingly plain. But Mr.

Ramsay kept always his eyes fixed upon it, never allowed himself to be distracted or deluded, until his face became worn too and ascetic and partook of this unornamented beauty which so deeply impressed her. Then, she recalled (standing where he had let her, holding her brush), worries had fretted it--not so nobly. He must have had his doubts about that table, she supposed; whether the table was a real table; whether it was worth the time he gave to it; whether he was able after all to find it. He had had doubts, she felt, or he would have asked less of people. 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. And then, she recalled, there was that sudden revivification, that sudden flare (when she praised his boots), that sudden recovery of vitality and interest in ordinary human things, which too passed and changed (for he was always

changing, and hid nothing) into that other final phase which was new to her and had, she owned, made herself ashamed of her own irritability, when it seemed as if he had shed worries and ambitions, and the hope of sympathy and the desire for praise, had entered some other region, was drawn on, as if by curiosity, in dumb colloquy, whether with himself or another, at the head of that little procession out of one's range. An extraordinary face! The gate banged. (240-42)

The "other final phase" is the discovered self of Mr. Ramsay. His struggle with and agony over his life-long study on philosophy, his sorrow over his lost wife and his married life with her and his decision to go to the lighthouse ten years later constitute his own self. The table all with "edges and angles" but with its plainness is equivalent with Mr. Ramsay's "unornamented beauty." Mr. Ramsay's life throughout which he has been in search for the truth of human life as a philosopher almost reaches "Z." Lily acknowledges Mr. Ramsay's long-searched self and makes a true judge upon him. Minow-Pinkney insists that both Mr. and Mrs. Ramsay "have their own specific mode of truth" (93). In "The Lighthouse," Mr. Ramsay's search for the truth is proved to be not just his egoistic inquiry about a collection of the facts. The gate to "the final phase" of "Z" is open to Mr. Ramsay who is about to comprehend of

human life.

Both Lily and Mr. Ramsay are ready for their own voyages in search for privacy. Lily remembers her rebellion against the male idea of women on which Charles Tansley insists; "women can't paint, can't write" (247). It is, for the first time, proved that Mrs. Ramsay used to write letters by a rock on the beach.

When she thought of herself and Charles throwing ducks and drakes and of the whole scene on the beach, it seemed to depend somehow upon Mrs. Ramsay sitting under the rock, with a pad on her knee, writing letters. (She wrote innumerable letters, and sometimes the wind took them and she and Charles just saved a page from the sea.) 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; she brought together this and that and then this, and so made out of that miserable silliness and spite (she and Charles squabbling, sparring, had been silly and spiteful) something--this scene on the beach for example, this moment of friendship and liking--which survived, after all these years, complete, so that she dipped into it to re-fashion her memory of him, and it stayed in the mind like

a work of art. (248-49)

Lily admired Mrs. Ramsay's power to gain her own privacy by writing a number of letters and to attempt to solve her emotions. Mrs. Ramsay's internal force is based on what Charles Tansley rejects. Lily, however, makes sure that Mrs. Ramsay possessed writing as "a work of art" and her own privacy as Lily has painting. The meaning of Mrs. Ramsay's existence and the strength of her search for privacy are evaluated and reconsidered as the source of human life. Mrs. Ramsay could make of the moment "something permanent" as Lily has tried to do so in her painting. This is the creation of human life by human self, "of the nature of a revelation," "shape" in the midst of chaos, the "eternal passing and flowing" (249) which was "stuck into stability" (250). Mrs. Ramsay's silent search for self is judged as the living power of creation.

Lily begins to solve the problem of space after she remembers her passionate emotions to Paul and her absolute love to Mr. Bankes. Lily was suppressed and could not solve her intense emotions at the dinner table in "The Window." Lily has been, as Spilka indicates, "sexually attracted to Paul" during ten years (108). The Rayleys whose marriage Mrs. Ramsay wished and arranged are broken as the form of a conventional institution of marriage because it is "a tradition clearly rooted in oppression" (Transue 81). What Lily has rejected is this relative form of unity. After

Mrs. Ramsay's death, as Zwerdling remarks, "Victorian family life has been displaced by a different order" which includes the women's equal absorption into the work, the unrelated combination between love and marriage, and the possibility of survival of the isolated individual (194). What Lily tried to fill yet then to avoid is this conventional and public space of human life as "awkward vacancy." Prue Ramsay who was also expected to have a happy married life died of childbirth just after marriage in spring.⁴ Prue is the final victim of woman's submission to the public space. "The suppression of domestic roles--the activity of raising children and supporting husbands--," as Lyndall Gordon points out, "constitutes a dangerous submission to things vague and volatile" (121). Lily combines the suppressed self with the emptiness in her canvas.

Little words that broke up the thought and dismembered it said nothing. "About life, about death; about Mrs. Ramsay"--no, she thought, one could say nothing to nobody. The urgency of the moment always missed its mark. Words fluttered sideways and struck the object inches too low. Then one gave it up; then the idea sunk back again; then one became like most middle-aged people, cautious, furtive, with wrinkles between the eyes and a look of perpetual apprehension. For how could one express in words these emotions

of the body? express that emptiness there? (She was looking at the drawing-room steps; they looked extraordinarily empty). It was one's body feeling, not one's mind. The physical sensations that went with the bare look of the steps had become suddenly extremely unpleasant. (274-75)

Lily experiences the detachment of human intuition and intelligence or reason. She is confronted with the difficulty in expressing her own emotions in the limited form of words of reason. The emptiness which Lily cannot avoid is the suppressed self which can not survive under the burden of publicity. As the distance between the house and the ship becomes bigger, Lily can analyze what the emptiness is and how it should be dealt with. The emptiness is a part of "many shapes one person might wear" in his or her life (298). This emptiness cannot be observed even with "fifty pairs of eyes" (303). The hidden self is comprehended completely when Lily brushes "a line in the center" in order to avoid the empty space and to create the other space, that is, the privacy.

Cam's acquirement of the vision is also an important process of understanding the suppressed self in human beings. When the boat sets sail, both James and Cam are still angry with Mr. Ramsay who has forced them to come with him. Cam's anger begins to be changed into reconciliation with Mr. Ramsay who admits his own faults. As the ship is

apart from the house, Cam cannot find the direction; while Mr. Ramsay can perceive his house, he imagines his own self grown old and solitary. Though Cam cannot recognize the house any more, she feels proud of her father who is brave, adventurous and thoughtful proved by the motivation of the expedition to the lighthouse. Cam's misrecognition of the house reminds Mr. Ramsay of Mrs. Ramsay's "vagueness."

He thought, women are always like that; the vagueness of their minds is hopeless; it was a thing he had never been able to understand; but so it was. It had been so with her--his wife. They could not keep anything clearly fixed in their minds. But he had been wrong to be angry with her; moreover, did he not rather like this vagueness in women? It was part of their extraordinary charm. (258-59)

Mr. Ramsay enlarges his understanding of the women; the women are different from men. The women are vague because they are suppressed under the male force of the facts. Cam cannot find the direction of the house as the physical fact; however, she can penetrate into Mr. Ramsay's inner world. When the boat stops, Cam is almost sleeping. The vision is fixed; both the lighthouse and the house are "immovable" and "fixed" respectively. This silent moment enables James to overcome his own difficulty in reconciling with his own father. Along with James's success in escaping from the

crisis, Cam plunges into the inner world of freedom in creation and thoughts. The island has come to look like a small leaf. With the absence of the house, Cam attempts to create a story of adventure. Cam remembers that she can possess her own free thoughts as her father has. Cam re-evaluates Mr. Ramsay as a pioneer of free thoughts and privacy. When Cam cannot see the island and the visionary house becomes remote, she falls into sleep. When Cam is waken up by Mr. Ramsay, Cam embraces the truth of life in her silent communication with Mr. Ramsay.

This is right, this is it, Cam kept feeling, as she peeled her hard-boiled egg. Now she felt as she did in the study when the old men were reading The Times. Now I can go on thinking whatever I like, and I shan't fall over a precipice or be drowned, for there he is, keeping his eye on me, she thought.

At the same time they were sailing so fast along by the rocks that it was very exciting--it seemed as if they were doing two things at once; they were eating their lunch here in the sun and they were also making for safety in a great storm after a shipwreck. Would the water last? Would the provisions last? she asked herself, telling herself a story but knowing at the same time what was the truth. (314)

Cam feels protected yet not interrupted by Mr. Ramsay. What she gets from the vision and her story of a shipwreck is not just a fiction but the truth beyond the facts. Having the same lunch with the fishermen and seeing Mr. Ramsay with them brings Cam a figure of human beings. Cam realizes what Mr. Ramsay has achieved throughout his life, that is, the strength of human soul and mind. After they finish lunch and pass the place where three people were dead, Mr. Ramsay admits James's accomplishment of overcoming the difficulty in life by sailing a boat to the lighthouse. Cam can comprehend both sides; Mr. Ramsay has a right judgement on James, and James is pleased to be praised by Mr. Ramsay. In this point, Cam transcends beyond "the 'father's chamber'" as "one of the daughters 'sphere of duty'" (David Roberts, "The Paterfamilies of the Victorian Governing Classes," in Wohl 64). In her private space, Cam is convinced that both Mr. Ramsay and James also gain their private space.

To the Lighthouse implies the silent search for the private space through the difficulties of family, domestic, and social life. It is not just the conflict between the male and the female barriers as Transue suggests (91) but the conflict between the public space and the private space in human life that Woolf intended to imply in this novel. Mrs. Ramsay is a human being who has the most difficulty in this problem, yet who gives the others an opportunity to think about the problem. As Spilka indicates, it is Mrs.

Ramsay who "hold the secret of life" which is the private space hidden and enclosed inside herself (82). It is the others who attempt to encode Mrs. Ramsay's suppressed self who she cannot overcome completely while she is alive. To the Lighthouse is a representative of the truth of human life which is suppressed by the public, social and political burden, yet which should be comprehended by gaining privacy.

Table 1.

'Pioneers' of the smaller family: married from before 1861 to 1891

<i>Occupation of the father</i>	<i>Mean number of children born</i>	
	<i>Marriages of 1871-81</i>	<i>Marriages of 1881-91</i>
Gentlemen of private means	3.47	2.18
Army officers (effective and retired)	3.90	2.51
Officers of the navy and marines (effective and retired)	3.78	2.65
Physicians, surgeons, registered practitioners	4.17	2.81
Painters, sculptors, artists	4.23	2.96
Solicitors	4.38	3.02
Civil, mining engineers	4.53	3.06
Accountants	4.54	3.20
Authors, editors, journalists, reporters	4.02	3.26
Ministers, priests of bodies other than the established church	4.62	3.43
All Class I	4.79	3.46
Tobacconists	4.43	3.05
Hospital, institutions, etc., servants, etc.	5.31	5.40
All Class II	5.61	4.15

Notes

1. The average number of children was six in the late nineteenth century. However, there was a dramatic change in the family size between 1885 and 1940 and the average number was two by 1940. In the first decade of the twentieth century, 55 per cent of women had three or more children, and only 25 per cent had more than five. By the 1940's, these figures dropped to 30 per cent and 5 per cent respectively (Lewis 3). Queen Victoria bore nine children and complained, in her letter to her eldest daughter The Princess of Prussia, about the hard labors of childbirth which deprived her of all the activities (Miller, in Wohl 31). This Victorian value of fertility caused many troubles not only to mothers and babies but also to families. The birth-rate declined even in the late nineteenth century (See Table 1, Banks, Feminism and Family 99). The smaller families seem to have been encouraged to have along with women's emancipation and growing economical difficulties (Banks, Feminism and Family 122-23).

2. The angel in the house as a product of the Victorian idealism of womanhood was forced to live in a male-centered expectation and vision (See Chapter I). Mrs. Ramsay as the angel in the house is different from Clarissa in several respects; fertility, matrimony and her complete devotion to a domestic life.

3. The angel in the house as a product of the Victorian idealism of womanhood was forced to live in a male-centered expectation and vision (See Chapter I). Mrs. Ramsay as the angel in the house is different from Clarissa in several respects: fertility, matrimony and her complete devotion to a domestic life.

4. Childbirth had the potential dangers until the nineteenth century. According to Miller, midwives were not legally required to be trained, licensed, or even regulated in Victorian England; the 1870 report of Obstetrical Society of London tells that 50 to 90 per cent of the babies born to the poor were attended by women with "almost no training apart from the folk traditions passed on to them by other experienced midwives" (Miller, in Wohl 26)

CHAPTER V

The Waves of Emotions: Silence, Solitude and Self in The Waves

"Heaven be praised for solitude! I am alone now. That almost unknown person has gone, to catch some train, to take some cab, to go to some place or person whom I do not know. The face looking at me has gone. The pressure is removed. Here are empty coffee-cups. Here are chairs turned but nobody sits on them. Here are empty tables and nobody any more coming to dine at them tonight.

"Let me now raise my song of glory. Heaven be praised for solitude. Let me be alone. Let me cast and throw away this veil of being, this cloud that changes with the least breath, night and day, and all night and all day. While I sat here I have been changing. I have watched the sky change. I have seen clouds over the stars, then free the stars, then cover the stars again. Now I look at their changing no more. Now no one sees me and I change no more. Heaven be praised for solitude that has removed the pressure of the eye, the solicitation of the body, and all need of

lies and phrases. (209)

This is the last scene in The Waves where Bernard is convinced that he has just been relieved from the pressure of external life and gained internal life which contains solitude, silence and self. When Bernard becomes completely alone and asks himself, "But how describe the world seen without a self?" (204), he concludes that the inward experience makes it possible to understand the human life. Blackstone points out that The Waves is the novel about 'Silence, the things people don't say' that Terence Hewlet in The Voyage Out wants to write (Virginia Woolf: A Commentary 168). Zwerdling remarks that The Waves is "a novel about Silence--the things people don't say but think and feel" (10). Woolf herself insists, as Clements and Grundy quote from her unpublished piece, that there is "a silence in life, a perpetual deposit of experience for which action provides no proper outlet and our words no fit expression" (91). In The Waves, the psychological space is extended and deepened in solitude and silence.

