WEINBERGER, SYLVIA ZINA

TRANSITION IN SOME MODERN NOVELS: GUSTAVE FLAUBERT, GEORGE MOORE AND VIRGINIA WOOLF

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by

SYLVIA WEINBERGER

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May 8, 1981
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Ruth Z. Temple
Chairman of Examining Committee

May 8, 1981
date

Burton Pike
Executive Officer

Hanna Charney

Marvin Magalaner
Supervisory Committee

The City University of New York

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INTRODUCTION

In recent years there has been interest in the techniques used in poetry and fiction. Critics such as Edward Said, J. Hillis Miller and Barbara Herrnstein Smith have studied the beginnings, middles and ends of poems and novels. Said believes that a beginning is not only a kind of action or attitude, but also a "return or repetition rather than a simple linear accomplishment."[1] In his work on middles, J. Hillis Miller conjectures that "a novel does not depend on being a continuous literally represented spectacle."[2] While examining kinds of closures, Smith found that "a point of stability is determined by, or accommodates the poem's formal and thematic principles or structure,"[3] and that "a sense of appropriate cessation is created in the reader."[4]

Such studies on the various parts of a work have created a climate for the examination of trans-

[1] Edward W. Said, Beginnings: Intention and Method (Baltimore: John Hopkins University Press, 1975), p.xiii.

[2] J. Hillis Miller, "Narrative Middles: A Preliminary Outline," Genre, 11, no. 3 (Fall, 1978), p. 384.

[3] Barbara Herrnstein Smith, Poetic Closure: A Study of How Poems End (Chicago: University of Chicago Press, 1968), p. 35.

[4] Ibid., p. 36.

ition--the linking of thought, action and speech--in the novel. To date, only one study has been done on transition, and it is a poor one. In an essay called, "Some Observations on the Nature of Transition in Narrative Fiction," E.R. Davey confuses transition with point of view. He examines Milton's portrayal of Satan, scenes from Madame Bovary, Le Rouge et le noir and The Europeans to stress vision and observation. Instead of analyzing the language in these works, Davey discusses the author's use of a particular persona, neglecting the connections established by words.[1]

For some reason, fictional transitions have not been recognized or so systematically observed as the transitions that affect human behavior. In reality, transitions of one kind or another are always in the limelight. Changes in political, psychological, or social situations constantly create the need for transitions. For example, a democratic president's term of office ends, and experts are brought in to ease the transition to republican power. Or childhood ends, and adolescence--a difficult period of transition--takes over. Even a neighborhood is in transition, as one ethnic majority leaves and another

[1] E.R. Davey, "Some Observations on the Nature of Transition in Narrative Fiction," Journal of European Studies, 3, no. 4 (Dec., 1973), p. 345.

moves in.

A transition within a novel functions the same way as a transition in a social or psychological situation. It links one aspect to another aspect. In non-literary situations a transitional stage is a temporary one, whether or not time is of the essence. The former stage or situation may not be forgotten, but it is diminished by the transition. In literary situations transitions create connections among description, discourse and thought within a limited time and space. At the same time, the independence of each aspect of the novel is still maintained.

If one investigates the problems of fictional transitions, several things will become apparent. Transitions in early and traditional novels are distinct and predictable: they help tell a story in a logical and chronological manner; they are present as guideposts to readers who must follow all the action. In the modern novel transitions may be subtle, imperceptible, or totally absent. Logical and chronological connectives are unnecessary because plot is unimportant; now novels may contain the record of past, present, and even imaginary events, merging within an individual's consciousness.

The passage from distinct and predictable transitions to subtle and imperceptible ones is not sudden or cataclysmic; it is gradual and reflects other changes that occur in the development of the novel. As a preface to my study of transitions in certain modern novels, I will examine the conventional transitions used by two early practitioners of the novel form-- Samuel Richardson and Henry Fielding--novelists who differ markedly in their ways of handling time and space.

Richardson concentrates on the private experience of one individual, while Fielding concentrates on the public experience of many individuals. Richardson maximizes time and minimizes space. He records the events and emotions leading up to particular moments, hours, and days in two specific locations. Sometimes a particular morning can take up to ten pages to describe. The world of Richardson's characters is narrow and is filled with minutiae. (Attention is paid to Pamela's residences in Lincolnshire and Bedforshire only in so far as they contribute to her prison-like existence.) Fielding, on the other hand, maximizes space and minimizes time. Fielding's world is broad; his characters are outdoors and indoors, in inns and on the road. He skips days, weeks, and even months

because he pretends no event of real interest occurs. He introduces a succession of incidents, participated in by a variety of characters, in order to build up a view of society.

Despite their differences, both Richardson and Fielding have some of the same problems of transition, those involved in the telling of a story with a moral purpose. The two novelists rely on linking events through the use of referential language. In Pamela (1740), the reader is given, through a series of letters, the running record of Mr. B's attempts to seduce the heroine, Pamela. In order to show that virtue is rewarded, Richardson has Mr. B marry Pamela. The basic seduction situation, with its many variations, creates various moods, reflections, dialogues and gestures that are recorded mainly by the heroine. Because of the use of letters, says McKillop, "we have the close linking of memory and current impression with anticipation of what is to come. . . . One question about the immediate future leads to another and we get a close liaison des scènes." [1]

[1] Alan Dugald McKillop, Early Masters of English Fiction (Lawrence: University of Kansas Press, 1956), p. 56.

While Richardson restricts his novel to the behavior of "the modest Virgin, the chaste Bride and the obliging Wife,"[1] Fielding's wide canvas includes the stupidity, avarice, affectation and hypocrisy of a group of people. Through a series of good and bad examples, a code of proper conduct is defined for the reader. For Fielding, who regards himself as historian, biographer, and writer of the new comic epic, life is a chronological unfolding of events; he begins his story as close to the beginning as possible (Joseph is ten when he is apprenticed to Sir Thomas Booby), moves to a middle, and closes with the marriage of Joseph to Fanny. There is a chronological ordering of chapters, and the close of one chapter looks forward to the beginning of the next.

Though Richardson and Fielding both link events, their different forms of fiction--the subjective and the objective--and their different points of view--first person and third person--account for differences in their transitions. The subjective novel, which stresses internal continuity, shows Pamela recording events and her response to them; there is no attempt

[1] Samuel Richardson, "Preface," in Samuel Richardson's Introduction to Pamela, ed. and intro. Sheridan W. Baker, no. 48 (Los Angeles: Augustan Reprint Society, 1954), p. v.

to separate the story from her response. Events don't exist unless Pamela participates in them or responds to them. Though Richardson does give editorial comments, the point of view is limited primarily to the heroine, who is the writer of thirty-nine of the sixty-nine letters and all of the journal. The focus of interest is on Pamela's subjective experience.

In contrast, Fielding's third person objective novel stresses external continuity, and he uses a God's eye view rather than a limited perspective. He separates story from response to story, but since Fielding is narrator and manipulator, he creates transitions from event to event, action to action, and from his story's action to his own response. The reader's point of view is meant to correspond to that of the author.

Certain conventions of letter writing-- namely postscripts and the talk of mail transferral-- provide transition within Richardson's novel. Pamela's postscripts express anticipation of a new letter or explanation for delay, and the beginning of a new letter expresses thanks for the previous letter or explanations for delay. At the end of Letter XI

Pamela writes, "My next will tell you more,"[1] and at the beginning of XII, she says, "I will proceed with my sad Story" (p. 21). Occasionally Richardson provides headings such as "In answer to the preceding," (p. 4) which appears before the second letter. Pamela rushes or delays a letter when she knows John, the mail carrier, is leaving. At the end of the fourth letter she says, "John is just going away and so I have only to say..." (p. 9). At the beginning of Letter V she says, "John being to go your way, I am willing to write, because he is so willing to carry anything for me" (p. 9). (In Clarissa, the writing of letters is only the beginning; they are copied, received, intercepted, stolen.)

By and large, Pamela's description of her feelings links letter to letter, event to event, dialogue and reflection to reflection. Before any given scene words of fear and dread point an anticipating reader towards a scene. After the scene's completion the reasons for the anxiety are clear, and Pamela is able to instruct the reader to avoid such entanglements. Before the closet scene Pamela asks to

[1] Samuel Richardson, Pamela (Stratford Upon Avon: Shakespeare Head Press, 1929), I, p. 20. Hereafter, citations will be in the text.

"vent her grief" (p.74), and after the scene she tells her parents that "this was a dreadful trial" (p.81). Two chapters later Pamela says, "For you see, by my sad story and narrow escapes what hardships poor maidens go through" (p.90). After Mr. B kisses Pamela for the first time, Pamela writes, "Now you will say, all is wickedness appeared plainly. I struggled and trembled and was so benumbed with terror that I sunk down" (p.19). That fear stays with Pamela as Mr. B comforts her and talks to her. The fear carries over to Pamela's own reflection. "O Pamela," said I to myself, "Why art thou so foolish and fearful?" (p.34)

Pamela's emotion acts as transition from her narration to speech. When she says, "So I was resolved first to begin with submission, to disarm his anger," (p.106) a submissive speech follows. When Pamela says that "he took me up in a kinder manner than ever I had known," (p.106) a softer speech follows. When she indicates in her narration, "I trembled to find my poor heart giving away," (p.109) the ensuing diologue with Mr. B has Pamela saying, "My heart is full," (p.109) and "my heart will burst" (p.109).

In Pamela, Richardson handles dialogue in typical eighteenth-century fashion. Lines of dialogue are introduced by "he said" or "she said" and there are quotation marks. In Clarissa, Richardson's use of dialogue is atypical. She often eliminates "he said," "she said" and quotation marks to present dialogue alongside of narrated action. Clarissa recalls the following:

> She looked with concern and anger upon me--no compliance, I find! --such a dutiful young creature hitherto! Will you not, can you not, speak as I would have you speak: Then (rejecting me as it was with her hand) continue silent. I, no more than your father, will bear your avowed contradition.[1]

There are many passages in Clarissa like the above, where narration and dialogue seem to flow together. A.R. Humphries, a scholar of stream of consciousness in the modern novel, says, "Action, direct address and sidelong comment are all treated as a simultaneous unity."[2] Humphries tells us that Richardson unites the various aspects of the novel, not through calculation, but through an instinct for dramatic

[1] Samuel Richardson, Clarissa (Stratford Upon Avon: Shakespeare Head Press, 1930), I, 140.

[2] A.R. Humphries, "Richardson's Novels" Words and the Movements Within," in Essays and Studies Collected for the English Association, ed. A. R. Humphries, 23 (London: John Murray, 1970), p. 44.

conveyance."[1] It is important to emphasize Richardson's dramatic conveyance rather than call his experiment "an attempt at free indirect style."[2]

Though the reader often wonders if Pamela's transcription of events corresponds to what supposedly happened, such a problem is not relevant to this study. What is important is that Pamela's emotions are linked to a passage of time. Although the reader certainly wonders "will she or won't she," the focus is on shades and nuances of emotion. Often the passage of time reveals not the intricacies of an event, but the amplification of an emotion. The only thing that happens, for example, at five o'clock on Friday, the thirty-sixth day of Pamela's imprisonment, is that she feels anxiety. Two hours later fear accompanies the anxiety because Mr. B has arrived. Her reactions are linked and they are repeated over and over again.

Richardson's subjective world is repugnant to Fielding who feels it is impossible to get inside a man's mind. As he says in an article in the

[1] A.R. Humphries, "Richardson's Novels" Words and the Movements Within," in Essays and Studies Collected for the English Association, ed. A.R. Humphries, 23 (London: John Murray, 1970), p. 47.

[2] Ibid., p. 41.

Champion in 1739, "The only ways by which we can come at any knowledge of what passes in the minds of others are their words and actions; the latter of which hath by the wiser part of mankind been chiefly depended on, as the surer more infallible guide."[1] Fielding's novels contain a series of actions, and it is Fielding's narrative voice which takes the reader from action to action. By action character is revealed. (A description or a line of dialogue could be an action.) Fielding, as narrator, records the action because he is observing it objectively.

As Fielding is telling a story in Joseph Andrews (1742), the actions are interspersed with dialogue. The narrator's voice explicitly links action with dialogue. The following introductory remarks serve as transitions to speech: "they entertained themselves with the following short facetious Dialogue" (p. 74); "As soon as he had seated himself, the Stranger began in these Words" (p. 79); "Mrs. Towwouse delivered herself in the following words" (p. 72). Fielding states the results of speech in this manner: "These words had a sensible effect on

[1] Tuesday, December 11, 1739, "Article in the Champion," in Mr. Jonathan Wild and Articles in the Champion, Vol. V. of Works of Henry Fielding, ed. Leslie Stephen (London: Smith, Elder & Co., 1882), p. 224.

the Coachman" (p.53); "At these Words, Barnabas fell a-ringing with all the Violence imaginable" (pp.83-84); "This Proposal was immediately agreed to, and executed" (p.75).

Fielding is not simply telling a story. The story illustrates general truths, which he not only presents, then illustrates, but insists on. Fielding proceeds inductively from the example at hand to life at large. The dispute between Barnabas and Tow-wouse about Joseph and his gold leads to a rhetorical apostrophe about vanity, a characteristic which the dispute illustrates. Lady Booby's passion leads to a warning about passion as a distortion of the senses, and Scout's legal maneuvers force Fielding to regard lawyers as pests of society. He often stops action to interject moral commentary.