In English manners, silence is celebrated in the communication among and between the intimates. Ironically, however, silence does not result in conveying the truth of life to the others. As a result, the true self is gradually suppressed under the waves of emotions. The characters' psychology is, according to Apter, "an accumulation of images" which are "determined by a private self" who is

"given almost complete in infancy" (116). Their psychology is not only decided by the images of a private self but by the emotions in the inner self. The main six characters are given their inner selves as the presence of their first names suggest; while their outer lives are omitted as the lack of their family names suggests. The self which has been suppressed and hidden under the mask of the outer life finally acquires an inner voice. The possession of self is a proof of life; on the other hand, the loss of self is that of death. The oppressed self achieves one's own revelation.

The six characters are, from the beginning, oppressed under the order of the British upper-middle class society and that of the outer world itself. Under the order of the society, their agony of suppressed selves is obviously defined in their childhood and it becomes profound and apparent as they grow up. Neville says, "There is an order in this world; there are distinctions, there are differences in this world, upon whose verge I step. For this is only a beginning" (15). Thus, the six children, during one day from sunrise to a bedtime, experience the beginning of their life at preparatory school.

The preparatory school as a "house" is a place where they prepare for the first step to the society, that is, the public school life and education. The preparatory school is the first public place for the children. The preparatory school basically provides boys of the elite family between

eight and thirteen preparation for the public school and the Royal Navy. According to the 1897 survey, there were about 6209 private prep schools in Britain; 1958 of them were boys' schools, 3173 of them were girls' schools and 1078 were mixed (Leinster-Mackay 2). The life of prep school is often remembered and described as Hell or Spartan even without a bath except few schools with "sound scholarship," "good food and sound health" (Leinster-Mackay 39).¹ As Woolf describes in The Waves, the life of prep school is regular and strict from early in the morning to early in the evening, between which there are classes of Latin, mathematics, history, etc.

It is interesting to notice that most of the prep schools were not designed and built as schools but used ex-manor houses which are huge in scale, "concealed in the hinterland, hut-like additions, additions in which corrugated iron has played a major constructional role" (Marshall 11). Along with the external structure of the prep school, the internal life was based on the education of the ruling class; Latin is the most important subject. The preparatory school where six characters were sent is the house of British class, convention, and manners.

Poresky indicates that the house is "Woolf's symbol of the self" because the six children approach the house from outside to inside (192). The "house" is, however, not their private place. None of them is described at home; none has

a domestic life as a child. Instead, all the six characters are exposed to the conflict in life, which is represented by the "house." This house is a place where they have to follow "their copy-books" and the chronological time of the clock, bell and whistle. The house, therefore, is the first outside world to which the six characters are obliged to belong. All of the six, however, have already begun to struggle with the outer world. They are not aware of their suppressed selves but reveal their suppression in their simple but intense inner voice. The Waves does not represent Woolf's "non-human modality" in nature (Panken 205), but implies personal and human emotions molded inside oneself. Their suppressed voice in the preparatory school days becomes the symbol of their trauma in the waves of emotions through their lives.

When Susan sees Jinny kiss Louis, Susan says to herself, "Now I will wrap my agony inside my pocket-handkerchief" and "I will take my anguish and lay it upon the roots under the beech trees" (9). Susan can only express her "anger" and "anguish" in her suppressed voice (9). Bernard perceives her "rage" in her eyes and her behavior; he remarks, "I heard you cry 'I am unhappy'"(10). Susan's knotted pocket-handkerchief symbolizes her suppressed and untold voice of anger and agony. Susan's untold inner voice implies the strong opposite emotions of love and hate because Bernard says that she fails to

"possess" Louis (11). Bernard interprets her "agitation," "trouble," "gloom" and "anguish" (10). Susan herself, later, interprets a woman's conflict unconsciously. Susan, during the tea-time after a walk, describes how Ernest kissed Florrie and how Florrie swoons "in anguish" (18). For Susan's eyes, the act of these servants represent the sexual, passionate and temporal relationship between man and woman. Susan, as a daughter of a clergyman, concludes that she is "not afraid of heat or of the frozen winter" (18). Her agony over losing love over passion becomes "a crack in the earth" (18). Susan cannot avoid having her true inner emotions of love and hate in her inner space.

Rhoda's agony is based on her absolute loneliness and her intense demand for freedom. Rhoda is always alone and she has no father; she is left alone in the room after everybody left; and she floats the petals in the bowl alone. Rhoda is convinced that she is "outside" the loop of the world.

"Now Miss Hudson," said Rhoda, "has shut the book. Now the terror is beginning. Now taking her lump of chalk she draws figures, six, seven, eight, and then a cross and then a line on the blackboard. What is the answer? The others look; they look with understanding. Louis writes; Susan writes; Neville writes; Jinny writes; even Bernard has now begun to write. But I cannot write. I

see only figures. The others are handing in their answers, one by one. Now it is my turn. But I have no answer. The others are allowed to go. They slam the door. Miss Hudson goes. I am left alone to find an answer. The figures mean nothing now. Meaning has gone. The clock ticks. The two hands are convoys marching through a desert. The black bars on the clock face are green oases. The long hand has marched ahead to find water. The other, painfully stumbles among hot stones in the desert. It will die in the desert. The kitchen door slams. Wild dogs bark far away. Look, the loop of the figure is beginning to fill with time; it holds the world in it. I begin to draw a figure and the world is looped in it, and I myself am outside the loop; which I now join--so--and seal up, and make entire. The world is entire, and I am outside of it, crying, 'Oh, save me, from being blown for ever outside the loop of time !'

(15)

Rhoda's loneliness represents her difficulty in living in the outer world which is determined by the chronological time of the clock and the objective answer of the figures. Rhoda, instead, makes her ships out of the petals and makes them float in the microcosmic world of the sea. She believes that only her ship does not founder even if the

waves rise. Rhoda's struggle in the water ends with her search for self during the rest of life; "I am turned; I am tumbled; I am stretched, among these long lights, these long waves, these endless paths, with people pursuing, pursuing" (20).

Jinny, who kissed Louis, is obsessed by her natural instinct of exposing herself. Jinny's world is symbolized by her perception of "a crimson tassel" which is "twisted with gold threads" (6). Jinny's desire for living freely is embodied in her physical actions which are provoked by her natural passion. Jinny's quick movement by her instinct and exposure of her passion is opposite to Susan and Rhoda.

I was frightened. I ran past Susan, past Rhoda, and Neville and Bernard in the tool-house talking. I cried as I ran, faster and faster. What moved the leaves? What moves my heart, my legs? And I dashed in here, seeing you green as a bush, like a branch, very still, Louis, with your eyes fixed. 'Is he dead?' I thought, and kissed you, with my heart jumping under my pink frock like the leaves, which go on moving, though there is nothing to move them. Now I smell geraniums; I smell earth mould. I dance. I ripple. I am thrown over you like a net of light. I lie quivering flung over you. (9)

Jinny's movement is based on her strong desire for freedom

from the others. For Jinny, dancing is a symbol of her unstable and free life through her life. Jinny lives with her grandmother in London; she has no strict sense of obligation and submission to the Victorian father. Jinny can reveal her desire for possession by behavior because flesh is superior to soul and mind for her. The freedom of having a sexual relationship with men is implied in this early scene where Jinny kisses Louis not because she loves him but because she instinctively expresses her passion by the body.

Like Rhoda, Louis, who first desires to be "unseen" and unidentified as a human being but mingled with a leaf, represents the suppressed self as an outsider. Rhoda cannot cope with the figure; while Louis cannot pronounce the English language as an "Englishman." Louis repeats his origin and his difference as an immigrant: "My father is a banker in Brisbane and I speak with an Australian accent" (14). Brisbane was originally a penal settlement; it was found by Lieutenant John Oxley, Surveyor-General of New South Wales, "in search of yet another goal for His Britannic Majesty as far removed from Britain as possible" (Atkinson 15). When the convict settlement came to an end by mid-1800's, the Australian colony was open for a free settlement and the immigration reached its peak when gold was discovered in 1851. According to the 1851 census, the population of Brisbane and its neighboring towns was 8,375

while it was only 928 in 1846 (Atkinson 17).

Louis's agony is suggested first by his behavior to escape from the others, to be green like a leaf. He knows that he cannot belong to the British gentleman's society even if he wishes to be lost among the others. Instead, he is convinced that "I am rooted to the middle of the earth" (9).

"I will not conjugate the verb," said Louis, "until Bernard has said it. My father is a banker in Brisbane and I speak with an Australian accent. I will wait and copy Bernard. He is English. They are all English. Susan's father is a clergyman. Rhoda has no father. Bernard and Neville are the sons of gentlemen. Jinny lives with her grandmother in London. Now they suck their pens. Now they twist their copy-books, and, looking sideways at Miss Hudson, count the purple buttons on her bodice. Bernard has a chip in his hair. Susan has a red look in her eyes. Both are flushed. But I am pale; I am neat, and my knickerbockers are drawn together by a belt with a brass snake. I know the lesson by heart. I know more than they will ever know. I know my cases and my genders; I could know everything in the world if I wished. But I do not wish to come to the top and say my lesson. My roots are threaded,

like fibres in a flower-pot, round and round
about the world. I do not wish to come to the top
and live in the light of this great clock, yellow-
faced, which ticks and ticks. Jinny and Susan,
Bernard and Neville bind themselves into a thong
with which to lash me. They laugh at my neatness,
at my Australian accent. I will now try to
imitate Bernard softly lisping Latin." (14)

Louis's agony is deeply rooted in his inferiority complex. The copy-book is a symbol of the British upper-middle class education. Louis even tries to "copy Bernard" because Bernard is English and he is a son of a gentleman. As Lee points out, "the formal framework" of the speaker's actual speech is "a sustained irony" and Louis' Australian accent as an "idiosyncrasy of speech" is not presented (164). Louis's difficulty in pronouncing the English language as properly as the others, however, does represent the strict class system of the British society. His fashion, like his Australian accent, is also a symbol of the outsider. The comic image of the Australian was described as Punch's 'John Bull' which was dressed in "the garb of the yeoman farmer" and the Bulletin's 'Little Boy from Manly' which was later changed into 'Ginger Meggs' (Ian Gordon 14-15). Louis rejects the copy-book lesson as his defense against the narrow and limited valued of the outer society even though he can understand the syntax of Latin much better than the

others.

Neville is also possessed by the sense of inferiority complex. His physical weakness and extreme delicacy prevent him from joining the outside activities such as cricket which the others can do. Neville is left by Bernard who follows and runs after Susan though both of them have been making boats out of wood in the tool-house. As a result, Neville is left alone and has a strong sense of hatred.

I hate dangling things; I hate dampish things. I hate wandering and mixing things together. Now the bell rings and we shall be late. Now we must drop our toys. Now we must go in together. The copy-books are laid out side by side on the green baize table. (14)

Neville's sense of hatred to movements such as "dangling," "wandering" and "mixing things together" is born of his complex of his physical inferiority. During his time of "solitude," Neville experiences "stricture" and "rigidity" in remembering a story of the dead man "in the gutter" (17). Neville's fear for death, misery and agony is also still. He cannot overcome the "unintelligible obstacle" (18) as far as he is positioned in the midst of the others. Neville, on the other hand, is the only child aware of their fate in the society.

Bernard is--as an eloquent narrator of the other five characters--also oppressed under his own defects, untidiness

and laziness. His own hidden agony enables him to interpret the others' untold voice. He can interpret Susan's agony and has enough room to encourage her.

"I saw you go," said Bernard. "As you passed the door of the tool-house I heard you cry 'I am unhappy.' I put down my knife. I was making boats out of firewood with Neville. And my hair is untidy, because when Mrs. Constable told me to brush it there was a fly in a web, and I asked, 'Shall I free the fly? Shall I let the fly be eaten?' So I am late always. My hair is unbrushed and these chips of wood stick in it. When I heard you cry I followed you, and saw you put down your handkerchief, screwed up, with its rage, with its hate, knotted in it. But soon that will cease. Our bodies are close now. You hear me breathe. You see the beetle too carrying off a leaf on its back. It runs this way, then that way, so that even your desire while you watch the beetle, to possess one single thing (it is Louis now) must waver, like the light in and out of the beech leaves; and then words, moving darkly, in the depths of your mind will break up this knot of hardness, screwed in your pocket-handkerchief."

(10-11)

In corresponding to his own suppressed voice, Bernard is

capable of listening to Susan's unspoken voice "in the depths" of her mind. Bernard makes "phrases" when he attempts to interpret Susan's agony. Bernard also makes an effort to soothe Susan by creating a story of adventure to Elvedon, a white country house. Susan's self, however, cannot accept Bernard's "words" and "words in phrases" (11). Bernard and Susan, as a result, have to run from Elvedon, as their "hostile country" (12). In spite of Bernard's effort to create a story, he cannot set himself free from the British society and its tradition. Elvedon is a typical English country house which has the garden, the wood, the wall and its mistress, a "lady" who sits writing beside the two long windows and the gardeners sweeping the lawn with giant brooms. Bernard himself escapes from Elvedon, that is, his own words and phrases because he cannot fit himself to the British manners. Bernard's imaginary intrusion on Elvedon symbolizes the starting point, which is the public world and the British tradition. Bernard's attempt to escape from Elvedon indicates his inner desire for being free from the public and external world.

The six characters have their own psychological agony which becomes the trauma. The psychological process in The Waves, according to Blackstone, is from simplicity in childhood to complexity in adolescence and to simplicity in maturity (Virginia Woolf: A Commentary 165). The trauma in their childhood, which is repeatedly mentioned, however, is

recognized as the core of human inner life. At the end of the novel after their visit to Hampton Court, Bernard narrates, "'characters of our friends'" (173), that is, the trauma of the other five characters, and confesses his own trauma which has never been told clearly in spite of his eloquence. Six characters are finally free from the burden of the British society and its values which are represented by such royal palaces as Greenwich and Hampton Court whose history has been handed down to Queen Alexandra and King George V. Bernard not only summarizes the birth of self as "the virginal wax that coats the spine melted in different patches for each of us" (171), but also reveals what has been hidden and untold in the self of each character in the middle of London.