Conscious of story as events in time, Fielding uses chronological transitions such as as soon as, no sooner than, and whilst to emphasize a close chronological linkage of events. Chapter XVII in Book One begins: "As soon as Adams came into the Room, Mr. Barnabas introduced him to the Stranger" (p.79). The searching of a thief produces a piece of gold "which Betty no sooner saw, than she laid violent hands on it" (p.62). The use of the word

whilst notes the occurrences of simultaneous events, as here, when one character whom we have just been concerned with observes the next event: "Whilst he was smoking his Pipe in this Posture, a Coach and Six, with a numerous Attendance drove into the Inn" (p. 72). Each piece of action in Fielding's novels, says Robert Alter, "is linked carefully and firmly to the next, like the chain rings of mail armor."[1]

Throughout Joseph Andrews Fielding addresses the reader. Sometimes he pleads with him, other times he argues or cajoles, and at all times he tries to teach and entertain him. Moreover, he provides Fielding with continuity. The narrative voice informs the reader that the book will be divided into chapters and it leads the reader from one chapter to another with lines such as: "the next Chapter will open a little farther"(p. 28); "that Letter, the Reader will find in the next Chapter" (p. 30); "let him read the next Chapter" (p. 37); and "We shall therefore see a little after our Hero, for whom the Reader is doubtless in some pain" (p. 55). Fielding knew that such phrases could arouse the reader's interest and curiosity and move him forward.

[1] Robert Alter, Rogue's Progress: Studies in the Picaresque Novel (Cambridge, Mass.: Harvard University Press, 1964), p. 86.

The continuous presence of the interpreting narrative voice, linking narrative to dialogue to description, continues through Dickens, Thackeray and Eliot. The English novelists of manners tell a story and go from here to there and now to then. The conventional transitions that Fielding provided for his readers are evident even in George Eliot's work. While Eliot champions the novel as art form, she is just as devoted as Fielding to moral purpose; the ghost of Fielding still haunts her work. At the beginning of chapter fifteen in Middlemarch (1872), George Eliot refers to Fielding as an historian who had the time to "chat with us in all the lusty ease of his fine English."[1] Fielding had time to ramble, but she, as a "belated historian must concentrate on "this particular web and not...over that tempting range of relevances called the universe."[2] Eliot thinks that she is different from Fielding because she focuses on a smaller group of people.

Even though Eliot portrays thinking and feeling human beings, she still intrudes, like Fielding to talk to her readers and tell them what is to follow.

[1] George Eliot, Middlemarch, Vol. XIII of Complete Works (London: Lamb, 1910), p. 202.

[2] Ibid., p. 203.

Henry Fielding speaks to his reader as one gentleman reader to another. His reader is cultivated, will easily agree with him, and shares a knowledge of Latin, the classics and Don Quixote. George Eliot speaks as a writer to a friend. This relationship allows Eliot the right to intrude and talk directly to her reader, or to use chatty theatrical asides within parenthesis. She constantly asks questions, which may or may not have answers. Nevertheless, it appears as if she wants to involve the reader and elicit opinions from him. More often than not, questions help make transitions from a particular situation to comments about life in general, and then the reader is taken back for partial or full answers to the first question. Nothing is left to chance. The reader is apprised of everything.

Meaning in the traditional novel is exposed by a third person narrator. For the modern writer, however, the world view and moral values are no longer fixed; moral instruction is eschewed by novelists and the certainty of characterization is diminished. The novel ceases to be about something, such as hypocrisy, but becomes a new indissoluble whole, like a poem, and is something. The modern novelist no longer caters to the reader's needs by

using transitions that clarify, explain or instruct. A new narrative voice develops that uses interior monologue, style indirect libre and various ways of achieving simultaneity instead of continuity. Meaning for the new work is no longer explicit, but implicit.

The modern novelist may indeed eliminate one or more aspects of the traditional novel, such as plot or description, and concentrate on speech and narrated consciousness. He must, however, deal with the integration of whatever aspects he has left. He may choose to create subtle transitions between dialogue and thought, or he may eliminate transitions entirely. This does not mean that the problem disappears. The novelist still creates movement of some kind, and he still takes the reader from here to there.

The novelist innovatively borrows devices from music and poetry to create a work that is self-contained and self-reflexive. Something of the nature of poetry, as expressed by Joseph Frank, is clearly an approach that the modern novelist wanted to adopt:

> Aesthetic form in modern poetry, then, is based on a space-logic that demands a complete reorientation in the reader's attitude towards language. Since the primary reference of any word-group is to something inside the poem itself, language in modern

> poetry is really reflexive. The meaning-relationship is completed only by the simultaneous perception in space of word-groups that have no comprehensible relation to each other when read consecutively in time. Instead of the instinctive and immediate reference of words and word-groups to the objects or events they symbolize and the construction of meaning from the sequence of these references, modern poetry asks its readers to suspend the process of individual reference temporarily until the entire pattern of internal references can be apprehended as a unity.[1]

The translation of this concept of poetry into the novel involves the creation of a vision of a harmony of the whole, an economic fusion of parts through rhythm and a method of repetition of symbols.

I will show in this study that a disposition to write a novel approaching the condition of poetry motivates Gustave Flaubert, George Moore and Virginia Woolf, causing them to alter the conventional handling of transitions. Flaubert's new theories champion art and impersonality and create the need for new transitions. The reader will see how the fusion of content and form allows Flaubert in Madame Bovary

[1] Joseph Frank, The Widening Gyre; Crisis and Mastery in Modern Literature (New Brunswick, New Jersey: Rutgers University Press, 1963), p. 13.

(1857) to often times shed both logical and chronological transitions. The new usage of poetic symbols, associations and conjunctions will be discussed, as will the elimination of transitions through the introduction of juxtaposition, irony and simultaneity. In addition to pointing out Flaubert's transitions, it is my purpose to show how Flaubert set the standard for novelists sharing a poetic conception.

Unrecognized as a standard bearer of art, George Moore will be seen to be a devoted practitioner. I will point out that although George Moore admired Flaubert, he had other purposes for the novel before he approached the composition of the art novel. The evolution of Moore's concept that fiction should approach the condition of music through fusion and continuity will be apparent. A study of his melodic line in The Lake (1905) and Héloïse and Abélard (1921) will reveal transitions that stress continuity, as Moore imitates an ancient story-teller's voice.

It will be discovered that Virginia Woolf is the most modern of the three authors forming a consistent poetic concept. An examination of The Voyage Out (1915) and Mrs. Dalloway (1925) will show a development of symbols and images to fuse past and present, to create meaning and dispense

with chronology. It will be apparant that an expansion of formal devices (parentheses, dashes, and conjunctions) and the creation of new ones (montage) establish movement, continuity and compression of meaning. We will take note of the maturation of the modern novel as rhythm replaces transitions of all kinds.

Since my discussion will focus on the movement between different levels of discourse and thought, I feel it is appropriate to offer the following table (an expansion of Dorrit Cohn's table in the essay, "Narrated Monologue"[1]).

DIRECT DISCOURSE	DIRECT THOUGHT	DIRECT DISCOURSE AND DIRECT THOUGHT WITHOUT TRANSITION
He said, "I am rich."	He thought, "I am rich."	I am rich.
He said, "I was rich."	He thought, "I was rich."	
He said, "I will be rich."	He thought, "I will be rich."	

INDIRECT DISCOURSE	STYLE INDIRECT LIBRE, OR FREE INDIRECT SPEECH*
He said he was rich.	He was rich.
He said he had been rich.	He had been rich.
He said he would be rich.	He would be rich.
	He could be rich.

*context would give repetition of pronoun along with exclamations and interjections

[1] Dorrit Cohn, "Narrated Monologue," Comparative Literature, 18 (Spring, 1966), p. 104.

CHAPTER I

GUSTAVE FLAUBERT

There were two aspects of realism in French literature before the publication of Madame Bovary (1857) by Gustave Flaubert. One involved psychological realism and the other the treatment of ordinary life (using low and medium persons). The first had been handled notably by the French ever since Mme. de Lafayette first analyzed emotion in La Princesse de Clèves (1678); it continued through Prevost's Manon Lescaut (1733), Marivaux's La Vie de Marianne (1728-1741) and Stendhal's Le Rouge et le noir (1830). Marivaux depicted ordinary life in a few episodes in La Vie de Marianne, but it is with the appearance of Balzac's La Comédie humaine (1842) that the portrayal of the ordinary came into its own.

French realists, like their English counterparts, relied on cause and effect to link events in a logical and chronological manner. Handled by a first person narrator in La Vie de Marianne, or by a third person narrator in Le Rouge et le noir, emotion became a logical link as characters described their feelings, and narrators (especially Stendhal) inter-

preted them. Though Balzac was interested in emotion, or rather passion, as a link between characters and events, he was more interested in factors (passion being only one) that stressed the determinism of society.

While Balzac was writing his numerous novels, Flaubert was a young man exploring different forms of expression. He wrote some early sketches based on Balzac's work, and thereafter, a school essay called Les Arts et le Commerce, (1839) expressing ideas about the permanence of art similar to those of Théophile Gautier in the preface to Mademoiselle de Maupin (1835).[1]

His early attempts at writing were romantic and subjective. Often in the early works--Mémoires d'un fou (1838), Novembre (1843) and the 1845 version of L'Éducation sentimentale--one reads of yearnings for the Orient, meditations on death, isolation and despair.[2] Then in an effort, says Philip Spencer, "to explore his own originality,"[3] Flaubert undertook the romantic recreation of an ancient world in the

[1] See Enid Starkie, Flaubert: The Making of the Master (New York: Atheneum, 1967), pp. 30 & 53.

[2] See A. Coleman, Flaubert's Literary Development in the Light of his 'Mémoires d'un fou,' 'Novembre' and 'Éducation sentimentale' (1845), (Princeton: Princeton University Press, 1914).

[3] Philip Spencer, Flaubert (London: Faber and Faber, 1951), p. 82.

philosophical work entitled La Tentation de St. Antoine. In 1849, Flaubert's friends, partisans of Realism--Louis Bouilhet and Maxime DuCamp--criticized the work and found that it had "une invincible tendance au lyrisme,"[1] and that it lacked control. They recommended instead that he write about an incident of bourgeois life; the true incident became a vehicle for Flaubert's realism.

Flaubert retired to Croisset to devote five years to Madame Bovary.[2] He used reality only as a springboard to art, perfecting all the while his style and form. How he did that we can find out from the hundreds of letters to his mistress, Louise Colet, and his friends, written during the period of composition. It is my plan to show how Flaubert's theories of impersonality and art separate Flaubert from Balzac and help him create new transitions in his novel and eliminate familiar ones. Remarks by Flaubert that

[1] Claudine Gothot-Mersch, La Genèse de 'Madame Bovary' (Paris: J.Corti, 1966), p. 21.

[2] The real life story involved a country doctor, a widower, who remarried a woman who was a spendthrift. She poisoned herself and her husband did likewise. Flaubert does not mention this source nor does he mention a source discovered in 1947 called Les Mémoires de Madame Ludovica, which is the life of Louise Pradier, wife of the sculptor, her lovers and her expensive tastes. Gothot-Mersch, p. 44.

relate to the creation of transition and their effects within the novel will be noted in the progress of this study.

In this excerpt from a letter to Colet Flaubert minimizes the importance of subject matter and outlines his ideal work:

> Ce qui me semble beau, ce que je voudrais faire, c'est un livre sur rien, un livre sans attache extérieure, qui se tiendrait de lui-même par la force interne de son style, comme la terre sans être soutenue se tient en l'air, un livre qui n'aurait presque pas de sujet ou du moins où le sujet ou du moins ou le sujet serait presque invisible, si cela se peut.[1]

Realizing that "les oeuvres les plus belles sont celles où il y a le moins de matière,"[2] Flaubert seeks a poetic style that can encompass "les exhalaisons d'âme, le lyrisme, les descriptions."[3] He feels that the rhythm of poetry can be duplicated in prose: "Une bonne phrase de prose doit être comme un bon vers, inchangeable aussi rhythmée, aussi sonore.[4]

[1] "A Louise Colet," 16 janvier, 1852, Correspondance in Oeuvres Complètes de Gustave Flaubert, Nouvelle édition augmentée, I-IV (of 8 vols.) (Paris: Louis Conard, 1926-1927), II, 345.

[2] Ibid.

[3] "A Louise Colet," 16 juillet, 1852, CII, 462.

[4] "A Louise Colet," 22 juillet, 1852, CII, 469.

For its successful execution, Flaubert's theory of the novel depends upon the elimination of the intrusive narrator. He explains his desire to get rid of the author in a letter to Colet: "Je veux qu'il n y avait pas dans mon livre un seul mouvement, ni une seule réflexion de l'auteur."[1] The desire to inject oneself is strong, and the maintenance of impersonality in Madame Bovary is not conducted without agony or inconsistency. Flaubert describes the difficulties of his task in a letter to Colet:

> Je suis, écrivant ce livre, comme un homme qui jouerait du piano avec des balles de plomb sur chaque phalange ...L'Art n'a rien a démêler avec l'artiste. Tant pis s'il n'aime pas le rouge, le vert ou le jaune; toutes les couleurs sont belles, il s'agit de les peindre.[2]

He shows in the above letter that he understands that he must disengage himself even when his personality is at odds with his characters. In the next passage, Flaubert warns Louise against the perils of subjective writing:

> Moins on sent une chose, plus on est apte à l'exprimer comme elle est (comme elle est toujours en elle-même, dans sa généralité et dégagée de tous ses contingents éphémères).[3]

[1] "A Louise Colet," 8 fevrier, 1852, CII, 365.