Susan, whose beauty is adored by poets, sacrifices herself by becoming "wholly woman, purely feminine" (175) as a mother and housewife so that she finally becomes strong enough to walk "heavily with her sons across the meadows" instead of rising at dawn (195). Rhoda's fear of being with the others is changed into her fear of losing love. Rhoda's possession of love cannot solve her loneliness but her loss of love imprisons her in the complete denial of life and complete solitude, and it finally enforces her to commit suicide. Louis, who has a legend that "he has smashed a door with his naked fist" (173) in spite of his prim and suspicious ways, has never been happy in his life though he

achieves his great success in business. Neville, who "sought out one person, always one person to sit beside" (174), has been thinking with "the unlimited time of the mind" (194), but it is proved that at last he is "ashamed of one room and one person and his own success" (196). Jinny who has been floating among the lovers in her own room hides her own fingers when she looked at Susan's "earthy fingers" (196). Bernard himself lost his love, got furious and depressed in his young days and got married only to have the numberless breakfast, the conversation with his wife with the same rhythm, the children as his successors, and finally realizes that life destroyed him. In his final soliloquy, Bernard experiences the waves rising in him at the end because he comprehends the profound stream of human emotions which has been floating inside the six characters.

Until Bernard concludes that loss of self is the true death of human beings, six characters examine their transformation which is influenced by their own trauma in eight stages; in co-ed preparatory school days, in public boys' school days and public girls' school days "under a portrait of Queen Alexandra," in college days for boys and in the social life for girls, in the reunion for Percival's farewell party at a London restaurant, in the news of Percival's sudden death in India under the reign of King George V (1910-1936), in their thirties, in their early senior days, and their second reunion at Hampton Court.

Throughout these eight stages from the house of prep school to the royal house Hampton Court, six characters gradually acknowledge their own search for self in silence and solitude while they are exposed to the others and have begun to have their own external lives.

Through these stages, Percival is often regarded as a center of the novel. Percival, in this respect, represents the public world; he has no voice and no self. Percival, as a young man who dies in "the service of the Empire" (Clements and Grundy 154), symbolizes the loss of virtue of the British Empire and the end of its power after Victorian and Edwardian eras. Percival represents the ideology of the Victorian and Edwardian era which witnesses the creation and decline of the ideal of the British Empire in terms of his physical and athletic virtues of the British public school education for boys, his venturing into Civil Service in India, and his heroic death by being thrown from a horse in India.

Athleticism is one of the most particular principles which connote the British public school education as an ideology from the mid-eighteenth century to the post-war period. In 1923, five years after the World War I was over, "an aggressive pamphlet entitled The Public School and Athleticism" was written by J. H. Simpton, who received the public school education and worked for several public schools in his life (Mangan 1). The games were considered

as the most influential experience for the boys of the higher class. The new need for the rising and widely-spread middle class education, the new industrial businesses and professions, and the pre-and post-war atmosphere immensely affected the reformation and renewal of the schools between 1860 and 1940.² Along with the emergence of a wide-range of public schools, the strong-minded and spirited next generation to support and administrate the British Empire were needed.³ In spite of "the worship of the athlete with its attendant deification of success, and the mere physical virtue of courage" (Mangan, a quote from E. C. Mack, 7) or the preparation for life by implanting "certain ideals of character and conduct through the games field" (Mangan, a quote from Cyril Norwood, 7) with both physical and moral courage, athleticism in public schools had dangers, disadvantages and fault values because it was overpraised. Though there was a successful example that "the games-trained officers from the public schools won an engaging fidelity from the Indian soldier, for their selfless leadership" (Mangan 8), over-athleticism caused the paradoxical results in not only "in denigration of academic work and in anti-intellectualism" (Mangan, a quote from W. D. Smith, 7), but also in the self-destruction of the purely individual values and lives under the interacted and interrelated lives in public. Percival's death in India symbolizes the false values of over altheticism which

overwhelmed the British upper and middle classes.

Percival's death by falling down from a horse suggests the fate of the British history. His death was mourned by Rhoda at Greenwich and was repeatedly mourned by all the six characters at Hampton Court. Both royal palaces are haunted by the long British history; both of them are connected to London through the Thames. Both palaces, however, became ruined as royal homes in mid-1800's and revived as visiting places in the twentieth century with an easy access by train from London.⁴ The structure of the history remains in that of the house. The long reign of Queen Victoria was over and she died in 1901. The industrially, economically and politically stable aristocratic era had already been over in mid-1800. King Edward, Victoria's eldest son, ended his long-awaited yet short reign in 1910. Queen Alexandra, now deaf and a widow, encouraged her second son who became the direct line of the throne after his brother's death in 1892 and married Princess May of Treck, his brother's fiance in 1893.

In 1910, Queen Alexandra's 'Dearest George,' ex-naval officer and a Norfolk squire, was titled as 'George the Fifth by the Grace of God, King of the United Kingdom of Great Britain and Ireland, and of the British Dominions beyond the Seas, Defender of the Faith, Emperor of India' (Judd 92). As his long and complicated title suggests, King George V, during his reign from 1910 to 1936, was involved

in the dynamic and fatal transfiguration of the society both at home and abroad. He "lived in the ordeal of one world war and died under the approaching shadow of another"; witnessed "the downfall of the great empires of Russia, Germany and Austro-Hungary"; struggled "in demands for Irish Home Rule and for Indian self-government"; existed between "the decline of the House of Lord" and "the rise of the Labour Party" (Kenneth Rose xiii); and faced General Strike in 1926 and women's suffrage movement.

During World War I, King George was active in visiting the naval bases, the industrial regions, bombed areas. He also toured the encampments and battlefields in France and Flanders. During his second visit to France in October 1915, King George was accidentally thrown down on the ground from his chestnut mare.⁵ This strain of the war-wound became a permanent pain during his later years. Falling from a horse in a foreign country suggests an upcoming difficulty. At Hampton Court, Neville makes a indication of King George's fatal duty.

"Unreasonably, ridiculously," said Neville, "as we walk, time comes back. A dog does it, prancing. The machine works. Age makes hoary that gateway. Three hundred years now seem more than a moment vanished against that dog. King William mounts his horse wearing a wig, and the court ladies sweep the turf with their embroidered panniers. I

am beginning to be convinced, as we walk, that the fate of Europe is of immense importance, and, ridiculous as it still seems, that all depends upon the battle of Blenheim. Yes; I declare, as we pass through this gateway, it is the present moment; I am become a subject of King George."

(161)

Before Percival and King George V were thrown down from a horse, King William was thrown to the ground from his horse at Hampton Court in 1702. Along with his ill health and bad condition of his legs in the previous year, this accident became fatal and King William died at fifty-two on March, 1702 (Nash 140). This fatal accident is reminiscent of King George's accident during the Great War. The fate of Europe was no more on the British Empire's power. The external world proved to be no longer reliable; there began a search for the internal world.

Percival and Bernard are victims of the political conflict; while Susan is a victim of the domestic enclosure. Susan's screwed handkerchief is apparently a personal symbol of her trauma of love and hatred. Susan's emotional life is, according to Rosenthal, "more primitive than Jinny's and Rhoda's and involves the two poles of love and hate" (151). Susan's emotional life, however, is not primitive but profoundly intricate. Her trauma is also a trauma of the British traditional education for girls which enforced them

to possess the ideal womanhood in the steps of a British prep school, girls' public school, and a school in Switzerland. Through these steps, however, the ground of life is the British country, its house, its landscape and its life. Her internal anger and agony which was born in her prep school days continues in her boarding school days both on the east coast and in Switzerland which are full of rules and regulations and make her homesick. Susan's hatred of school is intense and consistent because she is obliged to follow a life with "gongs," "lessons," and "orders to wash, to change, to work, to eat" (29). This school life prevents Susan from possessing her solid, stable and silent space and time of privacy which is represented by her own room and her life with her father in the fields of the familiar country. Susan's school life restricts her freedom which is not only physical but also psychological. Even after "the dismal days of winter" and "the chilly days of spring," Susan cannot endure her school days any longer.

"I have torn off the whole of May and June," said Susan, "and twenty days of July. I have torn them off as a weight in my side. They have been crippled days, like moths with shrivelled wings unable to fly. There are only eight days left. In eight days' time I shall get out of the train and stand on the platform at six twenty five. Then my freedom will unfurl, and all these

restrictions that wrinkle and shrivel--hours and
order and discipline, and being here and there
exactly at the right moment--will crack asunder
. . . ." (38)

The "weight in her side" is "the hard thing" (39) which has grown in her side as her agony which cannot be solved inside herself. Susan's "weight" originated from her suppressed self. Inside her self, Susan's hatred of school life is deeply rooted in her jealousy and rivalry to Jinny and what Jinny represents. Instead of exposing her own hatred, Susan has a strong desire to bury all the things she hates in the ground. What Susan wants to give and to be given is freedom, that is, "solitude in which to unfold" her possessions (39). Because of so much strain and burden in her school life and her incapacity to express her anger and agony, Susan has to maintain the incurable trauma inside.

Susan's incurable trauma convinces her to entirely escape from the strictly regulated public and urban life, completely to plunge into the domestic life in the country, Lincolnshire. Susan's imaginative intercourse with her lover in nature early in the morning and her desire for having children represent her devotion to the earth as the source of maternal love and human energy. Susan's favorite spaces such as the fields, kitchen, room and attic are inter-related with one another as those which give her the spiritual freedom. Those spaces symbolize the entire

freedom, "a blue view, a distant view of a field unstained by the corruption of this regimented, unreal existence" (90).

Susan's devotion to the domestic country life results in her early loss of physical beauty and her sacrifice of her purely individual life before twenty-five years old. Though the house is her kingdom (Blackstone, Virginia Woolf: A Commentary 172), she is victimized by the burden of the house and her roles in the house. At the farewell reunion for Percival, Susan already has a symptom of the result of her entire life. The symptom is symbolized by her red hands and her "square-tipped finger-nails" which she hides under the table-cloth (87). Her hands and nails show her hard daily duty as a housewife, mother and mistress of the house. Her "natural happiness" (123) is, therefore, founded upon her sacrifice of her beauty. The loss of physical beauty cannot be recovered but only extended to imagining the horrible image of the old woman "whose dress had seemed to be part of her, but how, as we talk, she turns and pinkish underneath, and has wrinkled thighs and sagging breasts" (94). Such a woman's life also consists of the intense voices of a giver of love, that is, "cries of love, hate, rage and pain" (94).

I shall possess more than Jinny, more than Rhoda, by the time I die. But on the other hand, where you are various and dimple a million times to the

ideas and laughter of others, I shall be sullen, storm-tinted and all one purple. I shall be debased and hide-bound by the bestial and beautiful passion of maternity. I shall push the fortunes of my children unscrupulously. I shall hate those who see their faults. I shall lie basely to help them. I shall let them wall me away from you, from you and from you. Also, I am torn with jealousy. I hate Jinny because she shows me that my hands are red, my nails bitten. I love with such ferocity that it kills me when the object of my love shows by a phrase that he can escape. (94-95)

Susan's possession of "natural happiness," which is rooted in her conflict of love and hatred with Jinny in her childhood days, leads her to the complete devotion to her family and especially to her children. Susan's devotion satisfies her desire for escape from the conflict. The conflict is, however, not buried completely but transformed into her obligation in the life.

Because of her life of obligations, Susan gets tired of her "natural happiness" even in her thirties. Behind her soft and motherly voice saying "Sleep" which represents her domestic duties succeedingly throughout the four seasons, she cries inside herself, "No more. I am glugged with natural happiness" (123). In spite of her hidden inner

voice, Susan cannot be free from her life which is similar to that of her mother who died of cancer. Susan's desire is completed in her young and middle-age days; on the other hand, it ends with her disillusion and dissatisfaction as an individual. Ruotolo points out that Susan who is "in search of something 'hard,'" "excludes diversity" (150-51). Because of her exclusive and protective attitude toward her own life, Susan loses something soft and flexible. In her early senior days, Susan first begins to realize gradually the core of her agony of love and hatred. Only when her children have grown up, Susan has a time to remember her emotions in the past days which mold the rest of her life. Susan acknowledges that she has lost her true self and her desire for love and substituted it for another desire for possessing the secure, fruitful, stable and peaceful life with the family. Susan's obsession with possession is achieved and she possesses what she can "see" (135). Susan, however, recognizes that she has also possessed the invisible things throughout her life; the "violent passions of childhood, " her "tears in the garden when Jinny kissed Louis," her "rage in the schoolroom, which smelt of pine," and "her loneliness in foreign places" (135). Susan remembers that Elvedon has been the image of her own desire and feels "the waves" of her life "tossed, broken, round" her who is "rooted" while doing the needle works at home. Susan also makes sure that Percival loved her though she has

never mentioned about him as a man who loved her. Susan's rejection of Percival represents her rejection of love. Love is, for Susan, equal to hatred because hatred is born of love. Susan avoids love because she is afraid that love is transformed into hatred. Susan is, at the end, unsatisfied with her life because she realizes that her life is only based on "the dwelling place made from time immemorial after an hereditary pattern" of the memorial Elvedon and its life is related with neither love nor hatred (153). Susan's awakening to her true self ends with her unescapable life as the mistress of the squire whose life does not contain any privacy, the intense and natural human emotions.

Rhoda, unlike Susan, remains single and almost alone until her suicide in her early senior-year days. She is considered "the orphan of the novel" because she has no father and no friend (Madeline Moore, "Nature and Community: A Study of Cyclical Reality in The Waves, Freedman, Virginia Woolf: Revaluation and Continuity 232). Rhoda's terror which is caused by her presence in public is symbolized by the mirror, the crossing of the puddle and the opening door. Rhoda's private space is night where she can float alone in the bed. In her young days, Rhoda fails in adjusting herself to both her school life and social life. The pressure which she has in both lives makes her unable to behave as she is supposed to do as both Jinny and Susan do.

Rhoda's fear of being held in contempt or of being laughed at is enlarged and deepened as she gets more involved in public life. After Rhoda attempts to cross the metaphorical puddle, that is, spending the night with the other sex, she is confronted with her incapacity for sharing space with her partner, Louis, and with his betrayal. Rhoda's failure in plunging into the others compels her to return to the space where she can be floating alone in the bed at night without any face. Rhoda's sense of loss of identity and her confession of no face ends with her suicide.