[2] "A Louise Colet," 27 juillet, 1852, CII, 3-4.

[3] "A Louise Colet," 6 juillet, 1852, CII, 462.

But, on the other hand, he writes to Louise about the nausea and revulsion that he feels when describing the arsenic that poisons Emma.

Flaubert cannot dismiss his author completely, but he finds he can give him a new role: "L'auteur, dans son oeuvre, doit être comme Dieu dans l'univers, présent partout, et visible nulle part."[1] If his novel seems real, Flaubert concludes in a letter to Mlle. Leroyer De Chantepie, it is because it is written from an impersonal point of view: "Madame Bovary n'a rien de vrai. C'est une histoire totalement inventée; je n'y a rien mis ni de mes sentiments ni de mon existence. L'illusion (s'il y en a une) vient au contraire de l'impersonnalité de l'oeuvre."[2]

As Flaubert's theory sketched in Correspondance indicates, the invention of a new author for Madame Bovary contrasts sharply with the Balzacian narrator who intrudes.

[1] "A. Louise Colet," CIII, 61.

[2] "A Mlle Leroyer de Chantepie," 18 mars, 1857, CIV, 164.

Though Balzac claims in his preface to La Comédie humaine, "La Société française allait être l'historien, je ne devais être que le sécrétaire,"[1] he does more than just transcribe the manners of his society. "Balzac does not merely reflect life," says Frederick Green, "he interprets it."[2] As Balzac reveals primitive peasants rather than romantic ones, or greedy opportunists as the norm, he intrudes himself and his personality into his work; he gives a running commentary on his characters' actions and on the historic and economic conditions of the time.

Unlike the conventional novelist, Flaubert no longer tells about his characters' lives; he shows them. "The art of fiction," explains Percy Lubbock, "does not begin until the novelist thinks of his story as a matter to be shown, to be so exhibited that it will tell itself."[3] For example, instead of

[1] Honoré de Balzac, "Avant propos à La Comédie humaine in Anthologie des préfaces de romans français du XIX^e siècle, ed. Herbert S. Gershman & Kernan B. Whitworth, Jr. (Paris: Julliard, 1962), p. 14.

[2] Frederick C. Green, French Novelists: From The Revolution to Proust (New York: Frederick Ungar, 1964), p. 177.

[3] Percy Lubbock, The Craft of Fiction (New York: Viking Press, 1954), p. 62.

telling us that Emma is a foolish romantic and that Charles is vulgar, Flaubert shows us the images and perfumes of Emma's dreams and that Charles's physique, mentality and behavior reflect his vulgarity.

Gustave Flaubert, however, like Balzac, is a realist of manners, and at first glance Madame Bovary seems no different from a work by Balzac or any other nineteenth-century novelist. In Madame Bovary, Flaubert deals with ordinary people in ordinary circumstances; we have shopkeepers and maids, doctors, lawyers and provincial wives. Like earlier realistic novels, Madame Bovary has narrated plot, theme, dialogue and description.

Even the transitions that link the elements to each other seem reminiscent of earlier works. The telling of a story forces Flaubert from a beginning to a middle to an end. Certain events happen in a certain order and at a certain time. The Bovarys are invited to a ball; the ball takes place. Emma is pregnant and then gives birth to a child. Flaubert uses conventional transitions to carry the characters along from here to there and now to then.

Other elements relating to transition are important. Because of Flaubert's new concept of a

harmony of the whole, emphasis is placed on economy, fusion and rhythm. Flaubert realizes that he has to minimize his transitions or arrange his material so as to obviate the need for them totally. He does not want any gaps between the various aspects of the novel.

More demands are now made on the reader because much is omitted. Though there is a theme (Emma is unable to reconcile herself to the tediousness and drabness of life), it is implicit rather than explicit. As in poetry, he (the reader) must be aware of substitution and elimination. He must realize that images, symbols, associations, conjunctions and adverbs take the place of full description or logical explanation. He must be alert to the movement from the external to the internal, even when transitions are missing. He must understand the ironic effects produced by the lack of explanation or description; if not, he will miss the meaning of the novel.

One of Flaubert's innovations is that he gives a description of a character from the point of view of another character; one person is always observing someone else. Though point-of-view is not the object of this study, the substitution of a part for the whole -- that is an impression for a total description-- is relevant. Charles's view of Emma, for example, is

given to us in bits and pieces. He first notices her blue dress, the whiteness of her nails, "Ils étaient brilliant, fins de bout, plus nettoyés que les ivoires de Dieppe."[1] and the fullness of her lips. When Emma views Charles's back "son dos même, son dos tranquille était irritant à voir," (p. 141) that part of Charles stands for the whole man. The reader is given a description of Léon's perception of Emma as she materializes: "Mais un froufrou de soie sur les dalles, la bordure d'un chapeau, un camail noir...C'était elle!" (MB p. 332.) He must be able to figure out that he is reading a speeded up version of a description.

Flaubert's impressionistic method is in direct contrast to the technique of Scott or Balzac who tell the readers all they need to know about a character before proceeding with the story. Cecil Jenkins points out that Balzac does not build up a character progressively like Flaubert, but instead gives a "once-and-for-all monolithic presentation."[2]

[1] Gustave Flaubert, Madame Bovary, Vol. VIII of Oeuvres Complètes (Paris: Conard, 1910), p. 19. Hereafter citations will be in the text.

[2] Cecil Jenkins, "Flaubert," in French Literature and its Background: The Nineteenth Century, ed. John Cruickshank (London: Oxford University Press, 1969), V, 55.

Balzac observes a certain order; description of background is followed by description of character. Balzac, like Fielding, tells his reader when he is switching from one form of description to another. In Eugénie Grandet, for example, before Balzac begins talking about M. Grandet, he says, "Il est impossible de comprendre la valeur de cette espression provinciale sans donner la biographie de M. Grandet."[1] A total physical description of Grandet then follows.

In Madame Bovary a more innovative substitution involves the use of images and symbols, replacing the conventional narrative analysis and description of feeling. A look at such images as the plaster curé, Emma's bouquet, and the symbol of the Blind Man will be helpful to our discussion. When Emma first gets married, the figure of a plaster curé reading his breviary is observed objectively in the garden. Once Emma becomes disenchanted with her marriage, the curé appears as an object of erosion and decay: "Dans les sapinettes, près de la haie, le curé en tricorne qui lisait son breviaire avait perdu le pied droit, et même le plâtre, s'écaillant à la gelée, avait fait des gales blanches sur sa figure" (MB p. 89). Missing altogether from the description is a narrator's remarks that would compare the figure in the garden with Emma. In a similar vein, Emma's wedding bouquet, which sits undisturbed in a box after her

[1] Honoré de Balzac, Eugénie Grandet in Vol. V of Oeuvres Complètes (Paris: Michael Levy Frères, 1875), p. 222.

wedding is thrown in the fire and becomes a desiccated pile of weeds: "Les boutons d'oranger étaient jaunes de poussière, et les rubans de satin, à liseré d'argent, s'effiloquaient par le bord. Elle le jeta dans le feu. Ils s'enflamma plus vite qu'une paille sèche" (MB p. 94). We do not have a description of Emma's feelings; instead, the reader must infer that for Emma her marriage is as burnt up and dried out as the bouquet.

As a symbol, the Blind Man carries something to Emma, and by her reaction, enlightens us about her.[1] The Blind Man defies explanation; his appearance is founded upon an analogy to love and death.[2] It is Tindall's view that the Blind Man "anticipates her goal"[3] and Demorest calls him "l'incarnation de Némésis."[4] Meaning is implied; cause and effect narration is absent. "The Blind Man himself," says Victor Brombert, "is a semigrotesque and semilugubrious figure, whose creation corresponds to Flaubert's taste for the pathological, and

[1] See William York Tindall, The Literary Symbol (Bloomington: Indiana University Press, 1967), p. 15.

[2] Ibid., p. 12.

[3] Ibid., p. 75.

[4] D.L. Demorest, L'expression figurée et symbolique dans l'oeuvre de Gustave Flaubert (Genève: Slatkine Reprints, 1967), p. 466.

possibly, also to memories of his trip to the Near East."[1] This horrible creature with a skin disease and two gaping eye sockets appears for the first time after Emma has been with Léon in a hotel room. His song about innocent love becomes a contrast to the adulterous experience that has just taken place. The narrator, however, does not point out the contrast, nor does Emma describe her feelings about him; she merely reacts physically to his presence. The Blind Man's grotesque movements mock her a second time, but his third appearance utilizes the song once more, as the Blind Man appears, says Brombert, "like an ancient chorus,"[2] near her death bed or in Enid Starkie's view as "a figure of damnation."[3] The songs of innocence and fertility mark a contrast to Emma's final decay. The reader uses the context of the visual symbol to create meaning.

Since logical transitions have been eliminated, repetition is used to give meaning to the images and symbols. The bouquet and the plaster curé were once

[1] Victor Brombert, The Novels of Flaubert: A Study of Themes and Techniques (Princeton, New Jersey: Princeton University Press, 1966), p. 74.

[2] Ibid., p. 75.

[3] Starkie, p. 306.

whole; it is through repetition that the reader sees devastation; repetition creates contrast. The symbol of the Blind Man acquires significance because it is repeated three times to show Emma's descent into moral decay.

The symbols in Madame Bovary are perceived by the characters; they are not reflected upon. However, once a reaction to an image is provoked, the image may become a transition to associations within the mind. At such times, the reader is taken to the past through memory or into the flow of daydream.

The sight of a group of peasants at the Marquis' chateau serves as a transition to Emma's past. In her memory, Emma sees the farm and her father at Bertaux. One evening in April, the ringing of the Angelus provokes in Emma memories of her youthful days at the convent. As Turnell points out, "the final stroke of the bell merges into the remembered sound of the bell of the convent. The images dovetail perfectly into one another."[1] (This phenomenon anticipates Proust's mémoire involuntaire.)

[1] Martin Turnell, The Novel in France (London: Hamish Hamilton, 1950), p. 259.

At another time, associations are accompanied by bitter-sweet reflections. The image of an ash from Père Rouault's letter falling on Emma's dress forms a transition to her past through a series of associations. Not only does she see her father "se courbant vers l'âtre pour saisir les pincettes," (MB, p. 239), she sees herself alongside of him, sees the farm, as it was when she was young, and compares the hopes of the distant past with the disillusion of the immediate past and the present.

Occasionally, we see how physical sensations can provoke two associations that are experienced simultaneously and evoke two different memories. In the following example, when Emma and Rodolphe retreat to the town hall at the agricultural fair, the odor of Rodolphe's pommade transports Emma back to the ball at Vaubyessard and her dance with the Viscount; her physical sensuous nature perpetuates romance. As she sits there daydreaming, a slight movement allows her to see the carriage, which she associates with Léon:

> Alors une mollesse la saisit, elle se rappela ce vicomte qui l'avait fait valser à la Vaubyessard, et dont la barbe exhalait, comme ces cheveux-là, cette odeur de vanille et de citron; et, machinalement, elle entreferma les paupières pour la mieux respirer.

> Mais, dans se geste...elle aperçut ...la vieille diligence l'Hirondelle, qui descendait lentement la côte des Leux...C'était dans cette voiture jaune que Leon, si souvent, était revenu vers elle; et par cette route là-bas qu'il était parti pour toujours! ... (MB, p. 203-204)

Since Flaubert eliminates conventional transitions, Emma's senses carry the action.

Reveries and daydreams are provoked by characters' associations. Here, as elsewhere, sounds and sights create the start of the mental journey. For Emma, an organ grinder's tunes are more than just simple melodies. They become vehicles that romantically transport her to other places.

> C'étaient des airs que l'on jouait ailleurs, sur les théâtres, que l'on chantait dans les salons, que l'on dansait les soir sous des lustres éclairés, échos du monde qui arrivaient jusqu'à Emma. Des sarabandes à n'en plus finir se déroulaient dans sa tête, et, comme un bayadère sur les fleurs d'un tapis, sa pensée bondissait avec les notes, se balançait de rêve, de tristesse en tristesse. (MB, p. 40)

Having returned from the ball at the Marquis' chateau, Emma takes out the cigar case that Charles had found near the chateau. She looks at it, opens it, and smells it. Through this sensory experience, she becomes lost in a reverie about the owner of the

case and his whereabouts. Once she links Paris to the Viscount, the city becomes more important than the cigar case and the Viscount; consequently, she can then use the name-- Paris-- to evoke romantic dreams about its glittering inhabitants.

When the pregnant Emma hears Charles talking about the prospects of having a son, Emma embarks on a reverie of her own about her son which centers on the romantic image of a free, handsome and adult male. The reader can only think that Emma is not interested in the practical aspects of loving and raising a child, and she can never even entertain the possibility of having a girl.