Rhoda's school life is based on her intensive imitation of Jinny and Susan. Rhoda's slow, ambiguous and dreamy actions delineate her superficiality and shallowness in personality. Rhoda's way, however, indicates her fear of possessing her identity not as a woman but as a person as she keeps insisting that "here I am nobody" and "I have no face" (24). Her quiet rejection of being only as a woman is proved by the fact that she cannot willingly and certainly wear the stockings as Jinny and Susan do, cannot accept the teacher's ring as the symbol of consistency, and cannot cross the puddle by herself.

That was at mid-summer, after the garden party and my humiliation at the garden party. Wind and storm coloured July. Also, in the middle, cadaverous, awful, lay the grey puddle in the courtyard, when, holding an envelope in my hand, I

carried a message. I came to the puddle. I could not cross it. Identity failed me. We are nothing, I said, and fell. I was blown like a feather, I was wafted down tunnels. Then very gingerly, I pushed my foot across. I laid my hand against a brick wall. I returned very painfully, drawing myself back into my body over the grey, cadaverous space of the puddle. This is life then to which I am committed. (46)

The puddle symbolizes the reality with which Rhoda has to be confronted. The "grey, cadaverous space of the puddle" represents the daytime which Rhoda has to attain her identity. The daytime is "hours and hours" before the night when she "can put out the light and lie suspended on" her bed (40). During the daytime, Rhoda has to copy the other girls' behavior. Rhoda's agony is based on her struggle with possessing some "knot" in the center of herself which resists the daytime behavior (41). Rhoda's "pain" and "anguish" (41) is, therefore, born of the separation between flesh and soul.

Rhoda's refusal to dance in her social life is the most definite evidence that Rhoda cannot adjust herself to the physical and public world. The door to the dancing hall makes Rhoda feel terrified.

The door opens; the tiger leaps. The door opens; terror rushes in; terror upon terror, pursuing me.

Let me visit furtively the treasures I have laid apart. Pools lie on the other side of the world reflecting marble columns. The swallow dips her wing in dark pools. But here the door opens and people come; they come towards me. Throwing faint smiles to mask their cruelty, their indifference, they seize me. The swallow dips her wings; the moon rides through blue seas alone. I must take his hand; I must answer. But what answer shall I give? I am thrust back to stand burning in this clumsy, this ill-fitting body, to receive the shafts of his indifference, and his scorn, I who long for marble columns and pools on the other side of the world where the swallow dips her wings. (75-76)

The door is a symbol of the threshold of the society. Rhoda's fear of feeling obligation to answer is reminiscent to finding an answer to mathematical problem. As the figure did not mean anything in her childhood, the people, the man and "his hand" do not mean anything for Rhoda. She is convinced that she is about to receive "the shafts of his indifference, and his scorn" because she cannot react to him well. Rhoda stands in the middle of the world where people have to fix themselves to their social lives. "An immense pressure" is on Rhoda when she is obliged to be fixed to the public space so as to listen "all details of the individual

life" (76). Rhoda, as a result, cannot help feeling that the wave "breaks" inside herself and she is to be "broken" before twenty-one because she is "interrupted" everytime the door opens (77). The contrast between a tiger and a swallow is that between flesh and soul. When the door opens, a tiger leaps and a swallow dips her wings. Rhoda's fear of the door opening motivates her to escape from the pressure of the public life and social activities where she is obliged to be a woman rather than a person as she remarks, "I am also a girl, here in this room" (77).

Rhoda's fear of the opening door and the leaping a tiger is consistent even in the reunion. The "swing-door goes on opening" (87) and Rhoda is obsessed by the notion that she has no face. Rhoda has not overcome the experience that both Susan and Jinny did as women; Rhoda insists that "Susan and Jinny change bodies and faces" (87). In spite of this recognition of lack of experience, Rhoda can perceive Neville's misery and sorrow for unsatisfied and unsolved emotions of love for Percival. Whenever the door opens, Neville "looks fixedly at the table." Rhoda is able to recognize the suppressed self inside Neville. Even if Rhoda herself reflects Neville's suppression on her own fear as a woman, she cannot get rid of the terror that she has no face.

Percival's sudden and unexpected death, however, makes Rhoda reconsider her own life.

I am alone in a hostile world. The human face is hideous. This is to my liking. I want publicity and violence and to be dashed like a stone on the rocks. I like factory chimneys and cranes and lorries. I like the passing of face and face and face, deformed, indifferent. I am sick of prettiness; I am sick of privacy. I ride rough waters and shall sink with no one to save me.

(113-14)

Rhoda's complete possession of privacy makes her not only indifferent but also isolated and narrow-minded. Percival's death enables her to realize that she cannot avoid the outer power and external existence. Rhoda wonders if she will go to Hampton Court; yet she decides to go to Greenwich. Both Hampton Court and Greenwich are, as Rhoda says, the remarkable examples of "Wren's palace" and "our dwelling-place" (162) which consists of "a square" upon "the oblong."

Greenwich is related with the military and transportation history of Britain as well as the royal history. The birth and prosperity of the royal manor of Greenwich in the Tudor monarchs with Inigo Jones' Queen's House in 1616 was dramatically destroyed by the 1694 Charter of William and Mary to rebuild the palace into the Royal Hospital with a help of the well-established contemporary architect Sir Christopher Wren, who also rebuilt and redesigned Hampton Court, St. Paul Cathedral and various

churches.⁶ Along with a loss of the royal home in Greenwich Palace in the seventeenth and eighteenth centuries, the nineteenth century saw a more striking change in Greenwich when Royal Naval Asylum (later Royal Naval College where later King George V was trained in 1884) was moved from Portsmouth. The Industrial Revolution also contributed to the destruction of Greenwich when Greenwich power station was built in 1906 and factories and warehouses were built in the neighborhood (Hamilton 258). In 1933 when the school departed, finally, enormous efforts were made in order to restore the original shape of the artistic and architectural pageant of Greenwich. Greenwich, thus, was reborn as a historical site in the twentieth century.

The priority of Greenwich rather than Hampton Court which Rhoda takes is proved in the fact that the transportation to Greenwich was established and more improved than that to Hampton Court though Hampton Court had been identified as a historical sightseeing site in the nineteenth century especially after Queen Victoria had opened it to public in 1838 when its last housekeeper died.⁷ In 1823, two years after the opening of the Liverpool and Manchester Railway, the railway to Greenwich was established and it shortened the time for transportation from an hour by bus or steamer to twelve minutes straight from London Bridge Station. The Greenwich line, thus, was substituted for the omnibuses and steamers in spite of competition. The

transportation to Hampton Court, however, was not developed well until 1849 when the London and South Western opened the branch to Hampton Court. In 1850, as a result, some 2000 people traveled to Hampton Court on Whit Monday (Course 259). As it was not a direct line, there were several ways to reach Hampton Court in the Edwardian days according to "Trips on the Tams" of 17th August, 1907: it took a little over an hour and cost 6 pence for one way or a shilling for a round trip to go to Hammersmith by underground, change to a tram, and walk across the Park; it cost 3 pence for one way or 6 pence for a round trip to go to Wimbledon from Waterloo by train and change to a tram via Kingston; or it was not so hard to go by bicycle (Peacocke 188). As Rhoda wonders if she would take "trams" and "omnibuses," it was more complicated to visit Hampton Court.⁸ The history of transportation in and around London proves the development of the urban life and the improvement of middle class life.

Rhoda's going to buy stockings for a party is one step to the external world from "the puddle" which she could not cross. In the shop, Rhoda discovers the other space, which is different from the complete private space that Rhoda has had.

There are then warm hollows grooved in the heart
of the uproar; alcoves of silence where we can
shelter under the wing of beauty from truth which
I desire. Pain is suspended as a girl silently

slides open a drawer. And then, she speaks; her voice wakes me. I shoot to the bottom among the weeds and see envy, jealousy, hatred and spite scuttle like crabs over the sand as she speaks. These are our companions. I will pay my bill and take my parcel. (114)

What Rhoda finds in the shop is the companionship which she has had in her life without realizing its importance and necessity. Rhoda acknowledges the emotions which are enclosed inside herself, "envy," "jealousy" and "hatred." These emotions are born when she has a relationship with the others. After realizing her companionship with the others, Rhoda can interpret the others' reaction to Percival's death and their suffering, pain and agony.

In her thirties, Rhoda finally becomes Louis's lover. Both Rhoda and Louis seek their identity by imitation because they are opposed to the external world (Moore, in Fleedman, Virginia Woolf: Revaluation and Continuity 232). Their relationship is mentioned not by Rhoda but by Louis. Though there is Rhoda's silence on her relationship with Louis, she is aware of her inner self which has been suppressed under the pressure of life, human beings and faces.

What dissolution of the soul you demanded in order to get through one day, what lies, bowings, scrapings, fluency and servility! How you chained

me to one spot, one hour, one chair, and sat yourselves down opposite! How you snatched from me the white spaces that lie between hour and hour and rolled them into dirty pellets and tossed them into the wastepaper basket with your greasy paws. Yet those were my life. (145)

Rhoda is now sure of the conflict which she has had. After she has Louis as a companion and the private space with one person, Rhoda acknowledges that the new space does not satisfy her. She has to roll "the white spaces which lie between hour and hour" into "dirty pellets" and throw them away. Because she has that new private space, she is confronted with the negative emotion, that, is anger over the false in human life as she complains, "What dissolution of the soul you demanded in order to get through one day, what lies, bowings, scrapings, fluency and servility!" (145). What is worse, she cannot express her own emotions.

"But I yielded. Sneers and yawns were covered with my hand. I did not go out into the street and break a bottle in the gutter as a sign of rage. Trembling with ardour, I pretended that I was not surprised. What you did, I did. If Susan and Jinny pulled up their stockings like that, I pulled mine up like that also. So terrible was life that I held up shade after shade. (145)

Rhoda's incapacity to express her rage suppresses her and

makes her unable to control her new sharing space with Louis. Rhoda identifies herself with a shade as her suppressed self. Though Rhoda does not mention it clearly, she discovers that Louis has had a mistress as it is proved by Louis's own confession. As a result, Rhoda leaves Louis. Rhoda's fear of embraces becomes the core of her suppressed self. To have a personal and intimate relationship with the other sex originates from her fear of crossing the puddle. The bed remains Rhoda's personal space though it cannot be a shared space with the other sex. Rhoda's rejection of a sexual relationship with Louis forces him to have a mistress as a sexual object. Rhoda's wander on a Spanish hill is her exile, her escape from the conflict of love, hatred, jealousy and contempt. Her rage is, however, not solved; as a result, love and hatred cannot separate from each other.

As their relationship is secret, both Rhoda and Louis have to be lost among the others in their second reunion at Hampton Court. Hampton Court, like Elveton, represents the British Empire, society, tradition and conventions. Rhoda is aware of the meaning of Hampton Court more clearly and earlier than Bernard as a symbol of the suppressed self under the public and the external world. "The house which contains us all" is "a perfect dwelling-place" where the square is placed upon the oblong (116). At Hampton Court, Rhoda suffers from the sense of separation between flesh and mind. Rhoda's bed again "floats suspended" (158). Her

inner struggle, however, has no positive resolution in her early senior-year days. She concludes that "we had no more to live" (159). Rhoda confesses that there is no truth in her life because she wears a mask, hides her past secret and her emotions, and pretends to be her self. The true self is dead even if the physical body is alive. Rhoda keeps saying to herself, "Open, open" while she is walking with Louis at Hampton Court. Rhoda, who is disappointed by the two sides of life, cannot open the door to her self. Instead, Rhoda resents "compromise and right and wrong on human lips, trust only in solitude and the violence of death and thus are divided" (164). Rhoda's antagonism on the falsity of human life becomes most intense at the end. She admits that she cannot be free from the "old shivers" which evoke her the strong emotions of "hatred" and "love" (164). Rhoda's inner voice in the reunion indicates her strong desire for the complete solitude, that is, death.

Jinny, like Rhoda, remains single throughout her life. Jinny's single life is, however, opposite to Rhoda's in the sense that Jinny is always in search for romance. Jinny is obsessed by the external and physical world, especially the social life which is represented by London, dress, stocking, jewelry, glass, dancing and party. From childhood to adolescence, Jinny shifts from day to night as the time of her activities. From adolescence to senior year, Jinny moves from the rooms and hall as the places of social

activities into the alcove and her private room as those of personal yet physical activities. Throughout her life, Jinny, like "an animal" (189), is seeking for a lover as it is described that she is "the first to come sidling up to the gate to eat sugar" (175). Jinny's search for romance, however, ends with lack of love, that is, the profound human relationship. Freedom makes Jinny honest and liberal, yet deserted and forlorn. In contrast to Susan, Jinny's hands have been well taken care of and remain as the elegant and beautiful lady's hands. Jinny, however, recognizes that her life has been full of facts of life which do not present the truth in life. Jinny's life is that of a barren and dead spirit.

At school on the East Coast where a mistress "sits under a portrait of Queen Alexandra" (16), Jinny prepares for going into the social life.⁹ The presence of Queen Alexandra's picture, according to Fleishman, is the only historical indication in The Waves and it "fixes the childhood scene in the first decade of this century" (151). This historical symbol is ironically against Jinny's desire for freedom. The dress and the room are the combined symbols of Jinny's desire for romance.

Then when the lamps were lit, I should put on my red dress and it would be thin as a veil, and would wind about my body, and billow out as I came into the room, pirouetting. I would make a flower

shape as I sank down, in the middle of the room,
on a gilt chair. (24)

Jinny imagines how she is dressed, looks, behaves in the society. Jinny herself has the image of the flower as that of a lady in the society. The physical movement and shape is the main concern for Jinny. Dancing is the means of communication through the body (DiBattista 180). To "come into the room" is the first step to romance with a lover whom Jinny would meet at the party. After Jinny wins the tennis game, Jinny's imagination expands and becomes definite.