> Elle souhaitait un fils; il serait fort et brun; elle l'appelerait Georges, et cette idée d'avoir pour enfant un mâle était comme la revanche en espoir de toutes ses impuissances passées. Un homme, au moins, est libre; il peut parcourir les passions et les pays, traverser les obstacles, mordre aux bonheurs les plus lointains. Mais une femme est empêchée continuellement. (MB, P. 123)

Not only do associations create transitions from present to past and from external reality to reverie, they also link one character's actions to another. They reflect, not only the integral reality of the characters, but also the integral aspects of a smoothly wrought prose style that demands continuity. "La continuité," writes Flaubert to Colet, "constitue le style, comme la constance fait la vertu."[1]

Sometimes, the casual glance can say more than words. "Pour les choses qui n'ont pas de mots," Flaubert intimates, "le regard suffit."[2] Then the glance becomes linked to associations to form a transition of narrative. At the beginning of Chapter III in Book II, Emma's first morning at Yonville is described. A glance at the clerk and the mention of his name is sufficient for the narrator to move to Léon. The narrator tells us: "Léon attendit pendant tout le jour que six heures du soir fussent arrivées: mais en entrant à l'auberge, il ne trouve que M. Binet, attablé" (MB p. 119). We then get a chance to learn something about Léon and his accomplishments. An earlier novelist might simply have said, "Now let us see what Léon is doing." The average reader is not conscious of the use

[1] "A Louise Colet," 18 décembre, 1853, CIII, 401.

[2] "A Louise Colet," 6 juillet, 1852, CII, 462.

of associations as connectives and the unbroken quality of the prose makes the material persuasive.

For Flaubert, associations become, as Jean Rousset says, "a system of transitions in closed circuit."[1] Established through internal logic, any association with a name, an object, a sound or an idea can move the reader through different levels of reality. The key always for Flaubert, as he tells Louise Colet, is to be natural "Ce qui est atroce de difficulté c'est l'enchaînment des idées et qu'elles dérivent bien naturellement les unes des autres."[2] These associations also create the invisible connection between the aspects of his novel. "J'ai eu bien du ciment, à enlever, qui bavachait entre les pierres, [the aspects of his novel], et il a fallu retasser les pierres."[3]

Flaubert's ideal continuity is achieved in other ways too. There is a substitution of continuity for commentary. The conjunctions et and mais move the reader from one person's speech to another, from

[1] Jean Rousset, "Madame Bovary or the Book About Nothing," Flaubert: A Collection of Critical Essays, ed. Raymond Giraud (Englewood Cliffs, New Jersey: Prentice Hall, 1964), p. 120.

[2] "A Louise Colet," 26 juin, 1852, CII, 448.

[3] "A Louise Colet," 2 juillet, 1853, CIII, 264.

direct speech to narrated action or direct discourse, from *style indirect libre*[1] (the retention of third person's indirect speech or thought in narrative) to indirect discourse, and from indirect discourse to *style indirect libre*. At all times, the last involves a connection between external and internal reality. Sometimes, however, there is a special case--compression of meaning occurs, and the reader has to collaborate in order to understand that meaning.

This is not the case in the conventional novel. While it is true that an author like Balzac occasionally uses conjunctions to return to narrative after a block of dialogue, he prefers to comment upon a dialogue or point out a direct relationship between the dialogue and some action that follows. Often continuity is broken. Earlier writers were trying to show that because a certain character said or thought something, a particular action had to occur. Somehow, by trying to make logical connections between description, action, and dialogue, the early novelist only managed to perpetuate the separation of the aspects of the novel according to the Scott formula.

[1] Explanation of *style indirect libre* will appear in the latter part of this chapter.

In this example, where Emma begs Léon for money, the conjunction[1] mais moves the reader from Emma's speech to Leon's and the conjunction et connects direct discourse to narrated action.

> Écoute, j'ai besoin de huit mille francs!
> Mais tu es folle!
> Pas encore!
> Et, aussitôt, racontant l'histoire de la saisie, elle lui exposa sa détresse ....(MB, p. 410).

The use of the conjunction et to link direct discourse to narrated action is a prevalent stylistic device. Examples are indicated in this passage:

> Ah! fit-il vivement et à voix basse, je n'aurais pas besoin d'aller loin pour vous en trouver; comptez-y! Et il se mit à demander des nouvelles du père Tellier, le maître du Café Français, que M. Bovary soignait alors.
> --Qu'est-ce qu'il a donc, le père Tellier?. . .
> Mais c'est fâcheux, tout de même, de voir une connaissance s'en aller.
> Et, tandis qu'il rebouclait son carton, il discourait ainsi sur la clientèle du médecin.
> --C'est le temps, sans doute, dit-il en regardant les carreaux avec une figure rechignée, qui est la cause de ces maladies-là! Moi aussi, je ne me sens pas en mon assiette;.... Enfin, au revoir. . . .
> Et il referma la porte doucement.
> (MB, p. 145)

[1] Additional use of conjunctions will be found in the Appendix.

Often the reader is moved from style indirect libre to narrated action. Here Léon, reported in style indirect libre, makes mental preparations for his departure: "Puisqu'il devait y terminer son droit, pourquoi ne partait-il pas? Qui l'empêchait? Et il se mit à faire des préparatifs intérieurs" (MB, p. 163), and here Emma broods about that departure:

> Ah! il était parti, le seul charme de sa vie, le seul espoir possible d'une félicité! Comment n'avait elle pas saisi ce bonheur-là, quand il se présentait! Pourquoi ne l'avoir pas retenu à deux mains, à deux genoux, quand il voulait s'enfuir? Et elle se maudit de n'avoir pas aimé Léon. (MB, p. 172)

The reverse occurs when Emma's speech as narrated action leads into style indirect libre through the use of the conjunction et:

> Elle lui parla encore de sa mère, du cimetière, et même lui montra dans le jardin la platebande dont elle cueillait les fleurs, tous les premiers vendredis de chaque mois, pour les aller mettre sur sa tombe. Mais le jardinier qu'ils avaient n'y entendait rien; on était si mal servi! (MB, p. 30)

The conjunctions et and car may stand in place of explanations which they merely imply. Here the conjunction mais takes the reader into Rodolphe's mind while Emma is speaking about the approval of their respected dead mothers. The mais seems to be a kind of shorthand for all that Rodolphe is thinking which is omitted, namely, Emma is such a silly woman; however, he will put up with all of her silliness because she is so pretty: "Je suis sûre que là-haut, ensemble, elles approuvent notre amour. Mais elle était si jolie! Il en avait possédé si peu d'une candeur pareille!" (MB, p. 236). As an anxious Emma waits for the possible appearance of Léon to save her from financial disaster in Book III, the conjunction car eliminates her explanation-- because she needed him-- for that appearance. Car also indicates that because it is three o'clock then Léon should appear soon:

> La mère Rolet sortit, leva les doigts de sa main droite du côté que le ciel était le plus clair, et rentra lentement en disant: --Trois heures, bientôt. Ah! merci! merci! Car il allait venir. C'était sûr! (MB, p. 424)

Like the conjunctions et, mais and car, the adverbial conjunction may obviate explanation. It leads the reader into speech in style indirect libre and at the same time becomes part of that speech. In Léon's discussion with Homais, d'ailleurs takes the place of words, such as "there was no point to the whole discussion since" Léon liked only brunettes: "Il ne plaisantait pas; mais, la vanité l'emportant sur toute prudence, Léon, malgré lui, se recria. D'ailleurs il n'aimait que les femmes brunes" (MB, p.381).

As versatile as the conjunction, the device of repetition creates rhythmic continuity, and it is used innovatively as motif to replace transitions of space and time. In this passage the word danser is used as a rhythmic link from Charles' speech to Emma's: "Les sous-pieds vont me gener pour danser, dit il. Danser? reprit Emma " (MB, p. 69). Here the word pensait connects the disparate thoughts of three people who are together in fact, but not in thought:

> Charles pensait à son père, et il s'étonnait de sentir tant d'affection pour cet homme qu'il avait cru jusqu'alors n'aimer que très mediocrement. Mme. Bovary mère pensait à son mari...Emma pensait qu'il y avait quarante huit heures à peine, ils étaient ensemble...
> (MB, pp. 347-348)

At times Flaubert uses repetition to change conventional transitions of time and space. It is apparent to every reader that horse drawn vehicles carry out actual journeys throughout Madame Bovary. A case in point is the cart which takes the married couple away in Chapter IV, Part I. This cart appears twice before it creates associations for Père Rouault from his past. A contrast is created between the cart disappearing in space and the cart appearing within the internal time of the mind:[1]

> Le père Rouault les fit reconduire dans sa carriole et les accompagna lui-meme jusqu'à Vassonville. Là, il embrassa sa fille une dernière fois, mit pied à terre et reprit sa route. Lorsqu'il eut fait cent pas environ, il s'arrêta, et, comme il vit la carriole s'éloignant, dont les roues tournaient dans la poussière, il poussa un gros soupir. Puis il se rappela ses noces, son temps d'autre-fois, la première grossesse de sa femme...(MB p. 41)

The departure is seen from his point of view and,

says David Gervais, "not in terms of the talk and feelings of the young couple."[1] In Part II and Part III the Hirondelle stage coach, which appears with great frequency (so much so, says Gervais, that it almost becomes one of the characters)[2], becomes mentally linked to Léon (cited on page 36).

The most innovative use of vehicular repetition is achieved by the closed cab speeding through Rouen in Part III, carrying Léon and Emma. Although the cab does move through space for a while, it also moves through the minds of onlookers; the vehicle itself becomes a transition:

> Et sur le port, au milieu des camions et des barriques, et dans les rues, au coin des bornes, les bourgeois ouvraient de grands yeux ébahis devant cette chose si extraordinaire en province, une voiture à stores tendus, et qui apparaissait ainsi continuellement plus close qu'un tombeau et ballottée comme un navire. (MB, p. 338)

While Flaubert does not dismiss all chronological sign posts, he does display a modern awareness (one I'm sure that was appreciated by Virginia Woolf)

[1] David Gervais, Flaubert and Henry James: A Study in Contrasts (New York: Barnes & Noble, 1978), p. 67.

2. Ibid.

of the way a moving vehicle could be apprehended at the same time by several minds.

Through the devices already mentioned-- impressions, images, symbols, associations, conjunctions, adverbs and repetition-- Flaubert uses substitution to minimize transitions and avoid logical explanations. At other times, through the elimination of cause and effect, Flaubert achieves not only a smooth flow between parts, but also a certain unity and harmony of the whole. Flaubert discovered that he could rely on the juxtaposition of speech, thought and observation to eliminate transitions. As a result of his efforts, he produces the effects of simultaneity and irony. In such cases, the following extraneous transitions are removed: those that emphasize time or cause and effect relationships; those that focus on the differences between individuals; those that indicate a particular speaker or thinker. The reader is left with the essential dialogue, thought, or observation. The reader's collaboration is enlisted. He must interpret the material for himself, and he must supply the transitions that are omitted.

Through the elimination of transitions in monologues that indicate a shift to another person or that identify individuals, Flaubert produces an

effect of simultaneity. In this next passage, the widow is addressing the maid, pursuing her own train of thought, commenting on various disturbing aspects of the situation, and bringing Homais into the picture:

> --Artémise! criait la maîtresse d'auberge, casse de la bourrée, emplis les carafes, apporte de l'eau-de-vie, dépêche-toi! Au moins, si je savais quel dessert offrir à la société que vous attendez! Bonté divine! les commis du déménagement recommencent leur tintamarre dans le billard! Et leur charrette qui est restée sous la grande porte! L'Hirondelle est capable de la défoncer en arrivant! Appelle Polyte pour qu'il la remise! Dire que, depuis le matin, monsieur Homais, ils ont peut-être fait quinze parties et bu huit pots de cidre! (*MB* pp.101-102)

The effect is one of speed and excitement.

The simultaneity elsewhere is directed to an effect of irony. In the passages to follow, a desperate Emma seeks out the parish priest to help her with her problems. He is so absorbed in his immediate duties that he cannot for one minute imagine that Emma is anything but her usual social self. The reader has been made aware of Emma's state of mind; the priest has not. Here, the elimination of transitions results in simultaneity and dramatic irony

through juxtaposition. In our first passage, Emma talks to the curé of sorrow and the curé talks about a sick cow. He interrupts his recitation in order to rebuke some mischievous boys.

> --Oui..., dit-elle, vous soulagez toutes les misères.
> --Ah! ne m'en parle pas, madame Bovary! Ce matin même, il a fallu que j'aille dans le Bas-Diauville pour une vache qui avait l'enfle; ils croyaient que c'était un sort. Toutes leurs vaches, je ne sais comment... Mais, pardon! Longuemarre et Boudet! sac à papier! voulez-vous bien finir! (MB, p. 157)

The elimination of "il dit" helps create a natural and realistic simultaneity that would allow interruptions, and it assumes that a dialogue between two people does not necessarily block off the rest of the world. Also, we are aware of the juxtaposition of the different views of sorrow. The curé's misinterpretations are evident here, and also in the next passage, when the curé fails to respond to Emma. We have an example of crossed monologues along with the curé's misconstruing all that Emma says:

> Il y en a d'autre, répondit-elle. Assurement! Les ouvriers des villes, par exemple. Ce ne sont pas eux... Pardonnez moi! J'ai connu là de pauvres mères de famille.(MB, p. 158)

In the same scene another case of crossed monologues occurs, as repetition creates rhythm and continuity on the one hand and fragmentation on the other. Irony is created as the priest repeats Emma's words but does not understand her: "De feu l'hiver, dit le prêtre. Eh, qu'importe? Comment! qu'importe? Il me semble, à moi, que lorsqu'on est bien chauffé, bien nourri " (Madame Bovary, p.158). Had the priest been attending Emma, another dialogue would have taken place.