Only, when I have lain alone on the hard ground,
watching you play your game, I begin to feel the
wish to be singled out; to be summoned, to be
called away by one person who comes to find me,
who is attracted towards me, who cannot keep
himself from me, but comes to where I sit on my
gilt chair, with my frock billowing round me like
a flower. And withdrawing into an alcove, sitting
alone on a balcony we talk together. (33)

Jinny's wish to "be singled out" and to withdraw into "an alcove" is the next step to having an intimate and private relationship with "one person." This "person" is later recognized as the "gentleman." Throughout the tunnel from school to the social life, Jinny acknowledges that her "body lives a life of its own" (45). The room with the gilt

chairs is a space where Jinny can perceive "heat and rapture" (46) and where she can open her body. This private relationship is, however, not determined by the particular and profound emotions of love, but motivated by the temporal and superficial overflow of lust. The time when Jinny actually has such a relationship with men is "the beginning" of her life. To "break into" her "hoard of life" is the beginning of her unstable, superficial and physical relationship with men.

Jinny's obsession by flesh, room and night becomes more determined when she feels herself "shining in the dark" and the bodies "communicate" (73).

"Now the car slides to a stop. A strip of pavement is lighted. The door is opening and shutting. People are arriving; they do not speak; they hasten in. There is the swishing sound of cloaks falling in the hall. This is the prelude, this is the beginning. I glance, I peep, I powder. All is exact, prepared. My hair is swept in one curve. My lips are precisely red. I am ready now to join men and women on the stairs, my peers. I pass them, exposed to their gaze, as they are to mine. Like lightning we look but do not soften or show signs of recognition. Our bodies communicate. This is my calling. This is my world. All is decided and ready; the servants,

standing here, and again here, take my name, my
fresh, my unknown name, and toss is before me. I
enter. (73)

Jinny enters the physical world where she can be contented with ecstasy, rapture and adventure. The opening door urges Jinny to make another step to romance; the boy-hunting, and having the intimate and physical relationship with the lovers in her room. All the five senses, hearing, seeing, smelling, tasting and touching, are the core of Jinny's life. All senses are, however, uncontrolled by drinking.

The single and the solitary mate, tumble and become many. It does not matter what I say. Crowding, like a fluttering bird, one sentence crosses the empty space between us. It settles on his lips. I fill my glass again. I drink. The veils drop between us. I am admitted to the warmth and privacy of another soul. We are together, high up, on some Alpine pass. He stands melancholy on the crest of the road. I stoop. I pick a blue flower and fix it, standing on tiptoe to reach him, in his coat. There! That is my moment of ecstasy. Now it is over. (75)

Drinking leads Jinny to the misinterpreted world of human life. To get drunk indicates loss of common and good sense, of the right judgement, and of control of the reason and the mind. Jinny's ecstasy is a temporal pleasure which she can

feel by her body. The physical perception which is misled by drinking is the only moment when Jinny can be satisfied.

Jinny has an endless desire for ecstasy as she cries "'More!'" whenever the door opens (92). She is a "leaf danced in the hedge without any one to blow it" (89) whose vision she had in her childhood. Jinny exposes herself as she confesses, "I hide nothing. I am prepared. Every time the door opens I cry 'More!'" (92). Jinny's persistence in body proves to have resulted in her recognition of Susan's intense hidden emotions of love and hate.

"It is love," said Jinny, "it is hate, such as Susan feels for me because I kissed Louis once in the garden; because equipped as I am, I make her think when I come in, 'My hands are red,' and hide them. But our hatred is almost indistinguishable from our love." (98)

Jinny knows that Susan hides her red hands which have been used as a laborer's hands. Instead of having the deep emotions which bear and nourish a true human relationship, Jinny tends to accept anybody in order to maintain her neutrality of human relationship. Instead of having the fire in mind, Jinny dares to have a temporal fire in flesh as she says "Our hands touch, our bodies burst into fire" (100). Jinny's unidentified lovers are invited to her room; "Now the fruit is swollen beneath the leaf. The room is golden, and I say to him, 'Come'" (101). Jinny's

relationship with the men is not passive, but active. Jinny's active and physical relationship with the men is caused by her fear of having the profound and emotional relationship which may cause both love and hate.

Jinny begins to realize that she has lost her physical beauty and energy as she grows over thirty. Jinny, at the same time, regrets having her free but unstable life which does not produce her spiritual and mental life. In decorating the Christmas tree "with facts and again with facts" (124), Jinny admits that the facts do not merely tell the truth in life. Jinny's imagination through the body, the fire in her flesh, her wandering round the lovers are counted as the facts on the Christmas tree, that is, the decorations on her life.

(I have lived my life, I must tell you, all these years, and I am now past thirty, perilously, like a mountain goat leaping from crag to crag; I do not settle long anywhere; I do not attach myself to one person in particular; but you will find that if I raise my arm, some figure at once breaks off and will come.) (124)

Jinny becomes frank and straight enough to criticize her own past life. She knows that her body is still accepted by "some figure" even if she becomes older. Jinny's voice, "the golden 'Come,'" however, responds to "the rough black 'No'" (126). Jinny is about to be confronted with the end

of her romance.

This end of her romance is equivalent to that of the golden age of British Empire whose center was London, in another sense, Piccadilly. Jinny now stands in the tube station whose "mining operation" took the statue of Eros away temporally in 1925 (MacQueen-Pope 327). There had already been a great change in 1902 by widening and rearranging the narrow streets because of a heavy traffic in Piccadilly. The golden Edwardian days again witnesses the change of Piccadilly both in its urban development and in its life-style transformation.

The statue of Eros, or God of Love, was established in 1893 and unveiled by the Duke of Westminster. The statue had neither origin nor episode in its foundation. It had already, however, become an important symbol of Piccadilly when it was taken away in 1925 and people who missed it asked its revival. Along with the urban plan and the construction of a new transportation system, the life style in Piccadilly had already begun to change. Before the World War I, Piccadilly was a place of the Victorian and Edwardian gentlemen who had a privilege to enjoy aristocratic life with luxuries and in clubs. The English ladies were not supposed to walk around Piccadilly. Piccadilly was strictly a male-centered place where men could gain their needs and desire such as eating, drinking, having a social life, and having a temporal pleasure with women. After the Great War,

however, this class conscious and male-centered place was, like other places in Britain, changed into a new place where women smoked in public and went to night clubs. Jinny stands in this new place; "under the pavement in the heart of London" in the tube station "where everything that is desirable meets--Piccadilly South Side, Piccadilly North Side, Regent Street and the Haymarket" (137).

Now let us sing our love song--Come, come, come.
Now my old signal is like a dragon-fly flying
taut. Jug, jug, jug, I sing like the nightingale
whose melody is crowded in the too narrow passage
of her throat. Now I hear crash and rending of
boughs and the crack of antlers as if the beasts
of the forest were all hunting, all rearing high
and plunging down among the thorns. One has
pierced me. One is driven deep within me.

"And velvet flowers and leaves whose coolness
has been stood in water wash me round, and sheathe
me, embalming me." (126)

Jinny is aware that one of the thorns "has pierced" her and "is driven deep within" her. Jinny's physical world ends with the loss of her physical beauty and energy.

Growing older is the most difficult problem for Jinny who has depended on a physical relationship with the men. The mirror is no more a preferable object because it reflects her grey hair and lean body, saying "But look--

there is my body in that looking glass. How solitary, how shrunk, how aged! I am no longer young. I am no longer part of the procession" (137). Jinny cannot say but only murmurs, 'Come'(139) and "raises" her arm "in vain" (138). Jinny, however, still clings to the physical world by making an effort to look young and beautiful, to "powder" her face and "redden" her lips.

"I will drive to my own house. I will fill the vases with lavish, with luxurious, with extravagant flowers nodding in great bunches. I will place one chair there, another here. I will put ready cigarettes, glasses and some gaily covered new unread book in case Bernard comes, or Neville or Louis. But perhaps it will not be Bernard, Neville or Louis, but somebody new, somebody unknown, somebody I passed on a staircase and, just turning as we passed, I murmured, 'Come.' He will come this afternoon; somebody I do not know, somebody new. Let the silent army of the dead descent. I march forward." (139)

Jinny's march "forward" is, ironically, contrasted by her aging and becoming backward in the true sense. Jinny's unsettled life is still supported by anybody who comes into her room, and "somebody new" who does not know her age, intention and past.

In the reunion at Hampton Court, Jinny's awareness of

her loss of physical beauty becomes her agony and convinces her of fear of aging in spite of her remarks that she is not afraid.

I have run violently like a whip flung out to the extreme end of my tether. His shirt front, there in the corner, has been white; then purple; smoke and flame have wrapped us about; after a furious conflagration--yet we scarcely raised our voices, sitting on the hearth-rug, as we murmured all the secrets of our hearts as into shells so that nobody might hear in the sleeping-house, but I heard the cook stir once, and once we thought the ticking of the clock was a footfall--we have sunk to ashes, leaving no relics, no unburnt bones, no wisps of hair to be kept in locketts such as your intimacies leave behind them. Now I turn grey; now I turn gaunt; but I look at my face at midday sitting in front of the looking-glass in broad daylight, and note precisely my nose, my chin, my lips that open too wide and show too much gum.

But I am not afraid. (157)

Jinny's commitment to a physical relationship with men still gives her the energy to live. Her house is the space where she can revive in spite of her age. Jinny's life is, at the end, not corrected but kept opening to the men.

Louis, who is obsessed by an inferiority complex, makes

the most excellent achievements at school; however, he has to work at office because his father goes bankrupt. Throughout the 1890's and early 1900's, Australia as well as the rest of the world was confronted with depression (Sherington 92). Louis works hard as a clerk and makes his fortune. The clerical work and the success in a new business represent an example of the business aristocracy of the middle class which was said to have been born of the various Companies Acts of 1856 and the establishment of joint-stock companies in 1862 (Mangan 13). Louis's success as a self-made man, however, does not bring happiness in life to Louis. Louis's life is also, like Jinny's, misled by the wrong value system which Louis has possessed throughout his life because of his intense sense of inferiority in society.

Louis, at school, is confronted with the difficulty in becoming a member of the society, that is, the public school society and ultimately the British upper and middle class society. The lack of fortune, family background and its history makes Louis suffer from being an outsider. Louis's conflict causes his fury, anguish and agony.

He (Dr. Craine) lays the whirling dust clouds in my tremulous, my ignominiously agitated mind--how we danced round the Christmas tree and handing parcels they forgot me, and the fat woman said, 'This little boy has no present,' and gave me a

shiny Union Jack from top of the tree, and I cried with fury--to be remembered with pity. Now all is laid by his authority, his crucifix, and I feel come over me the sense of the earth under me, and my roots going down and down till they wrap themselves round some hardness at the centre. I recover my continuity, as he reads. I become a figure in the procession, a spoke in the huge wheel that turning, at last erects me, here and now. I have been in the dark; I have been hidden; but when the wheel turns (as he reads) I rise into this dim light where I just perceive, but scarcely, kneeling boys, pillars and memorial brasses. There is no crudity here, no sudden kisses. (25)¹⁰

Louis's fury is based on the fact that he was paid attention at Christmas time as a boy without any present. Louis shows hatred to being "remembered with pity." Lee points out that even Jinny's kiss is motivated by her sense of pity to Louis who, as a result, keeps feeling "fear of untidy passionate relationship" (175). Louis's agony is deeply rooted in being excluded from the society. It is ironical that he is given "a shiny Union Jack" from the top of the Christmas tree because a Union Jack is a symbol of the British Empire, its society and its history. Louis is given a symbol of the society from where his father immigrated and to which he was

obliged to return. A Union Jack excludes Louis's Australian accent culturally and socially. Louis's desire for possessing a new identity whose roots are not in the British society but in the earth, that is, a more universal and larger world becomes stronger and stronger as he grows.

Louis envies "the boasting boys" who always boast of their family, house and its life. Louis has a strong sense of discord and hatred inside himself. Louis's superiority in study at school represents the reversed inferiority complex of his origin. Louis can be all free from the burden of the school life only when he studies.

The day has been full of ignominies and triumphs concealed from fear of laughter. I am the best scholar in the school. But when darkness comes I put off this unenviable body--my large nose, my thin lips, my colonial accent--and inhabit space.

(38)

The night is Louis's free space where he can deepen his thoughts and knowledge. At the same time, Louis can be free from the others who only boast of their family and social life. Louis's marvelous achievements in study indicates his desire for escape from his unbearable pressure which he has during the daytime. Bowlby indicates that Louis' time is "exactly that of the mechanical clock" (90). Louis's time is determined by the chronological time during the daytime and he should follow that dominant time. During night,

however, Louis enjoys freedom from the clock and plunges into his inner self. Although Louis is "the best scholar in the school," he cannot go to university as the other boys do. Louis experiences the real division from the other boys.

"Now we are off," said Louis. "Now I hang suspended without attachments. We are nowhere. We are passing through England in a train. England slips by the window, always changing from hill to wood, from rivers and willows to towns again. And I have no firm ground to which I go. Bernard and Neville, Percival, Archie, Larpent and Baker go to Oxford or Cambridge, to Edinburgh, Rome, Paris, Berlin, or to some American University. I go vaguely, to make money vaguely.

(47)

All the boys except Louis are promised and expected to get a higher education in order to maintain their social status in the future. They are expected to follow the traditions. Louis, on the contrary, has to leave school and live in the society "to make money vaguely" because he has to support himself. Louis envies the other boys "their continuance down the safe traditional ways under the shade of old yew tree while I consort with cockneys and clerks, and tap the pavements of the city" (48). Louis's new life begins with the absolute division from the others who were with him at

public school. Louis's exclusion from the British traditional society and life results in his early independence and establishment in the society.

While the others are at university, Louis attempts to suit himself to the society which urges him to be "the mean" and "the average" (67). Sitting at the "eating-shop" as a clerk, Louis is confronted with his incapacity to escape from his inferiority complex.

I prop my book against a bottle of Worcester sauce and try to look like the rest.

"Yet I cannot. (They go on passing, they go on passing in disorderly procession.) I cannot read my book, or order my beef, with conviction. I repeat, 'I am an average Englishman; I am an average clerk,' yet I look at the little men at the next table to be sure that I do what they do.

(67)

Louis's desire for being lost as "an average Englishman" is represented by his space at the eating-shop. Louis's solitary space in the middle of the place where people get together temporally and accidentally symbolizes his loneliness and lack of sharing space with love. Louis confesses that he is "an alien, external" even if he desires "above all things to be taken to the arms with love" (68). Louis's wish to be loved as the others originates from his unforgettable experience of lack of protection, that is, a

spiritual and safe shelter with affection, comfort and peace.