In a letter to Louise Colet, Flaubert explains this scene. What is interesting is that explanations would have been included in a conventional novel, but in Madame Bovary the reader must divine what Flaubert has here set out:

> Je veux exprimer la situation suivante: ma petite femme dans un accès de religion, va à l'église: elle trouve à la porte le curé qui, dans un dialogue (sans sujet déterminé), se montre tellement bête, plat, inepte, crasseux, qu'elle s'en retourne dégoûtée et indévote. Et mon curé est très brave homme, excellent même, mais il ne songe qu'au physique (aux souffrances des pauvres, manque de pain ou de bois) et ne divine pas les défaillances morales, les vagues aspirations mystiques; il est très chaste et pratique tous ses devoirs. Cela doit avoir six ou sept pages au plus et

> sans une réflexion ni une analyse (tout en dialogue direct).[1]

The scene that has become famous for its simultaneity and ironic juxtaposition is the agricultural fair. In September, 1852, Flaubert describes in a letter to Colet the difficulty of producing the simultaneous speech of five or six people, while indicating the physical description of people and objects. He explains in this excerpt his goal for fusion and movement, which he thought could be accomplished through revision (a practice which he engaged in constantly): "Mais il faut que tout cela soit rapide sans être sec, et développé sans être épaté, ...Je m'en vais faire tout rapidement et procéder par grandes esquisses d'ensemble successives; à force de revenir dessus, cela se serrera peut-être."[2]

Through juxtaposition of words and ideas, the reader sees the animality of people and the vulgarity of Emma's world. Rodolphe has taken Emma to a private place on the first floor of the town hall to begin his seduction of her. In the following

[1] "A.Louise Colet," 13-14 avril, CIII, 166-167.

[2] "A.Louise Colet," 19 septembre, 1852, CIII, 25.

passage, the president of the fair gives out awards while Rodolphe speaks words of love to Emma:

> Ensemble de bonnes cultures! cria le président.
> --Tantôt, par exemple, quand je suis venu chez vous...
> A M. Bizet, de Quincampoix.
> --Savais-je que je vous accompagnerais?
> Soixante et dix francs!
> --Cent fois méme, j'ai voulu partir, et je vous ai suivie, je suis resté.
> Fumiers.
> --Comme je resterais ce soir, demain, les autres jours, toute ma vie !
> Aussi, moi, j'emporterai votre souvenir.
> Pour un bélier mérinos. . . .
> --Oh! non, n'est-ce pas, je serai quelque chose dans votre pensée, dans votre vie? (MB, pp. 206-207)

In this scene, different aspects of life are contrasted. To begin with, the mere elevation of Rodolphe and Emma seems to indicate that romantic love has a higher spiritual significance than the prosaic matters of country life. Yet the private love-making speeches that Rodolphe makes to Emma are as stilted as the bombastic platitudes used by the officials to arouse the crowds. Similar too, is the fakery involved in prize giving (especially a medal to an old servant for fifty-four years of service) and the fakery involved in Rodolphe's insincere protestations of love. The ironic juxtaposition reveals the similarity of the parallel discourses.

Irony is produced because transitions are eliminated. There are no "he saids" and "she saids." There are no transitions that give us directions. There is no intervening narrator to tell the reader how the characters speak, what they feel, and what it all means. The reader must discover on his own who said what, and he must use the speeches themselves to uncover the scene's meaning.

Not only is there contrast and irony produced by the elimination of transitions, but there is also the musical effect of simultaneity and counterpoint. First, the reader is meant to hear and feel the surging, jostling mob mingling with the noisy livestock. Next, the reader becomes aware of counterpoint, which is the orchestration of different instruments in order to produce a total effect.[1] Flaubert says of his agricultural chapter, "C'est un dur endroit, mais si je réussis, ce sera bien symphonique."[2] The success of this scene depends upon

[1] David Gervais feels that in this scene, "form and meaning are imposed from outside by the over-precise definition or the irony. A similarly central passage in L'Éducation sentimentale (1869)...where Frederick's affair with Rosanette and his love for Mme. Arnoux both come to a head as the 1848 revolution breaks out, has a more random and spontaneous surprisingness which...suggests the momentum of time rather than just the control of the author. Its rhythm insists on itself beneath its orchestration. Form in this sense, the kind of movement and shape given to the action, is inseparable from tragic effect." (Gervais, p. 133).

[2] "A. Louise Colet," 7 septembre, 1853, CIII, 335.

a combination of well orchestrated sounds.

In a conventional novel language proceeds in time. In the agricultural scene the introduction of simultaneity and juxtaposition breaks up temporal sequence. "This scene illustrates on a small scale," says Joseph Frank, "what we mean by the spatialization of form in a novel."[1] He points out that "for the duration of the scene, at least, the time-flow of the narrative is halted: attention is fixed on the interplay of relationships within the immobilized time-area,"[2] creating the "reflexive relations among the units of meaning."[3] Flaubert's method was to have tremendous consequences for modern writers.

Another innovative method which would affect the modern novel because it eliminates transitions between external and internal reality is style indirect libre, or free indirect discourse. This method used by La Fontaine, and even before that in La Chanson de Roland,[4]

[1] Joseph Frank, The Widening Gyre: Crisis and Mastery in Modern Literature (New Brunswick, N.J.: Rutgers University Press, 1963), p. 15.

[2] Ibid.

[3] Ibid.

[4] Stephen Ullmann, Style in the French Novel (Cambridge: University Press, 1957), pp. 95 & 99.

is according to Dorrit Cohn, "the rendering of a character's thoughts in his own idiom, while maintaining the third person form of narration."[1]

Style indirect libre has some of the characteristics of both indirect and direct discourse. As in indirect discourse, says Ullmann, "the Present becomes Imperfect, the Past Indefinite changes to Pluperfect, and the Future is replaced by the Conditional, which plays here the part of a Future in the Past." Yet, like direct speech, style indirect libre uses main, not subordinate clauses. It also retains the questions, interjections, colloquial phrasing, and nuances peculiar to direct speech. Even though style indirect libre is imbedded within the narrative itself, the reader can identify it through the phraseology, which has the immediacy of direct speech. Emotions are not summarized as in indirect speech with phrases such as "it seems to him that..." It is important to remember that in indirect speech the author is talking, while in style indirect libre the characters seem to be talking.

Style indirect libre is used tentatively by Flaubert in earlier works, but is used with great frequency in Madame Bovary because it seems to coincide with his theory

[1] Dorrit Cohn, "Narrated Monologue," p.98.

of the novel. It is Ullmann's view that "the whole aesthetics of an author may be involved in his preference or aversion for an important mode of expression."[1] He tells us that Flaubert chooses style indirect libre for three reasons. Flaubert, according to Ullmann, wants to avoid the monotonous repetition of the conjunction que because he finds it repugnant. Secondly, the use of style indirect libre fits in perfectly with Flaubert's impersonal method of presentation. Thirdly, through the use of free indirect discourse, Flaubert could finally find a way to identify with his characters. The result of using the method (not dealt with by Ullmann) is that irony is often created when the reader knows more than the character. I will show the versatility of Flaubert's device by citing examples.

Style indirect libre,[2] as I have said, indicates direct speech through eliminating quotation marks and direct indication of speaker. Here the first Madame Bovary's speech appears in style indirect libre:[3]

[1] Stephen Ullmann, Language and Style (New York: Barnes & Noble, 1964), p. 134.

[2] Additional passages containing style indirect libre will be found in the Appendix.

[3] In the examples cited, the words authorial voice will indicate narrated action and slashes will set off speech or thought in style indirect libre.

> [authorial voice] Elle se plaignait sans cesse de ses nerfs, de sa poitrine, de ses humeurs. Le brut des pas lui faisait mal; on s'en allait, la solitude lui devenait odieuse; [speech in style indirect libre] revenait-on près d'elle, c'était pour la voir mourir sans doute./ (authorial voice) Le soir, quand Charles rentrait, elle sortait de dessous ses draps ses longs bras maigres, les lui passait autour du cou, et, l'ayant fait asseoir au bord du lit, se mettait à lui parler de ses chagrins: [speech in style indirect libre] il l'oubliait, il en aimait une autre! On lui avait bien dit qu'elle serait malheureuse/ [authorial voice] et elle finissait en lui demandant quelque sirop pour sa santé et un peu plus d'amour. (MB, p. 13-14)

And here the remarks of Madame Bovary Senior and the first Madame Bovary are rendered in style indirect libre:

> authorial voice La mère de Charles venait les voir de temps à autre; mais au bout de quelques jours, la bru semblait l'aiguiser à son fil; et alors, comme deux couteaux, elles étaient à le sacrifier par leurs réflexions et leurs observations. [speech in style indirect libre] Il avait tort de tant manger! Pourquoi toujours offrir la goutte au premier venu? Quel entêtement que de ne pas vouloir porter de flanelle! (MB, p. 24) [authorial voice] Il arriva qu'au commencement du printemps...

The thoughts and reactions of the mother and daughter-in-law coincide; both could be saying the underlined sentences at the same time, or one could be saying

the second line. Transitions that could identify the speakers are eliminated.

More often than not, the device renders the internal speech, thought, and feelings of the characters; we see their despair and their fantasies. Here Emma envies the lives of her former companions and regrets her own:

> [authorial voice] Elle se demandait s'il n'y aurait pas eu moyen, par d'autres combinasions du hasard, de rencontrer un autre homme; et elle cherchait à imaginer quels eussent été ces événements non survenus, cette vie différente, ce mari qu'elle ne connaissait pas. [thought in style indirect libre] Tous, en effet, ne ressemblaient pas à celui-là. Il aurait pu être beau, spirituel, distingué, attirant, tels qu'ils étaient sans doute, ceux qu'avaient épousés ses anciennes camarades du couvent. Que faisaient-elles maintenant? A la ville, avec le bruit des rues, le bourdonnement des théâtres et les clartés du bal, elles avaient des existences où le coeur se dilate, où les sens s'épanouissent. Mais elle,* sa vie était froide comme un grenier dont la lucarne est au nord, [authorial voice] et l'ennui, arraignée silencieuse, filait sa toile dans l'ombre...(MB, p. 62)

* It is interesting that English translations put a dash between elle and sa vie to indicate that something has been omitted.

Emma fantasizes about her escape with Rodolphe to a romantic place:

> [authorial voice] Et puis ils arrivaient, un soir, dans un village de pêcheurs, où des filets bruns séchaient au vent, le long de la falaise et des cabanes [thought in style indirect libre] C'est là qu'ils s'arrêtaient pour vivre: ils habiteraient une maison basse à toit plat... [authorial voice] Cependant, sur l'immensité de cet avenir qu'elle se faisait apparaître, rien de particuler ne surgissait... (MB, pp. 272-273)

Flaubert does not tell us that Emma is foolish and romantic; he shows us. Her dream seems even more foolish and romantic because it is contrasted with Charles's simpler mundane dream.

Through style indirect libre, the reader can see Charles' happiness and his despair. Here Charles contemplates his happiness:

> [authorial voice] il s'en allait ruminant son bonheur, comme ceux qui machent encore, après dîner le gout des truffes qu'ils digèrent. [thought in style indirect libre] Jusqu'à présent, qu'avait-il eu de bon dans l'existence? Etait-ce son temps de collège, où il restait enfermé entre ces hauts murs, seul au milieu de ses camarades plus riches ou plus forts que lui dans leurs classes, qu'il faisait rire par son accent, qui se moquaient de ses habits et dont les mères

> venaient au parloir avec les pâtisseries dans leur manchon? Etait-ce plus tard, lorsqu'il étudiait la médecine et n'avait jamais la bourse assez ronde pour payer la contredanse à quelque petite ouvrière qui fût devenue sa maîtresse?... [authorial voice] L'univers, pour lui, n'excédait pas le tour soyeux de son jupon.
> (MB, p. 46-47)

Here pity is aroused for Charles, as style indirect libre shows us his concern about the jeering laughter of his colleagues.

> [authorial voice] Quelle mésaventure! pensait-il, quel désappointement! [thought in style indirect libre] Il avait pris pourtant toutes les précautions imaginables.
>
> La fatalité s'en était mêlée. N'importe? Si Hippolyte, plus tard, venait à mourir, c'est lui l'aurait assassiné. Et puis, quelle raison donnerait-il dans les visites, quand on l'interrogerait? Peut-être, cependant, s'était'il trompé en quelque chose?...Mais bien. Voilà ce qu'on ne voudrait jamais croire! on allait rire, au contraire, clabauder! Cela se répandrait jusqu'à Forges! jusqu'à Neufchâtel! jusqu'à Rouen! partout! Qui sais si des confrères n'écriraient pas contre lui? Une polémique s'ensuivrait, il faudrait répondre dans les journaux. Hippolyte même pouvait lui faire un procès. Il se voyait déshonoré, ruiné, perdu!/
> (MB, pp. 254-255)

Style indirect libre embodies the essence of Flaubert's show-and-not-tell theory of the novel. Through the device, Flaubert renders the inner lives of the characters without the intervention of the third person narrator. Moreover, fusion and economy are achieved because the flow of the narrative remains unbroken.