That is a snail, I say; that is a leaf. I delight in the snails; I delight in the leaf. I am always the youngest, the most innocent, the most trustful. You are all protected. I am naked.

(69)

Louis's lack of protection from the outside world since his childhood makes him uncomfortable and unrestful. Louis's lack of a spiritual shelter is more determined than that of a physical space with its history and social functions. Louis repeats that he respects Susan, who ironically believes that she lost Louis when she saw Jinny kiss him. Louis is, however, ignorant of Susan's agony of love and hate and decision to have an ordinary family life. Louis admires her quiet domestic life in the country which he cannot gain in the middle of London. Jinny's sudden kiss is only a disturbance in life for Louis. Louis's innocence in his childhood makes him impossible to pursue what he really needs, that is, love. The swing-doors of the eating-shop through which Louis passes represent Louis's fateful life as an outsider who cannot gain love, comfort and rest in the inner life.

The reunion is the most difficult thing which Louis can accept to join because he has to face a difference from the others which has become bigger. The reunion is the time

when they "issue from the darkness of solitude" (88). It is, however, the time when they can recognize their change and difference.

"We differ, it may be too profoundly," said Louis, "for explanation. But let us attempt it. I smoothed my hair when I came in, hoping to look like the rest of you. But I cannot, for I am not single and entire as you are. I have lived a thousand lives already. Every day I unbury--I dig up. (91)

The difference among the old friends does not solve Louis's sense of being alien. He still attempts to copy the others as he did in his childhood. His entire life cannot be separated from his sense of being an outsider. Louis experiences spiritual death because he is unable to escape from his complete solitude without a real human relationship. Death, for Louis, "has red ears"; "the smell of meat hangs down in a damp net while the city clerks take snacks at the lunch bar" (101). Louis's city life as a clerk is the spiritual death which does not produce any positive resolution in life.

But now the circle breaks. Now the current flows. Now we rush faster than before. Now passions that lay in wait down there in the dark weeds which grow at the bottom rise and pound us with their waves. Pain and jealousy, envy and desire, and

something deeper than they are, stronger than love
and more subterranean. (102)

The temporal and superficial reunion proves only to be broken at the end. The hidden emotions which have been untold and preserved inside Louis are clearly conveyed. The reunion is, at the same time, another time when they part, become much more different and change. The swing-doors, which Louis says "cut to pieces the thing that we have made" (104), are the doors that have already cut each life, each personality and each world.

Louis gains his job, time and room as the center of his world over thirty. The letters, a typewriter, a telephone are symbols of his successful business life. His "assiduity" and "decision" enable him to establish himself well enough to possess his office room with "the purple glow of the dark mahogany," "the table and its sharp edge; and the smooth-running drawers," "the telephone with its lip stretched to" his whisper," "the date on the wall" and "the engagement book" (119). Louis loves these physical proofs of his success in the society. His name is on the important letter which determines some negotiation or contacts. Louis's existence has become meaningful in the business society. Louis's success, however, results from his strong sense of an inferiority complex as he confesses, "Thus I expunge certain stains, and erase old defilements; the woman who gave me a flag from the top of the Christmas tree; my

accent; beatings and other tortures; the boasting boys; my father, a banker at Brisbane" (120).

In spite of his materialistic success, Louis still lives in an attic from which he can watch the city life of London. Louis's attic room "houses his conflicted psyche" (Schlack 118). His attic room is the only space where Louis has his own privacy, reading book and meeting his lover, Rhoda. Louis's secret life represents his early success in the material world as it is repeated by him, "The weight of the world is on our shoulders" (120). Louis's office life which is repeated everyday until he becomes successful, has become the core of his life. Even if he will inherit the country house in Surrey, he needs to possess his own privacy in his attic.

The attic, the poem and a lover are what Louis can maintain throughout his life. Life, however, has never had a positive meaning for Louis who has been suffering from his Australian accent, his lack of opportunity to get a higher education, working as a clerk and trying to be accepted at the eating-shop.

"Life has been a terrible affair for me. I am like some vast sucker, some glutinous, some adhesive, some insatiable mouth. I have tried to draw from the living flesh the stone lodged at the center. I have known little natural happiness, though I chose my mistress in order that, with her

cockney accent, she might make me feel at my ease. But she only tumbled the floor with dirty under linen, and the charwoman and the shop boys called after me a dozen times a day, mocking my prim and supercilious gait. (143)

Louis insists that he has never had a natural and ordinal happy life. He cannot possess the spiritual shelter even if he becomes wealthy. Instead of getting married and having a proper relationship with Rhoda, Louis has a mistress only because he wants to feel superior to her in accent. Louis is now sure that he is a victim of a "pyramid" of the British society.

At the second reunion, Louis has already made a remarkable success in the business world. His name, the reputation of his steamers, his well established company are the evidence of the fact that Louis overcomes "all humiliations" from which he suffers (156). Louis is now convinced that all of them are divided for ever not only by the British social system but also by the dilemma which they have had between the public and the private.

"But listen," said Louis, "to the world moving through abysses of infinite space. It roars; the lighted strip of history is past and our Kings and Queens; we are gone; our civilisation; the Nile; and all life. Our separate drops are dissolved; we are extinct, lost in the abysses of time, in

the darkness." (160)

Louis recognizes that there is the larger movement of the spaces. The problem which Louis has had throughout his life does not only result from his personal and narrow experience but from a more universal and dynamic conflict which the modern people have. The materialistic success never brings him a spiritual happiness, love and mental growth. Louis acknowledges that his inferiority complex makes him misjudge the importance of human life and mislead the human relationship.

Neville, who is also obsessed by an inferiority complex, suffers from his love for Percival. Neville envies the naked boys on the boat and the boys who go to the cricket game. Percival is the ideal image of a physical and healthy Edwardian public school types whose ninety-nine percent was said to be sportsman. Neville is, on the contrary, completely out of its style. Neville's lack of physical health and strength leads him to Percival. Neville, at the same time, tries to escape from the authority of words by the clergyman as he says, "The brute menaces my liberty" (25).

"Percival has gone now," said Neville. "He is thinking of nothing but the match. He never waved his hand as the brake turned the corner by the laurel bush. He despises me for being too weak to play (yet he is always kind to my weakness). He

despises me for not caring if they win or lose except that he cares. He takes my devotion; he accepts my tremulous, no doubt abject offering, mixed with contempt as it is for his mind. (34)

Neville's fear of being despised by Percival and his compromise by being sympathized with contempt by Percival make Neville frustrated and irritated. Even when Neville creates poems with Bernard, he is sure that he cannot express his passionate love to Percival. Neville's emotions are enclosed inside himself.

Hence I cannot talk to him of Percival. I cannot expose my absurd and violent passion to his sympathetic understanding. It too would make a 'story.' I need someone whose mind falls like a chopper on a block; to whom the pitch of absurdity is sublime, and a shoe-string adorable. To whom can I expose the urgency of my own passion? (37)

Neville's untold love to Percival makes him eloquent in his inner voice. Neville's hidden emotion of love and his inability to express it also makes him to wish "for firelight, privacy, and the limbs of one person" (37). Neville's desire for privacy becomes strong when he falls in love with Percival. Their separation is, therefore, an "intolerable pain" and a fear of being forgotten for Neville.

"We are about to part," said Neville. "Here are

the boxes; here are the cabs. There is Percival in his billycock hat. He will forget me. He will leave my letters lying about among guns and dogs unanswered. I shall send him poems and he will perhaps reply with a picture post card. But it is for that that I love him. I shall propose meeting--under a clock, by some Cross; and shall wait, and he will not come. It is for that that I love him. Oblivious, almost entirely ignorant, he will pass from my life. And I shall pass, incredible as it seems, into other lives; this is only an escapade perhaps, a prelude only. I feel already, though I cannot endure the Doctor's pompous mummary, and faked emotions, that things we have only dimly perceived draw near. I shall be free to enter the garden where Fenwick raises his mallet. (43-44)

Neville repeats "love" because it is his natural, frank and intense emotion inside himself. The separation and oblivion is, however, "a prelude" of their life. This prelude is that of division of life. Because Neville's love to Percival cannot be resolved, the prelude of Neville's life is the beginning of his agony of a suppressed life.

Neville's college life is his search and recognition of love to Percival in his poems, and his pain and disappointment of his unsolved emotions which cannot be

described well enough in his poems. Neville is motivated by his strong concealed emotions of love and attempts to write his inner agony in his poems. Neville is "a great poet" as he remarks and his creative writing power makes him believe that he is "love with life" (59). Neville's emotions are, however, not described precisely as one personal and individual's agony by words in his poems.

It foams. It becomes artificial, insincere.
Words and words and words, how they gallop--how
they lash their long manes and tails, but for some
fault in me I cannot give myself to their backs; I
cannot fly with them, scattering women and string
bags. (59-60)

Neville is sure that he cannot depend on words because the words do not contain what he really feels. Neville's dissatisfaction with expressing himself in his poems turns to be his sense of lack of self-confidence and of self.

The reunion for Percival is, therefore, the most difficult time for Neville to overcome. Percival is now leaving Britain for India. Neville is so much suppressed that he cannot help having anxiety whenever the door opens. The door is a symbol of Neville's suppressed self. Neville is disappointed whenever the door opens because Percival does not come. Neville repeatedly says to himself, "The door opens, but he does not come" (85) until Percival appears.

"Now," said Neville, "my tree flowers. My heart rises. All oppression is relieved. All impediment is removed. The reign of chaos is over. He has imposed order. Knives cut again."

(88)

Neville's "all oppression is relieved" when he perceives Percival comes through the door. Percival's presence gives "solidity" (87) and "order" not only in the reunion but inside Neville as he insists that "Our isolation, our preparation, is over. The furtive days of secrecy and hiding, the revelations on staircases, moments of terror and ecstasy" (89). In such an ecstasy, Neville remembers how he was afraid of going upstairs and raising his foot against the apple tree after he knew that the man was dead "with his throat cut in the gutter" in his childhood. In addition to his trauma in his early years, Neville makes sure that he was so much oppressed by his secret emotions of love to Percival that he could not control himself and "flung" his poem and "slammed the door" behind him (90). This is what Neville himself calls "the capricious fires, the abysmal dullness of youth" (91). Neville's agony originates from these two traumas both in his childhood and in his young days. Percival represents what can solve Neville's suppressed self under the traumas; ordinary, quiet and solid happiness.

Percival's death convinces Neville that "All is over"

(107).

"Oh, to crumple this telegram in my fingers--to let the light of the world flood back--to say this has not happened! But why turn one's head hither and thither? This is the truth. This is the fact. His horse stumbled; he was thrown. The flashing trees and white rails went up in a shower. There was a surge; a drumming in his ears. Then the blow; the world crashed; he breathed heavily. He died where he fell. (107)

The fact is that Percival was physically dead in India. The truth is that what Neville believes the core of the world is crashed and lost. Neville is left alone with three letters which he received from Percival. Percival's death enforces Neville to return his traumas and his pain inside himself.

"I will not lift my foot to climb the stair. I will stand for one moment beneath the immitigable tree, alone with the man whose throat is cut, while downstairs the cook shoves in and out the dampers. I will not climb the stair. We are doomed, all of us. Women shuffle past with shopping-bags. People keep on passing. Yet you shall not destroy me. For this moment, this one moment, we are together. I press you to me. Come, pain, feed on me. Bury your fangs in my flesh. Tear me asunder. I sob, I sob." (108-09)

Neville knows that his pain is deeply rooted in his fear of overcoming his physical weakness and of facing the miserable and cruel death. Neville is, at the same time, aware that he cannot avoid pain and that he should be nourished and developed by pain. Pain is the absolute and inevitable factor in life.

As he predicts that he "shall grow old" in the pursuit of love (93), Neville feels that he has grown old even just over thirty. In his sense of growing old, Neville confesses that his trauma from his childhood is his inferiority complex of his physical weakness and ugliness. Neville realizes that his own room where he was waiting for Percival is "central" (127) and "privacy--to be alone with" Percival (128). Neville confesses how he wanted to meet Percival and how he was rejected in the past.

I sat staring in my own room. By five I knew that you were faithless. I snatched the telephone and the buzz, buzz, buzz of its stupid voice in your empty room battered my heart down, when the door opened and there you stood. That was the most perfect of our meetings. But these meetings, these partings, finally destroy us. (127)

Before Percival is dead, their relationship was over because of the lack of mutual understanding, thoughtfulness and love. Neville knew that Percival could not be accepted by Susan; and their relationship was over. In spite of this,

Percival did not love Neville in the way Neville has loved Percival. Neville's "revisit" to his past ends with his recognition that his agony of untold and unresolved emotions of love to Percival has been the center of his life.

"But if one day you do not come after breakfast, if one day I see you in some looking-glass perhaps looking after another, if the telephone buzzes and buzzes in your empty room, I shall then, after unspeakable anguish, I shall then--for there is no end to the folly of the human heart--seek another, find another, you. Meanwhile, let us abolish the ticking of time's clock with one blow. Come closer." (129)

The lack of mutual relationship between Neville and Percival is that of sharing the space, their room. The empty room represents the rejection of sharing privacy. Neville's wish for having the sharing space with Percival becomes his "unspeakable anguish" and his endless pursuit for another object of love.

Neville's pursuit to love is over when he overcomes his anguish, pain and gains the true order of life.

The old corrosion has lost its bite--envy, intrigue and bitterness have been washed out. We have lost our glory too. When we were young we sat anywhere, on bare benches in draughty halls with the doors always banging. We tumbled about

half naked like boys on the deck of a ship
squirting each other with hose-pipes. (139-40)

Neville's negative emotions are "washed out" as he becomes old; however, the glory is also lost. The life was full of the waves of emotions which founded and established one self inside one person. Neville's life has contained the affluent and consistent flow of the emotions which makes him suffer, yet creates his identity. Neville's consistent pursuit of true love and one person whom he loves deepens his view of life and establishes his self by overcoming his traumas.

At Hampton Court, Neville feels exhaustion in his mind after he experiences sorrow of life. The door does not open any more and Neville, in vain, only has his "credentials" in his "private pocket" (150)

"Now sitting side by side," said Neville, "at this narrow table, now before the first emotion is worn smooth, what do we feel? Honestly now, openly and directly as befits old friends meeting with difficulty, what do we feel on meeting? Sorrow. The door will not open; he will not come. And we are laden. Being now all of us middle-aged, loads are on us. Let us put down our loads. What have you made of life, we ask, and I? You, Bernard; you, Susan; you, Jinny; and Rhoda and Louis? The lists have been posted on the doors. Before we

break these rolls, and help ourselves to fish and salad, I fell in my private pocket and find my credentials--what I carry to prove my superiority. I have passed. I have papers in my private pocket that prove it. (150)

Neville's "credentials" are the proofs of his life in which he has been in search for one love, the true love. His private pocket symbolizes his hidden and inner self. Neville is superior to the others because he has been honest, sincere, unselfish and consistent to love in his inner self. Neville is, as a result, left alone and feels exhausted in the actual time where he is "a subject of King George" (161). Neville finally compromises his inner self and "places himself in a particular flow of time which carries the specific values of a once extant society" (Minow-Pinkney 164). Neville's outer self defeats his inner self which has been more intense and profound, yet too suppressed to be revealed.

Bernard, unlike Louis and Neville, has been an eloquent speaker and narrator of himself and of the others until he finally becomes a solitary self and narrator with the inner voice at the end and until he realizes that "the wave rises" in himself. Bernard's actual voice cannot be considered the real self because "once communication is established, language has always already taken the 'self' into its system of apparitions" (Hussey 41). Bernard is, as a typical

British upper-middle class gentleman, also oppressed and his true emotions are not told until the end of his life. He loses his ticket on his way to Edinburgh; Bernard's destiny is based on the loss of his self. His eloquence, as a public speaking skill, helps him to establish himself in the traditions of the British society. Instead, Bernard cannot express his own emotions in his words. Bernard cannot escape from Elvedon where the lady sits writing inside and the gardeners sweep the lawn outside.

Bernard's eloquence enables him to create a story, a fiction in his school days. He loves "tremendous and sonorous words" (23). The words are his means to describe the inevitable wall between himself and the outer facts which surround him.

I must make phrases and phrases and so interpose something hard between myself and the stare of housemaids, the stare of clocks, staring faces, indifferent faces, or I shall cry. (21-22)

Bernard's making phrases is the means to escape from his inner anxiety. Bernard begins to seek for "the truth" in the words by finding the Headmaster's words "are too hearty to be true" (23). Bernard's obsession by words and phrases is based on his hatred of his school life, that is, the public school education which is full of the false beliefs of the human life, the superficial pursuit of the social life and the ridiculous persistence in the public world.

Bernard, however, realizes that he is too premature to "follow people into their private rooms" (36). In making phrases, Bernard recognizes that there is a private life behind a public life even in his dislikable Headmaster's life. Privacy which Bernard attempts to pursue in his school days cannot be achieved as his words and phrases cannot describe the truth of life but delineate only the facts. It is, therefore, the time when Bernard leaves school that "the pressure is removed" (43). This moment is, at the same time, that when Bernard has to be confronted with another fact of life, that is, to "board a train for Edinburgh" without a ticket (50).

Now I begin to be aware that action is demanded. We approach a junction; at a junction I have to change. I have to board a train for Edinburgh. I cannot precisely lay fingers on this fact--it lodges loosely among my thoughts like a button, like a small coin. Here is the jolly old boy who collects tickets. I had one--I had one certainly. But it does not matter. Either I shall find it, or I shall not find it. I examine my note-case. I look in all my pockets. These are the things that for ever interrupt the process upon which I am eternally engaged of finding some perfect phrase that fits this very moment exactly." (50)

For Bernard the final ceremony is his uncertain start to the

public world. The loss of a ticket means his loss of his pursuit to the truth in the future life.

Bernard's college life becomes another "stir and pressure of life" (54) because he begins to acknowledge what is buried under the factual life and he is "not one and simple, but complex and many" (55). In his recognition of his complex self, he "remains floating, unattached" because he is in love with a girl passionately (56). Bernard's passionate love encloses him into his room, himself and his true self. The letters to the girl are his creative writing masterpieces which are more powerful and truer than a novel. His room which is "always scattered with unfinished letters" represents his suppressed self which cannot solve his passion (61). Bernard's suffering and "private sorrow" cannot be described in the letters, but left in his room, that is, his inner self (61). Bernard's love to the girl who lives in the "shabby but distinguished house" with her father, Colonel, is however, not accepted.

"But I want to linger; to lean from the window; to listen. There again comes that rollicking chorus. They are now smashing china--that also is the convention. The chorus, like a torrent jumping rocks, brutally assaulting old trees, pours with splendid abandonment headlong over precipices. On they roll; on they gallop; after hounds, after footballs; they pump up and down attached to oars

like sacks of flour. All divisions are merged-- they act like one man. The gusty October wind blows the uproar in bursts of sound and silence across the court. Now again they are smashing the china--that is the convention. (65-66)

The contrast between harmony in the chorus and violence of smashing china symbolizes Bernard's division of emotions, love and hatred. The chorus represents the natural human emotions; while the smashing china represents the unnatural conventions which oppress human emotions. Bernard's sorrow of losing his love is not expressed in his direct voice, but enclosed in his inner self.

Bernard has just been engaged before the reunion for Percival and his baby has just be born when he knows that Percival died. Bernard's loss of his passionate love in his college days makes him decide his marriage before twenty-five. Bernard chooses the conventional and compromised marriage life soon after he loses his emotional and spontaneous life.

"Meanwhile as I stand looking from the train window, I feel strangely, persuasively, that because of my great happiness (being engaged to be married) I am become part of this speed, this missile hurled at the city. I am numbed to tolerance and acquiescence. (80)

The fast speed of the train symbolizes Bernard's rush to his

"great happiness" which is settled and determined in his life. To "arrive at the station" is to be accepted, engaged, and promised to marriage (80). At this moment, Bernard has divided himself into two, both the public self and the private self. Bernard escapes from "the burden of individual life" and the identity with ambition and aim; while he plunges into a general and traditional life. In spite of his choice, Bernard suffers his division of his self.

It is, however, true that my dreaming, my tentative advance like one carried beneath the surface of a stream, is interrupted, torn, pricked and plucked at by sensations, spontaneous and irrelevant, of curiosity, greed, desire, irresponsible as in sleep. (I covet that bag-- etc.) No, but I wish to go under; to visit the profound depths; once in a while to exercise my prerogative not always to act, but to explore; to hear vague, ancestral sounds of boughs creaking, of mammoths, to indulge impossible desires to embrace the whole world with the arms of understanding--impossible to those who act.

(81-82)

Bernard insists on the truth behind his choice of life. He suffers from his experience of destruction of his emotions. In spite of the collapse of his inner desire, Bernard has a

strong wish "to visit the profound depths" of his inner self. Bernard's wish should, however, be compromised under the pressure of his public and family life.

It is, however, true that I cannot deny a sense that life for me is now mysteriously prolonged. Is it that I may have children, may cast a fling of seed wider, beyond this generation, this doom-encircled population, shuffling each other in endless competition along the street? (82)

Bernard's life is not deepened but "prolonged" in a line of life which contains his stable life with his children as his successors. Bernard's life is marked by the traditions and conventions of the society where he belongs. Bernard's "soliloquies in back streets" imply his suppressed self under the burden of the public and domestic life (83). Bernard's confession of the fact that "yesterday I walked bang into a pillar-box. Yesterday I became engaged" (102) implies the truth that his loss of love by his love's engagement with a squire made him rush to his engagement with another woman and he transformed his unhappiness into happiness because of his profound sorrow. When Bernard says, "That is the truth; that is the fact, but beyond it all is darkness and conjecture" (103), he implies that he cannot escape from the division of his self, the darkness in his inner self.

Bernard's sense of division becomes more intense and

certain when he experiences two opposite emotions, sorrow and joy, at the same time.

"Such is the incomprehensible combination," said Bernard, "such is the complexity of things, that as I descend the staircase I do not know which is sorrow, which joy. My son is born; Percival is dead. I am upheld by pillars, shored up on either side by stark emotions; but which is sorrow, which is joy. I ask, and do not know, only that I need silence, and to be alone and to go out, and to save one hour to consider what has happened to my world, what death has done to my world." (109)

The "incomprehensible combination" between death and life is the absolute division of sorrow and joy. Bernard cannot solve his divided emotions in his seemingly happy domestic life, but desires for privacy, a temporal moment of solitude outside his family life. In the outside world with "the usual order" (111), Bernard experiences the inside world "without order" (112). His red eyes and tears represent his unescapable and intense emotions and his regret that he refused Percival when he asked him to go to Hampton Court.

A child playing--a summer evening--doors will open and shut, will keep opening and shutting, through which I see sights that make me weep. For they cannot be imparted. Hence our loneliness; hence our desolation. I turn to that spot in my mind

and find it empty. My own infirmities oppress me.

(111)

The door which keeps opening and shutting represents the change in life, death and life. Bernard is indulged in the profound emotions of human sorrow of solitude. This suffering is "the strain" of life which Bernard learns that people cannot avoid. In order to escape from his "exhaustion," Bernard decides to go to Jinny's place straight. Bernard's wish for life does not make him return to home but makes him to have his secret relationship with Jinny.

After the lack of his eloquence in his thirties, Bernard visit Rome so as to seek for the truth. Bernard's agony and his attempt to solve it by possessing his secret and private space with Jinny are concealed in his thirties. Bernard's agony, however, cannot be resolved inside the self when he grows older. His visit to Roma gives him the time of escape from the reality in life and of regaining of the truth. In "an old civilisation," Bernard is reborn from the burden of the British upper-middle class.

"The truth is that I am not one of those who find their satisfaction in one person, or in infinity. The private room bores me, also the sky. My being only glitters when all its facets are exposed to many people. . . . But as I think, truth has come nearer. For many years I crooned complacently,

'My children . . . my wife . . . my house . . . my dog.' As I let myself in with my latch-key I would go through that familiar ritual and wrap myself in those warm coverings. Now that lovely veil has fallen. I do not want possessions now.
(132-33)

Bernard admits that he cannot be satisfied with his apparently and seemingly lovely family and public life. Bernard has the spiritual freedom which cannot be gained in his life. Bernard unveils his mask as a British upper middle class gentleman in a foreign land with an ancient human history and, at the same time, is determined to begin the "new chapter" in his life.

The reunion at Hampton Court is, for Bernard, supposed to be the new chapter. He makes an effort to hold this reunion by sending calls and letters for one year. The new chapter, however, cannot be opened easily as it is shown by Bernard's remark: "The tone of my voice as I say 'Hampton Court' proves that I am middle-aged" (149). The middle-aged life is, for Bernard, the fixed, settled and well-off life. Bernard has now the harmonious, average and fair mind. Because of his existence, he cannot avoid the moments which cannot be shared with the others. Bernard is convinced that silence and solitude are the elements of human life.

"Drop upon drop," said Bernard, "silence falls.
It forms on the roof of the mind and falls into

pools beneath. For ever alone, alone, alone,--
hear silence fall and sweep its rings to the
farthest edges. Gorged and replete, solid with
middle-aged content, I, whom loneliness destroys,
let silence fall, drop by drop." (159)

The drop of silence and solitude represents self. Bernard experiences gaining his self among the others who cannot share the life with him. Bernard, in regaining the sense of self, recognizes that each person has his or her own life and each of them has self.

"The flower," said Bernard, "the red carnation that stood in the vase on the table of the restaurant when we dined together with Percival, is become a six-sided flower; make of six lives."

. . .

"Marriage, death, travel, friendship," said Bernard; "town and country; children and all that; a many-sided substance cut out of this dark; a many-faced flower. Let us stop for a moment; let us behold what we have made. Let it blaze against the yew trees. One life. There. It is over. Gone out." (162)

Bernard recognizes that human life should be independent at the heart of life. Bernard admits that he has had his illusion of Elvedon which is hunted by the British traditions which divide the roles of both sex into two and

make man and woman follow their own duties respectively. Rosenthal points out Woolf's achievement is "the fusion of isolation and oneness" (145) and the six characters are regarded as "a single, multifaceted sensibility in search of reality" (149). The physically simultaneous existence of six lives does not mean the psychologically simultaneous existence. After this recognition, Bernard really can be at rest and hears the chorus far down the river. This chorus is the harmony in inner self; and Bernard now has a ticket of life.

Figure 81

*There are few better places
for studying history-on-the-
spot than Hampton Court,
and by this early poster
London Transport saw the
tourist value of appealing
to, among others, the
nation's schoolteachers!*



A harassed school teacher from Hayes
Took her children to Hampton Court Maze.
They got thoroughly lost.
At a moderate cost.
And then had a wonderful time admiring
the Great Vine and imagining Henry VIII
serving double faults on the Tennis Court.
It was easy to get there, too. Green Line
Coaches 716, 718A, 718 and 723 run to the site.

Figure 82

There was a time when visitors from London could go to the Palace by tram and this charming poster was part of London Transport's efforts to publicise the service.