Madame Bovary, as an artistic novel, draws its strength from its fusion of content and form. "The form is in itself as interesting," says Henry James, "and as active, as much of the essence of the subject as the idea, and yet, so close is its fit and so inseparable its life, that we catch it at no moment on any errand of its own."[1] Critics and writers, however, have made form a thing apart. Flaubert's novels have been laid aside, and critics have tended to see them, says Gervais, "as they are refracted through the Correspondance."[2] "With Leavis," adds Gervais, "Flaubert becomes a case who can bring out the qualities of other writers."[3] In the process, Flaubert's work falls short. In the end, a disappointing article by Turnell tells us that Flaubert's work becomes a mere quarry of

[1] Henry James, "Gustave Flaubert" in The Art of Fiction and Other Essays (New York: Oxford University Press, 1948), p. 134.

[2] Gervais, p. 32.

[3] Ibid., p. 34.

techniques for later novelists to use.[1]

Critics and writers have tried to reconcile Flaubert's position on reality with their own views; it does not work. Flaubert did not render reality as that just seen from the individual consciousness (for example, as modern novelists do.) He refused, says Gervais, "to take the individual as the measure of all things."[2] To argue against the disappearance of the narrator, as does George Levine, is foolishness.[3] When Flaubert shows us life through Emma's consciousness, says Gervais, "he never forgets his satiric intention of sabotaging her romantic subjectivity through a view of the world, which her own version of it fails to fit."[4] The outside world, the world of Balzac, tends to stay the same.

Despite all the discussion, one cannot separate form from content, for that would dilute Flaubert's innovation as a novelist. It is important to see Flaubert in his time in order to assess his accomplishment. It is crucial to point to Flaubert's

[1] Martin Turnell, "Flaubert Concluded," Scrutiny 13 (1945-6), p. 291.

[2] Gervais, p. 22.

[3] See George Levine, "Madame Bovary and the Disappearing Author," Modern Fiction Studies, 9, no. 2 (Summer, 1963), pp. 103-111.

[4] Gervais, p. 22.

departure from Balzac as a telling novelist, who focuses on the determinism of society. Content to show the relationship of a character to his environment, Flaubert concentrated on finding the appropriate language to make each event true and beautiful: the rendering of an event and the event itself became one and the same.

He believed that the novel could approach the condition of poetry in that harmony of the whole became paramount, achieved through fusion, economy and continuity. Innovative transitions--images, symbols, conjunctions, adverbs, repetition-- and elimination of transitions replaced by juxtaposition and style indirect libre were among the devices Flaubert adopted to achieve that harmony. Through his theory and his practice, as illustrated in Madame Bovary, Flaubert became known as the father of the modern novel, influencing Maupassant, James, Moore, Woolf and others who were interested in character, rather than action, and who focused on the movement between external and internal reality, and whose ideal of the novel was, like his, one of form perfectly assimilated to content.

CHAPTER II

GEORGE MOORE

Despite the fact that George Moore did not always regard Flaubert as a "perfect artist,"[1] he always shared Flaubert's devotion to art and his concern for craft. Moore believed like Flaubert that art had no utilitarian purpose and that the artist no longer had to instruct or entertain. Moore dedicated himself to the attainment of beauty through form, and he tried to maintain the oneness, harmony and uniformity which Flaubert recommended. Ruth Z. Temple points out that "Moore is the closest parallel among English artists to Flaubert, as concerned as he was with the word and the sentence."[2] When setting goals for himself in Confessions of a Young Man (1888), a bildungsroman tracing his own aesthetic development, Moore endorses

[1] George Moore, "A Tragic Novel," Cosmopolis, 7 (July, 1897), p. 38. Years later in Avowals, Vol. IX of the Carra Edition (New York: Boni & Liveright, 1923), Moore said, "Although Flaubert does not sit on the throne, he is entitled to a seat on the steps of the throne. The business of a narrator is to narrate and Flaubert had little or nothing to narrate." p. 237.

[2] Ruth Z. Temple, "The Ivory Tower as Lighthouse," Edwardians and Late Victorians, English Institute Essays, ed. Richard Ellmann (New York: Columbia University Press, 1960), p. 44.

Gautier's contention (and Flaubert's as well) that "correction of form is the highest ideal."[1]

The narrator, speaking for the author in Confessions, criticizes writers for being unable to make a logical whole of their stories.[2] Flaubert's efforts to seek "un style qui serait rhythmé comme le vers"[3] are echoed in Moore's vision of art as "rhythmic sequence of events described with rhythmic sequence of phrase."[4] Although Moore was eager to maintain Flaubert's objectivity in his naturalistic and realistic works, he managed to cast it aside in his fictional autobiographies.

Moore's work constantly changes. Not only

[1] George Moore, Confessions of a Young Man: Variorum Edition, ed. Susan Dick (Montreal: McGill-Queens University Press, 1972), p. 80, first edition.

[2] Ibid., p. 157.

[3] "A.Louise Colet," 24, avril, 1852, Correspondance in Oeuvres Complètes de Gustave Flaubert (Paris: Conard, 1926), II, 399.

[4] Jacques-Émil Blanche, Portraits of a Lifetime (London: Dent., 1937), pp. 136-152, pp. 290-298. John Eglinton, Irish Literary Portraits (London: Mac illan, 1935), pp. 85-111. William Lyon Phelps, "Conversations with George Moore," Yale Review, 18 (Spring, 1929), p. 562. Geraint Goodwin, Conversations with George Moore (New York: Alfred Knopf, 1930).

Moore's letters, but his critical essays, books of dialogue on literature and prefaces had to accommodate the evolution of his style. Students of Moore's fiction can easily recognize that the novels of his mature period bear no resemblance to those of his early years. Moore moved in his theory and practice from close attention to reality to close attention to form. He created a melodic line so that he could duplicate the musical incantation of an oral story teller.

Perhaps it was Moore's experiments with the melodic line, or perhaps his combination of autobiography and fiction that kept critics from properly evaluating him. In any event, after his death, his reputation fell into obscurity. It is true that works of reminiscences by friends such as Jacques-Emil Blanche, John Eglinton, William Lyon Phelps, and Geraint Goodwin appeared, but aside from a biography by Joseph Hone in 1936, and an insignificant study by William Ferguson in 1934, which compared Flaubert and Moore texts,[1] the only insignificant albeit slight work that emerged from the period immediately following Moore's death was Epitaph on George Moore, written in 1935 by Moore's friend and would-be-biographer

[1] Walter Ferguson, The Influence of Flaubert on George Moore (Philadelphia: University of Pennsylvania Press, 1934).

Charles Morgan.[1] Moore then vanished from critical scrutiny.

It is just in the last twenty-five years that interest has stimulated many more books and articles on him.[2] Scholars then began to recognize Moore as an important creative figure in the period between the Victorian and the modern novel[3] and a critical biography[4] and several bibliographies[5] have been published. Dissertations have since been written on many aspects of his

[1] Charles Morgan in Epitaph on George Moore (New York: MacMillan, 1935), pp. 3-4, indicates that he was supposed to be Moore's biographer, but he was denied access to his letters.

[2] Malcolm Brown's study called George Moore: A Reconsideration (Seattle: University of Washington Press, 1955), contributed towards the new interest.

[3] Graham Hough in his essays "George Moore and the Nineties" and "George Moore and the Novel," assesses Moore's importance -- Image and Experience (Lincoln: University of Nebraska Press, 1960). Ruth C. Temple explains Moore's French poetic and critical connection in The Critic's Alchemy (New York: Twayne, 1953) and in "The Ivory Tower as Lighthouse," Edwardians and Late Victorians, English Institute Essays, ed. Richard Ellmann (New York: Columbia University Press, 1960).

[4] Jean C. Noël, George Moore: L'homme et l'oeuvre (1852-1933) (Paris: Didier, 1966).

[5] Annotated Bibliography appeared in 1959, '60 and '61 in English Fiction in Transition. Edwin Gilcher compiled A Bibliography of George Moore (DeKalb: Northern Illinois University Press, 1972).

work, and studies have been done on his revisions[1] of his early work,[2] his sources,[3] his relationships with other writers[4] and their influence on him,[5] and the influence of Ireland on his work,[6] and his letters.[7] Despite all the renewed activity of scholarship, little attempt has been made to analyze Moore's modernity and to

[1] Susan Dick compared revisions in her variorum edition of Moore's Confessions of a Young Man (Montreal: McGill Queens University Press, 1972). Susan Dick discovered there were four versions of the Confessions plus a French edition of the work.

[2] Sonja Nejdefors-Frisk studied Naturalism in George Moore's Naturalistic Prose (Upsala: Lunderquist, 1952).

[3] Francis L. Nye studied "George Moore's Use of Sources in Héloïse and Abélard," in English Literature in Transition, 18 (1975), pp. 161-177.

[4] Sister Eileen Kennedy wrote an article on "Turguenev and Moore" in English Literature in Transition, 18 (1975), pp. 149-159.

[5] Georges Collet studied Moore's relationships with French writers and artists in George Moore et la France (Genève: Droz, 1957).

[6] Sister Eileen Kennedy wrote her dissertation on the influence of Ireland on George Moore, Columbia, 1960, and has written articles on that relationship in English Literature in Transition.

[7] Helmut Gerber has given us commentary on Moore's letters in George Moore in Transition: Letters to T. Fisher Unwin and Lena Milman, 1894-1910 (Detroit: Wayne State University Press, 1968).

connect his work to that of other modern writers.[1] Only one critic, Graham Owens,[2] while analyzing Moore's style, realized that Moore's use of the melodic line accounted for the transition between narrated action, speech and thought, and led this writer to discover that the continuity between the external and the internal world of Moore's characters established his modernity. It is possible that such an observation was long in coming because it may have seemed paradoxical even to critics that an oral story teller with ties to a distant past should be able to reach into the consciousness of his characters and yet still focus on the tale, rather than on his commentaries.

It is the purpose of this chapter to trace the use of transitions from that of a cause-effect usage in A Mummer's Wife, to experiments with simultaneity and interior monologue in A Drama in Muslin and Mike Fletcher,

[1] In his excellent study of Moore's novels, Richard Cave only makes slight references to modern novelists in A Study of the Novels of George Moore (New York: Barnes & Noble, 1978).

[2] Graham Owens, "Melodic Line in Narrative," in George Moore's Mind and Art, ed. Graham Owens (New York: Barnes & Noble, 1970).

to an integral aspect of his melodic line in The Lake, and then finally to Héloïse and Abélard, where speech merges with narrated action to form a seamless web. Since Moore's modernity was once attributed to his daring subject matter, I will start there to quickly assess his strengths and create the necessary springboard to his later works.

With the publication of A Mummer's Wife in 1885, George Moore introduced naturalism to English audiences, challenged the accomplishments of Victorian writers, and initiated, according to Graham Hough, "the opening of a new chapter in the history of English fiction."[1] This was first evidenced by Moore himself, when, speaking to William Lyon Phelps in 1929, he pointed out that "The Victorians never wrote exclusively from the standpoint of pure art, to tell the truth about men and women as they really are with no regard to conventions."[2] William York Tindall, who seems to agree with Moore's assessment, says, "When Victorian novelists confronted reality, they

[1] Graham Hough, "George Moore and the Nineties," Image and Experience: Studies in a Literary Revolution (Lincoln: University of Nebraska Press, 1960), p. 196.

[2] William Lyon Phelps, "Conversations with George Moore," Yale Review, 18 (Spring, 1929), p. 562.

generally kept within limits set by middle class decorum. When they examined brutality, bastards and slums, they softened the focus by sentiment or by moral conclusions."[1] In his conversation with Phelps, Moore pointed out that Thackeray, Dickens and George Eliot were all afflicted with a conscience; "they had a moral bias which is fatal to art."[2] Moore's work broke, according to Hough, with many of the traditions of English fiction -- "with the tradition of picaresque adventure, indiscriminate humor, genial satire and reforming zeal."[3] Moore was not only pleading for a new novel -- one that would no longer just "divert young people"[4] or would provide them with "a sort of guide to marriage and the drawing room"[5]--but he was also fighting for the novelist's right to oppose the censors and select his own subject matter.[6]

[1] William York Tindall, Forces in Modern British Literature: 1885-1946 (New York: Alfred Knopf, 1949), p. 151.

[2] Phelps, p. 562.

[3] Hough, "George Moore and the Nineties," p. 196.

[4] George Moore, "A Tragic Novel," Cosmopolis, 7 (July, 1897), p. 38.

[5] George Moore, "A New Censorship of Literature," Pall Mall Gazette (December 10, 1884), pp. 1-2.

[6] George Moore, Literature at Nurse, or Circulating Morals (London: Vizetelly, 1885).

At that time, in the 1880's , such freedom was not enjoyed by Moore's English contemporaries, but by the French writers who molded Moore in his early stages of writing. (Moore first became familiar with French writers when he studied painting in Paris in the 1870's.) In France, writers were direct, frank and aimed to tell the truth about human experience. They used the objectivity of science to record their data and also to explain the causes and effects of social and economic conditions upon human behavior. Because of the work of Gautier and Flaubert, a tradition was already established (in the 1870's) to regard the novel as a serious art form.