Figure 83



Figure 85



Figure 84

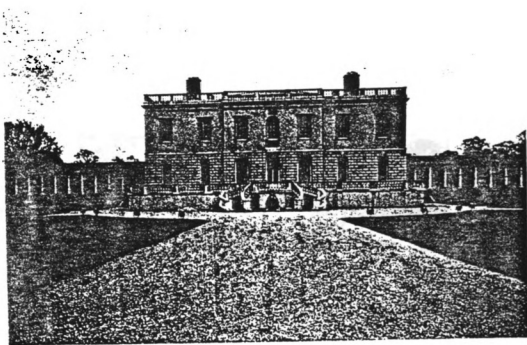


Figure 86



Figure 87

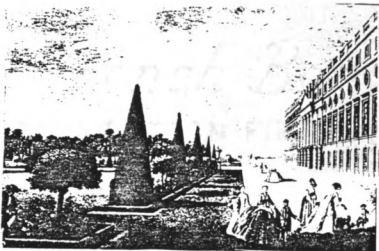
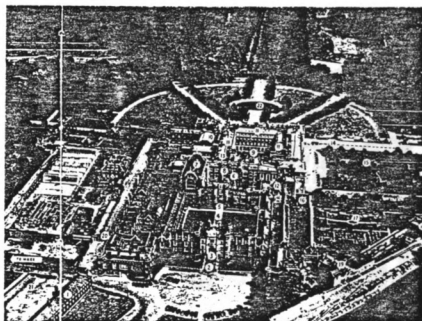


Figure 88



Figure 89



HAMPTON COURT FROM THE AIR

A N aerial view of Hampton Court. Main modern new approach to the Palace by way of the Trophy Gates passing the old century structure 1, entering the old into the House 21, and entering by Henry's Green Gatehouse 1. On the far side of the River Court 4, is Apple Broom's Greenway 2, leading into Court 19 where Henry VIII's Great Hall 11 towers above the surrounding buildings. The George II Gate 15, leads into the Pleasure Court 17, on the left of which is the Chapel Royal 10. A large part of the old Tudor Palace was demolished to provide a site for 16 and semi-detached modern House Apartments 11a, designed by Sir Christopher Wren, who was named the Colonade in the Court Court as part of the wing containing Henry's Rooms 12, which, like the Cardinal's Closet 13, still survives. Today, as in earlier centuries, 15. Palace gardens are one of the jewels of Hampton Court. Visitors may wander as will from the main Broad Walk 14, to the enclosed Privy Garden 15, over the Little Court, through the modern Privy Garden 17, and on to the Banqueting House 18. A circular route in the gardens leads on to the Great Yards 19, and the Green Gatehouse and Tennis Court Lane 20, serving the Fox Yard 21, the art, and to back into the Broad Walk with its view of the Great Fountain 22. Below the Lower Orangery

Figure 90

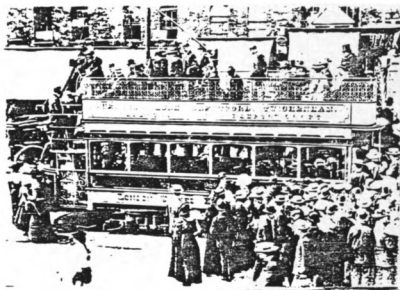


Figure 91



Figure 92



Notes

1. The British preparatory school was originally 'dame-preparatory school' and it grew in the nineteenth century. There were five famous schools for "an elite to which dukes would be pleased to send their sons"; Cheam, Eagle House, Temple Grove, Twyford, and Windlesham House (Leinster-Mackay 40).

2. According to Simon and Brandley in the Introduction of The Victorian Public School; Studies in the Development of an Educational Institution, the changes of the system of public schools began to occur in the Reform Act of 1832 (2). The public school education among the middle classes was needed because of their traditional link and complex connection with the gentry and aristocracy. The range of middle class is vague and wide especially after the Industrial Revolution and along with the growth of the professions: "The education of their children 'is an easy affair' for the wealthiest section; but for the poorest it is 'a burden and a perplexity of the most serious kind'" (7). This need, therefore, brought Marlborough "primarily founded for clergymen's sons in the early 1840's" and Cheltenham "derived many of its early pupils from retired military families" (7). Especially, Marlborough accepted a 'house' system and developed athletics and games under "the dynamic influence of a Rugby master" (7).

3. In addition to 'Great Public Schools' which were named in 1861 by the Public School Commission or Clarendon Commission for Eton, Harrow, Rugby, Winchester, Shrewsbury, Charterhouse, Westminster, St. Pauls' and Merchant Taylor, there appeared the new public schools such as Denominational School, Proprietary Schools, Elevated Grammar Schools, Woodard Schools and Private Venture Schools (Mangan 4).

4. The posters of London Transport showed the tourist values of the historical and artistic spot of Hampton Court (Nash). See Figure 81 and Figure 82.

5. King George was active in surveying the devastation of war even in 1917 two years after his injured accident, which "for the rest of his life left him stiff of limb and sometimes in pain" (Rose). See Figure 83.

6. The balance of the Wren's two buildings with two St Paul's facing each other across the court and the Queen's House at the end between them gives a marvelous view from the Thames (Hamiltons). See Figure 84, Figure 85 and Figure 86.

7. Hampton Court has a remarkable example of each era's glory in each element of each building or garden. The sightseeing of Hampton Court was described as well (Green). See Figure 87, Figure 88 and Figure 89.

8. The trams departed from Shepher's Bush Green to Hampton Court. The picture shows the crowded tram to Hampton Court on Whit Monday, 23 May, 1903 (Betyeman). See Figure 90.

9. Queen Alexandra was often shadowed under her mother-in-law, Queen Victoria. Born and brought up as a Dutch princess, she got married to Victoria's eldest son Edward at seventeen and became the Princess of Wales. Her beauty, simple manners, modesty, warmth were praised and she gained popularity. In spite of her glorious royal life, she became deaf after illness in her middle ages and pretended to be blind to her husband's pursuit for women. After the end of Edward's short reign in 1910, she survived until 1936. Figure 91 and Figure 92 are portraits of the Princess of Wales (Battiscombe).

10. "Dr. Craine" is inserted by the author.

CONCLUSION

The British Empire symbolizes what Virginia Woolf was against: its society, values, history and various products which its power had made. It was, however, the source from which Woolf found her attitude toward human life. Edwardian England was nothing but another Victorian England. Queen Victoria's long reign and her strong influence upon its society became an unforgettable glory for the British people. Her glory is, at the same time, a glory of English history, its monarchy, its castles and manor houses, and the battles and wars. But, the glory of the British Empire suppressed and oppressed her nation, both women and men, throughout its history. Woolf's opposition to the glory of the public world motivated her search for privacy.

Woolf's search for privacy is a search for the human emotions which were ignored or even forgotten within the main stream of history. History is a frame of accidents and incidents. Within its frame, there are many layers of human experience. World War I is a remarkable example of an incident in the frame of history. What Woolf described is not the war itself as an incident but the experience through which human beings went. Woolf did not write only about the war; yet she indicates the war and plunges into the profound

depth of human inward experience. Fiction is a form which Woolf manipulated in order to draw the truth in human inward experience from a collection of facts.

Jacob's Room, Mrs. Dalloway, To the Lighthouse, and The Waves signify World War I as a hidden sign of human inward experience. World War I was a turning point of world history; it destroyed the old values which had been inherited in the western world. World War I, in one sense, brought a social and cultural revolution in such fields as philosophy, psychology, art, literature, physics, politics, and economics. World War I, at the same time, destroyed the assembly of the European aristocratic world. All the inherited old values were changed into the new ones in the twentieth century. Edwardian England was, in this sense, the last era of the old monarchy in Europe. In this turning point, there were aspects which were neglected yet qualified to be noticed. One neglected aspect can be recovered by thinking of Edwardian England not the era of King Edward, but rather that of Queen Alexandra. Woolf's description of Queen Alexandra was suggestive and connotative. Woolf's fiction is, however, always under the shadow of "the Queen," Queen Alexandra, as it is suggested repeatedly by "a portrait of Queen Alexandra" in The Waves. Queen Alexandra is a mother of King George V whose reign covered the Great War and the symptom of World War II.

When Princess Alexandra of Denmark got married to Queen

Victoria's second child and eldest son, Albert Edward, Prince of Wales, a seventeen-year-old Danish princess left home, was deprived of her native language and customs, and became a subject of the British Empire. Queen Victoria did not allow Princess Alexandra to bring a Danish maid because the Queen was afraid that the Princess would chatter with her maid in a language which the Prince could not understand (Battiscombe 41). Instead, the Princess was provided German maids! Even at the marriage ceremony, the Danish relations except her immediate family were not invited. Like Lucrezia in Mrs. Dalloway, Princess Alexandra was oppressed under the power of the British Empire. She was forced to leave her happy domestic life and her family in Denmark and came to Britain so as to become the angel in the house of the British Empire.

This beautiful princess was, however, penniless and powerless. Her family had economic difficulties. The match with the Prince of Wales, as Queen Victoria suggested, was the best one, both financially and socially, for Princess Alexandra to think about. Princess Alexandra as a lucky princess was envied and consequently became a victim of untrue scandals. Though these scandals were later cleared, they left a wound on a young princess and her family.

The scandals were rather on Prince Edward's side. Prince Edward, three years older than Princess Alexandra, was neither Queen Victoria's nor Prince Albert's favorite

son. Prince Edward had almost no good features in appearance and in personality. He was remarkably active in going to parties, races and in pursuing women. Queen Victoria's great uncles were quite immoral and had mistresses; her eldest son did not succeed to his parents' virtues, but inherited his great uncles's bad habits and lacked sexual morality. Edward as a prince and later as a king took advantage of male freedom and privilege like Jacob and Captain Barfoot in Jacob's Room. The scandal of Prince Edward's love affair with an actress, Queen Victoria believed, was the direct cause of Prince Albert's death. Blamed for his faults by his mother who was deeply depressed, Prince Edward was sent to the Middle East and European countries. When he came back to Britain, Prince Edward decided to propose to Princess Alexandra.

Though Princess Alexandra was admired for her beauty and nature, Prince Edward selected her among a few candidates. His decision was not necessarily made by his profound emotions or even passion or love to Princess Alexandra; it was rather based on his reason and thoughts as a prince. Prince Edward was under the control of Queen Victoria and the British Empire. He lacked freedom to select his bride as his personal mate. What is more importantly, Prince Edward lived in the shadow of his great mother who remained on her throne too long because of her doubts about Prince Edward's quality as a king.

Both Prince Edward and Princess Alexandra were victims of the public life and the British Empire. Prince Edward succeeded to the throne, yet he died nine years later and his reign ended short. Queen Alexandra, on the other hand, bore six children, two of whom died, like Mrs. Ramsay in To the Lighthouse who bore eight and lost two of them. When her eldest son, Albert Victor, Prince of Wales, died of pneumonia, her second son, George, married his brother's fiancée, and they were titled as Duke and Duchess of Cornwall and York (both titles are reminiscent of the two places in Jacob's Room), and later became King George and Queen Mary. Queen Victoria who saw both the decline of the British Empire and the birth of her great grand-child, died in 1901, in the midst of the Boer War (1899-1902). In 1910, King Edward ended his nine-year reign. King George V's reign from 1910 to 1936 saw the great changes in world history; it is, at the same time, the complete corruption of the British Empire as it is suggested by a British hero Percival's death in The Waves.

Queen Alexandra lived long and witnessed great changes in the society with her son until she died at eighty in 1925. For the sixty three years of her marriage, Queen Alexandra was involved in three generations of the British throne; Queen Victoria, King Edward VII and King George V. Queen Alexandra saw the shadow as well as the glory of the British Empire; and she is a victim of both sides.

Queen Alexandra's reign was, at the same time, the peak of the woman's emancipation movement. Queen Alexandra is the best example of the oppressed women even though or rather because she was a royal family member. The Queen's involvement in social welfare and nursing service indicates that she had a strong mind and will behind her beautiful face like most of suffragists, suffragettes, and highly-educated women in those days. In 1918, women over thirty-five finally got the vote after their struggle.

Woolf's search for space is the British people's search for space whether they belong to upper class or lower class. Queen Alexandra's shadow in the transition age is the shadow of human beings who had been suppressed under the burden of all the ideological elements of the house of the British Empire throughout history. The manor house which symbolizes the house of the British Empire began to decline in the late nineteenth century. The landed aristocracy was confronted with financial difficulties because industrial income became larger than agricultural income (Flora Fraser 176). The old values which supported the landed aristocracy and suppressed women and lower class people were reformed into the new values. There appeared a strong desire to remove social strains and conventional restrictions and to move toward the spiritual freedom and universal openness.

In the process of this movement, a room of one's own was needed as a space of economical, professional,

intellectual, and emotional independence of the self. The room is a microcosm of the self which has been suppressed under the burden of the house. Possessing one's own space means establishing the self; search for space is a search for the self.

APPENDIX

Queen Victoria was eager to find a bride for her foolish and troublesome son and future Prince of Wales, and ultimately, Queen of England. Queen Victoria was at first strictly opposed to any Danish marriage because of the low rank of Denmark in European countries and of her favor to German relations. After she realized that there was no other suitable candidate except Princess Alexandra in age, beauty, and quality as a British royal member, Queen Victoria decided to think about the possibility of a match between her son and Princess Alexandra. The Princess of Wales should have beauty both in appearance and in nature in order to gain the nation's support and popularity. In spite of her strong prejudice against the Danish, Queen Victoria was deeply attracted by Princess Alexandra and impressed by her beauty, simple yet good manners, lady-like character, and personal warmth. Queen Victoria called Princess Alexandra "Pearl" (Battiscombe 40) and determined to gain her as her son's bride.

Queen Alexandra, in spite of her unhappy married life and her difficulty as an alien in a royal family, was quite active in improving social welfare and nursing in Britain as Woolf describes in Mrs. Dalloway, "The Queen going to some hospital; the Queen opening some bazaar, thought Clarissa" (20). In Queen Victoria's Diamond Jubilee in 1897, Queen

Alexandra invited 400,000 poor Londoners to a meal (Duncan 74). She carried it out with the financial help of Thomas Lipton. In this occasion, Queen Alexandra visited three main places; the People's Palace in the Mile End Road, the Central Halls in Clerkenwell and Holborn. This direct experience of observing the miserable situations of the London poor made her decide to found the Alexandra Trust with Lipton's help.

In addition to her involvement in social welfare in London, Queen Alexandra was deeply interested in establishing nursing service. The Queen herself was suffering from rheumatic fever at twenty-two. In 1899, the Queen was determined to send twelve nurses to South Africa at her own expense, from the London Hospital in the East End of London where she visited early, and later sent another twenty nurses as military nurses. This is the beginning of Queen Alexandra's Imperial Nursing Service, the present Queen Alexandra's Royal Army Nursing Corps, which was founded officially in 1902 under the War Office (Duncan 75). Queen Alexandra's efforts to improve the nursing service and to establish the nursing as a profession, which seemed to succeed Florence Nightingale's endeavors to establish nursing in the Victorian era, were remarkable enough to know that who had a right mind as an individual.

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