When Moore returned to London in 1879, says Susan Dick, "he was filled with both revolutionary artistic theories and a naive confidence in his role as chief importer of French aesthetic tastes into England."[1] At first, Moore became involved with an innovation in subject matter rather than aesthetic form. His first novel A Modern Lover (1883) had as its subject matter an artist who had three mistresses. It shocked the staid English public. Moore was considered immoral, and book dealers suppressed the book, denying it a place in their circulating

[1] Susan Dick, "Introduction," Confessions, p. 5.

library. The examination of this novel would certainly be beneficial to our study of transition, but since it was revised totally, and indeed became a new novel called Lewis Seymour and Some Women (1917), it would be fruitless. Instead, I shall direct my attention to A Mummer's Wife, Moore's second novel.

Although one is aware of a beauty of form and expression in A Mummer's Wife, and a development of character, one is overwhelmed by physical facts and details, by sights and smells--in short, by Naturalism. Applying Zola's naturalistic methods to Victor Duruy's[1] theory that if you change a person's milieu, you ultimately change the person's constitution and habits, Moore tells the story of Kate Ede, a middle class woman who leaves her asthmatic husband to run off with an actor, eventually succumbing to drink, then deteriorating and dying.

Not only was the character's situation depressing for the English, but the actions and descriptions of the characters were handled, says Sonja Nejdefors-Frisk,

[1] Victor Duruy, (1811-1894), was an historian who incorporated such naturalistic ideas with his Introduction Générale à l'histoire de France in 1865.

"with the objectivity of Flaubert, and this upset English readers who were used to seeing bad actions reproved and good ones approved by the novelist."[1] So while there is a tendency to explain causes and effects in A Mummer's Wife, Moore does not praise, blame, or judge Kate, but rather tells the truth about a human experience, accurately describing physical appearances, no matter how sordid. Scientific and medical expressions are used to describe Kate's disgust with Ralph's physical condition, and Kate is shown vomiting. Similarities between animal and human instincts are observed. (Kate is compared to a deer, a cat, and a snake.) There is a stress on particulars of physical appearance so that part of a character refers to the whole character. (Dick is always viewed as a big man or fat man, or, the text refers to his fat hands or big hat, etc.)

Despite the fact that the subject matter of A Mummer's Wife is innovative, the transitions are conventional. Yet these transitions suit the needs of Moore's naturalistic novel. Although the story is objectively presented, the reader is moved from one aspect of the novel to

[1] Sonja Nejdefors-Frisk, p. 55.

another through some form of explanation. In these passages, for example, there is the conventional movement from narrated action into speech and the speeches clarify or explain the preceding introduction:

> But Ede did not speak and to put herself as it were out of suspense, she referred to some previous conversation: "I'm sure you're right; the only people in the town who let their rooms are those who have a theatrical connection."[1]

> While Miss Heder gossiped about all she had heard, Kate remembered that her questions relating to Mr. Lennox remained unanswered. "But you've not told me what part Mr. Lennox plays. Perhaps, he's the man in white who is being dragged away from his bride." (AMW, p. 23)

> This aroused the curiosity of the company and it grew to burning pitch when the train drew up at a station and Dick began a conversation with the guard concerning the length of time they would have at Preston, and where they would find the train that was to take them on to Blackpool. "You have a quarter of an hour's wait at Preston." (AMW, p. 176)

For the most part, after a speech or dialogue is completed, the return to narrated action is accomplished by means of explicit explanation.

[1] George Moore, A Mummer's Wife, Vol. II of the Carra Edition (New York: Boni & Liveright, 1923), p. 4. This work will be subsequently referred to as AMW and citations will be in the text.

Here the underlined sentences explain the effect of Mrs. Ede's words and manners on Kate:

> This devotion and self-sacrifice touched Kate so deeply that she was forced to pause in her search to consider how those who have loved much are forgiven. But at this moment, Mrs. Ede entered. "Oh Kate, what are you doing?"
>
> Although the question was asked in an intonation of voice affecting to be one of astonishment only, there was nevertheless in it an accent of reproof that was especially irritating to Kate in her present mood. (AMW, p. 104)

Even though we do not have anything as blatant as Fielding's chronological transitions, such as "as soon as" and "no sooner than" to emphasize a cause and effect relationship, we have less obvious, yet, for all intents and purposes, like expressions that perform the same function. Specific words like "this" or "these" are used to point to a completed conversation, so that the story can be resumed. These lines appear after particular dialogues: "On this expression of good will, the conversation ceased for the time being" (AMW, p. 41); "This indirect allusion to last night brought the conversation to a close" (AMW, p. 60). More often than not, a dialogue is over when we read "the conversation then came to a

pause" (AMW, p. 31). It took Moore many years to stop pointing to a completed conversation in this manner.

Sometimes Moore mixes the conventional method with the experimental, as when he uses speech with a passage of narrated action. Initially, we see that a few physical details create a setting for a dialogue between Ralph Ede and his mother. This was a conventional approach.

> The cab rattled away and Ralph proceeded up the red, silent streets towards the Wesleyan church walking very slowly between his womankind. "There's no doubt but that Mr. Lennox is a very nice man," he said, after they had gone some twenty or thirty paces, "a very nice man indeed; you must admit, Mother, that you were wrong." (AMW, p. 95)

But in this next passage, however, we see evidence of a more innovative approach, as Dick's speeches are imbedded in a paragraph of reported speech. Quotation marks and the words "he said" are eliminated. We only know that it is speech because the narrated action has the guide replying to it.

> He wanted to know if this crowding together of the sexes could be effected without danger. Surely cases of seduction must occur occasionally. In answering him, the guide betrayed a certain reticence of manner which encouraged

> Lennox to ask him if he really meant to say that nothing ever befell these young women who were working all day side by side with people of the other sex. Did their thoughts ever wander from their work? The guide assured Mr. Lennox that there was no time to think of such nonsense. (AMW, pp. 69-70)

Although this approach is something new in the English novel, it is reminiscent of Flaubert's work.

When the narrator moves from reported action to reported thought, we see nothing new; the thought is either introduced by the narrator, or the thought is referred back to, once it has been completed. We do see something new, though, when Moore uses style indirect libre. Transitions are eliminated as the reader is presented with a character's indirect speech, but a completed thought is pointed to in order to resume the narrated action.

The underlined sentences in these passages show that Moore's indirect style is developing:

> She fell to thinking of his ingratitude, and then of the discomfort of the asthma. How could she expect him to think of her when he was thinking of his breath? All the same, on these words, her waking thoughts must have passed into dream thoughts. (AMW, p. 9)

> Religion was very well, but that perpetual "I'm a Christian woman," was wearisome. No wonder Mr. Lennox was leaving. Poor man, why shouldn't he have a few friends up in the evening. The lodgings were his own while he paid for them. No wonder he cut up rough; no wonder he was leaving them. If so, she would never see him again. The thought caught her like a pain in her throat. (AMW, p. 59)

Greater at this point than his experiments with external and internal transitions is Moore's awareness of the transitions between chapters. Conventional writers might begin and end chapters dramatically and abruptly. This was often the case for writers whose work was serialized and the reader's attention had to be maintained. Writers might use the beginnings and ends of chapters to generalize about humanity from particular events or to introduce new characters. Even though Moore's naturalism prompts him to begin certain chapters with pronouncements about the particular and the general, more often than not, Moore stresses continuity and makes chronological and logical connections between chapters.

Here he shows a chronological movement between Chapter VI and VII:

> Possibly fearing another fall, Mr. Lennox loosed his embrace, and she left him. (End of Ch. VI, p. 95)

> Next morning about eleven, the mummer took off his hat in his very largest manner to the ladies. (Beginning of Ch. VII, p. 95)

And here, Kate's desire to see Lennox at the end of Chapter VIII becomes the logical connection to the following chapter. Because she is anxious she indicates her need (in Chapter IX) to talk to her friend about the actor:

> Next morning, Kate received a letter from Dick saying he was coming to Hanley on his return visit, and hoped that he would be able to have his old rooms (End of Ch. VIII, p. 111)
>
> She would have liked to talk to Hender first, but Hender would not arrive for another hour, and nothing had ever seemed to her so important as that Dick should lodge with them. (Beginning of Ch. IX, p. 111)

For Moore, a new chapter did not create separation, change, or novelty, but rather continuity.

It is interesting to note that in an early novel like A Mummer's Wife, one finds conventional and experimental use of transition. Conventional transitions become the means by which the naturalist explains causes and effects. Moore's experimental use of transition helps him minimize the movement between narrated action and dialogue and narrated

action and thought.

In the years following A Mummer's Wife, Moore became disenchanted with Naturalism. Having established the importance of telling the truth to his reader, Moore felt he could part company with Zola and other Naturalists. The harmony and rhythm of a work as a whole became more important to Moore than the mere accumulation of facts. "If a man is really an artist," says Moore (as hero)[1] in Confessions, "he will remember what is necessary, forget what is useless; but if he takes notes, he will interrupt his artistic digestion and the result will be a lot of little touches, inchoate and wanting in the elegant rhythm of the synthesis."[2]

Evidencing his own growth, Moore rejected Zola's method of studying emotions and admired Turgueneff for his ability to achieve instrumentation. In his essay on Turgueneff, Moore pointed out that even though people respond to Zola's Gervaise as a character, "the same vicious method pervades the book--the desire to tell us

[1] Originally Moore calls his hero, Edwin Dayne, then at various points, Edward and Eduard; he was not pleased with the pseudonym. Susan Dick, "Introduction," Confessions, p. 2.

[2] Confessions, p. 115 (first version).

what she felt, rather than what she thought."[1] Turgueneff's methods are far different and Moore pointed out his appreciation of him, as well as of the musical effects in Turgueneff's work.

> Our approbation is won not by the big drum parts or the violing solor which captivates the public, but by a little bit of--shall I call it instrumentation; that is to say, the sound of a certain sentiment at a certain moment; the introduction of physical phenomena, used either in alternate or combined effect with the theme of suffering or joy which the characters are uttering.[4]

A new notice of effect, rather than of direct description, makes Moore realize that the Naturalists' methods are no longer viable for the novel.

Not only Turgueneff, but Walter Pater, too, was responsible for weaning Moore away from Zola. Pater's aestheticism convinced Moore that beauty could be achieved in his own English language. Moore read Marius the Epicurean as early as 1885[3] and because of this reading, Pater is referred to in the thinly disguised Confessions

[1] George Moore, "Turgueneff," Impressions and Opinions (1891) (London: T. Werner Laurie, 1913), p. 45.

[2] Ibid., p. 56.

[3] Joseph Hone, The Life of George Moore (New York: MacMillan, 1936), p. 110.

as his "fourth vision of life."[1] The narrator (as hero) in Confessions describes the new awareness aroused by Pater:

> I had not thought of the simple and unaffected joy of the heart of natural things; the colour of the open air, the many forms of the country, the birds flying,--that one making for the sea; the abandoned boat, the dwarf roses and the wild lavender; nor had I thought of the beauty of mildness in life, and how by a certain avoidance of the wilfully passionate, and the surely ugly, we may secure an aspect of temporal life which is abiding and soul-sufficing.[2]

The narrator's appreciation increases because the language of the repose reveals "the combination of words for silver or gold chime, and unconventional cadence, and...lurking half-meanings, and that evanescent suggestion."[3] Gradually, Moore found that this new language was more in keeping with his style than the dynamism of Zola.

While Moore set out to remove all naturalist influences and handle the social problems of his day,

[1] A vision in Confessions is usually referred to as an "echo augury"--that which introduced the narrator to a new enthusiasm. While Pater is the fourth of this kind, the other three, according to Susan Dick are "Shelley, Gautier and Balzac, or Shelley, France and Zola, depending upon how one tallies them up" in "Introduction," p. 14.

[2] Confessions, first version, p. 165.

[3] Ibid., p. 166.

to Mike Fletcher (1889). In his attempt to capture the milieu of well educated girls in the marriage market in A Drama in Muslin, Moore experiments with the synesthetic imagery of the symbolists. In order to contrast the peasants and the landlords, Moore duplicates their idiosyncratic speech. By eliminating conventional transitions that focus on time and space, Moore contrasts a simultaneity of motives between Mrs. Barton's serious tone of conversation with Captain Hibbert and Mr. Barton's negotiations with the peasants.

> ...the Land League is ruining us, and the Government will not put it down; this year the tenants may pay at twenty per cent reduction, but next year, they may refuse to pay at all. Look out there; you see they are making their own terms with Mr. Barton. I should be delighted to give you thirty per cent, if I could afford it," said Mr. Barton.
>
> "Thin it is decided yer pay at twinty-five per cint," said Mr. Scully.
>
> "Then Captain Hibbert," said Mrs. Barton a little sternly, "I am very sorry that indeed we can't agree..."
>
> "Begad, sir, they were all against me for agraying to take the twinty -foive," whispered the well-to-do tenant who was talking to the agent.

> "I fail to understand," said Captain Hibbert haughtingly, "that Miss Barton said anything that would lead me to suppose that she wished me to give her up."[1]

Because of the preceding scene, Moore felt that he had gone further than Flaubert in eliminating transitions. He prides himself on his accomplishments in an article entitled, "Defensio Pro Scripts Meis":

> I have interwoven two important scenes entirely dissimilar and yet each dependent on the other; scenes in which several interests are involved, and in which there are at least six speaking characters; to increase the illusion, I have sometimes made the conversation of one set of characters cross that of the other.[2]

Moore is not as successful as he thinks (he still uses transitions and dialect to label speakers) nor is he as successful as Flaubert, as a scene of simultaneity does not rely merely on producing several speakers or eliminating transitions.

[1] George Moore, A Drama In Muslin (London: Walter Scott, 1893), p. 126.

[2] George Moore, "Defensio Pro Scriptis Meis," Time [London], (March, 1887), p. 279.

Simultaneity for Flaubert is a sustaining effect that combines movement with other things. In Madame Bovary's agricultural scene, for example, Flaubert shows a contrast of speeches of romantic love and prosaic matters of country life, along with the fakery of prize giving, and at the same time that he produces the noises of the mob and the livestock. For Flaubert, simultaneity is symphonic; for Moore, it simply means added numbers of people. Nevertheless, an attempt at simultaneity is made.

In the novel Mike Fletcher (1889), which concentrates on development of character rather than of environment, Moore attempts to introduce experimental transitions among his conventional ones. He shows that he is interested in the complex interplays of inner reality, and that he can create interior monologues that extend through long sections, but he does not eliminate transitions in a consistent manner.

Although Moore cannot completely withdraw from the text, here and there he shows that he does know how to. In the following passage, which begins an interior monologue that continues for two pages, the underlined comment, although parenthetical, is author-supplied.

> Here am I, a poor boy from the bogs of Ireland-poor people "(the reflection was an unpleasant one, and he escaped from it);" at all events a boy without money or friends. I . . have made myself what I am.[1]

The next passage illustrates Moore's ability to eliminate transitions between narrated action and interior monologue, and between Mike's interior monologue and the laundress's speech:

> His portmanteau laid wide open in the middle of the floor, and a gaunt fireplace yawned amid some yellow marbles.
>
> "Darling, like a rose you hold the whole world between your lips, and you shed its leaves in little kisses. That will do for the opening sentence." Then as words slipped from him he considered the component parts of his subject. — Mike's monologue / narrated action
>
> "The first letter is of course introductory, and I must establish certain facts, truths which have become distorted and falsified, or lost sight of. . . . "Will you have a bath this morning sir?" cried the laundress through the door." — Mike continues / laundress interrupts
>
> "Yes, and get me a chop for breakfast." — Mike's
>
> "I shall tell her (the courtesan not the laundress) how she may organize the various forces latent in her." — remarks with no transition

[1] George Moore, Mike Fletcher (London: Ward & Downey, 1889), p. 64.

"Shall I bring in your hot water, sir?" laundress screamed the laundress.

"Yes, yes..." Mike's remarks with no transition

"Shall my courtesan go on the stage? No, she shall be a pure courtesan, she shall remain unsullied of any labor."[1] Mike continues

Despite the fact that Moore regarded Mike Fletcher as a failure and would not let it be included in his collected works, we see that some technical advance had been made to link external to internal reality by eliminating a narrator's explanations. By and large, however, the narrator still points to completed conversations.

Moore's appreciation of the interior monologue probably derives from his reading of Les Hantises (1886) and Les Lauriers sont coupés (1887) by Edouard Dujardin. In his praise of Dujardin's work, Moore recognized a musical effect: "Your story is very good, uncommonly good: the daily stop of the soul unveiled for the first time; a kind of symphony in full stops and commas."[2] It is Susan Dick's view

[1] Mike Fletcher, pp. 149-151.

[2] "To Dujardin," May 17, 1887, Letters From George Moore to Edouard Dujardin: 1886-1922, ed. John Eglinton (New York: Crosby Gaige, 1929), p. 20.

that Moore echoed Dujardin in Chapter Eleven of the first version of Confessions.[1] He used the present tense here rather than retrospect (as in the rest of the book), and "he offers," says Dick, "an immediate response to his environment by recording the impressions and thoughts which are on the surface of his mind."[2] Inspired perhaps by Dujardin, Moore wrote an essay in 1896 called "Since theElizabethans," recommending the exploration of the "under life" which English novelists had as yet not tackled:

> And what revelation of the under life do we find in Thackeray or Fielding, of that vague, undefinable, yet intensely real life that lies beneath our consciousness, that life which knows, wills, and perceives without help from us: Surely, it is in this under life, this unconscious will, that resides the true humanity, the humanity of the ages... It is in the under life that the great novelist finds his inspiration and the business of his art.[3]

[1] Susan Dick, "Notes to Variorum Edition," unnumbered in Confessions.

[2] Ibid.

[3] George Moore, "Since the Elizabethans," Cosmopolis, 4 (October, 1896), p. 57.

Though Moore is interested in the under life, Dujardin's "archetypal form"[1] appears only in a limited way in Mike Fletcher, as we have mentioned, and occasionally in The Celibates (1895).

Edouard Dujardin was more than Moore's master of the interior monologue; he became a life-long influence, acting as friend and general mentor. Fascinated as he was in all the ideas of his day (eg. symbolism and the influence of music), Dujardin was able to become a catalyst in Moore's intellectual environment, stimulating Moore and urging him to create works that he had merely envisioned.

Under Dujardin's tutelage, Moore's interest in Wagner became an avenue of creation. Moore had been interested in Wagner's operas since the '70's; "his early years in Paris," says Richard Cave, "coincided with the great Wagner boom amongst the intelligentsia."[2] Moore visited Bayreuth (the scene of Wagner's music festivals) several times and contributed articles on Wagner in The Musician (a short lived publication of musical tastes in

[1] "To Dujardin," July 22, 1897, Letters to Dujardin p. 20.

[2] Richard Allen Cave, A Study of the Novels of George Moore (New York: Barnes & Noble, 1978), p. 137.

the '90's), but the possibility of actually using musical themes and ideas within a literary work was probably suggested to Moore by Dujardin. In conversations and in letters, Dujardin tried to explore and interpret for Moore's benefit, Wagner's themes, e.g. sensuality vs. intellect, and passion vs. religion. In addition, "Dujardin fostered in Moore," says Cave, "a desire to evolve a Wagnerian style and method of prose fiction."[1]

What attracted many writers of the day to Wagner's work was his belief in a close collaboration between music and drama, so that one could sense the unfolding of intellectual processes within the music. Wagner felt that the dramatic metaphor could be used in opera to move the audience emotionally (a point appreciated by Symbolist poets). Of particular interest to writers was Wagner's perfection of the leit motif, which had only been touched upon by earlier composers. Through it, characters could be united in feeling through memory; monologue and soliloquies would no longer be looked upon as mere "emotional padding,"[2] but as a way

1 Cave, pp. 137-138.

2 Ibid., p. 142.

for characters to grasp the past as a means of understanding the truth about themselves.

Although the Wagnerian themes and situations in Moore's novels of the '90's, such as Evelyn Innes and Sister Theresa, show the benefit of discussions with Dujardin, the style of these works seems stagnant. Disillustioned with his writing, and with England's involvement in the Boer War and excited by discussions of nationalism, Moore seized an opportunity to go to Ireland to work with Edward Martyn and W.B. Yeats in the Irish theatre. This venture changed his life and his writing. Playwriting revitalized his career. Despite some measure of success, however, with an allegorical play called The Bending of the Bough (1900) (which had formerly been a play by Martyn called Tale of a Town), the Irish theatre movement virtually ended with Diarmuid and Grania, (1902) a drama of Irish legend written in collaboration with W.B. Yeats.

The cessation of dramatic activity[1] was not a tremendous disappointment, because the theatre was not Moore's only interest. He found that his mind and sensibilities were totally engaged at that time.

[1] This cessation was temporary; Moore wrote three more plays: The Apostle (1911); The Coming of Gabrielle (1920); and The Passing of the Essenes (1930).

Controversy about the supremacy of Gaelic over Saxon culture stirred him. Observation of the religious conflicts between Catholics and Protestants and churchmen and laymen vexed him, and the appreciation for the beauty of the Irish countryside and peasant speech overwhelmed him.

Discovering that he was undergoing a spiritual change and awareness (which he later documented in his autobiography Hail and Farewell), Moore realized that he could use his recovery and renewed confidence to create a new structure for the novel. It was, according to Cave, while touring the Irish countryside with a friend and painter named Clara Christian[1] that Moore understood that an author could render the under life of the soul by recording a character's impressions of the world about him.

It became clear to Moore that by the use of a musical correlation he could join internal life to narrative. While listening to music, Moore thought of how a "story might be woven from start to finish out of one set of ideas, each chapter rising out of the

[1] Documentation of this friendship appears in Hail and Farewell: Salve, Vol. XII of the Carra Edition, (New York: Boni & Liveright, 1923) on p. 142, Stella of Salve is really Clara Christian, according to Cave's notes, p. 261.

preceding chapter in suspended cadence always, never a full close...[1] Moore expressed his satisfaction with his achievement of this ideal in the preface to the 1921 edition of The Lake: "The drama passes within the priest's soul; it is tied and untied by the flux and reflux of sentiments, inherent in and proper to his nature, and the weaving of a story out of the soul substance without ever seeking the aid of external circumstances seemed to me a little triumph."[2] By weaving a story through the consciousness of one character, Moore demonstrated in The Lake that he could consistently move back and forth from outer to inner reality without interruption.

While Cave refers to The Lake as the Wagnerian novel perfected, one can also see a Paterian influence in the acts of a creation of different modes of Father Gogarty's perception and in the rhythmic cadence of Moore's style. I believe that Pater taught Moore that he did not have to render the totality of experience;

[1] George Moore, "Nineness and Oneness," The Century Magazine, 99 (November, 1919), pp. 65-66.

[2] George Moore, "Preface," in The Lake, Vol. VIII of the Carra Edition, (New York: Boni & Liveright, 1923), p. 274.

he could select carefully, but what he selected had to be rendered beautifully. (It is important to point out that one of the failings of Dujardin's Les Lauriers sont coupés was that all of Prince's sensations are recorded). Moore admires Pater's ability to render individual and subjective impressions: "in the most beautiful of all chapters, White Nights, your object was not to tell a mere story, but to relate the states of consciousness through which Marius passes, his hopes, fears, aspirations and dreams, his interst in common things."[1] Moore, who speaks often of the honeyed phrases of Marius,[2] consciously or unconsciously sought to duplicate the cadence and harmony of Pater's phrases in his later works.[3] Moore believed that "without long sentences, there can be no literature,"[4] admiring

[1] Avowals, p. 196.

[2] In Hail and Farewell: Vale, Vol. XIII of the Carra Edition, (New York: Boni & Liveright, 1923), p. 2. Moore called Marius "a tide of honeyed words preached by a divine from an ivory pulpit, well worth re-reading."

[3] Jean Noël finds analogous phrases from Marius in The Brook Kerith. In his book George Moore: L'homme et l'oeuvre, p. 387.

[4] Barrett Clark, Intimate Portraits (New York: Dramatist Play Service, 1951), p. 75.

Pater's parentheses and his conjunctions which enable his prose to "flow like a murmurous melody rising and disappearing like water mysteriously,"[1]

Those conjunctions and long sentences favored by Pater became characteristic of his melodic line--an umbrella-like term for Moore's mature style which included muted climaxes, a concern for depth rather than breadth, a simple--though not too simple--narrative that used anecedotes. The major characteristics of the melodic line was that the rhythm of the style created continuity from paragraph to paragraph, chapter to chapter, and from speech to thought to narrated action. By allowing such movement, Moore showed that his style could convey meaning. Moore points out in the 1921 version of The Lake that "it was necessary to recount the priest's life during the course of his walk by the shores of a lake, weaving his memories continually, without losing sight, however, of the long winding, mere-like lake, wooded to its shores."[2] The movement between Oliver Gogarty's inner perception and memory and his physical sensations became the substance of the novel.

[1] Avowals, p. 198.

[2] George Moore, "Preface to The Lake," p. 274.

What Moore avoided in his new style--even in the first (1905) version of The Lake--is the use of conventional transitions. Instead, a poetic use of conjunctions, repetition and present participles created a smoothness of continuity between paragraphs and between the external and internal worlds of his characters.

While the use of conjunctions as transitions was not as prevalent at that point, as it was in Héloïse and Abélard, for example, (a work which we will examine next) or even in the 1921 revised version of The Lake, there are instances where the conjunction and is used to connect paragraph to paragraph, speech to narrated action, narrated action to speech, and narrated action to style indirect libre. I offer the following examples from the 1905 text. First, the use of the and conjunction as it rhythmically connects the idea of one paragraph to another:

> The people were the same always; the people never change, only individuals change.
>
> And at the end of the sandy spit, where some pines had grown and seeded, he stood looking across the silvery lake wondering if his parishioners had begun to notice the change that had come over him since Rose Leicester left the parish.[1]

[1] George Moore, The Lake (New York: D. Appleton & Co., 1906), p. 25. Hereafter, citations will be made in the text.

Here the conjunction shows the movement from speech to narrated action, which becomes standard for Moore in his mature works:

> He hadn't answered Father Peter, and they walked on a few yards, and Father Peter nudged him and said under his breath, "Here is the young woman herself coming across the field." And he looked that way and saw Rose Leicester coming across the field toward the stile. (p. 27)

and here the movement from narrated action to speech stresses continuity:

> His habit of wandering away by himself had no doubt been noticed, and once it was noticed, it would become a topic of conversation. "And what they are saying now is, 'Ah sure, he never has been the same man since he preached against the schoolmistress....' (p. 26)

Although the narrated action in this example tells us that Father Gogarty was thinking, we have only the and conjunction to take us into style indirect libre.

> He had never seen a happy face before, and while they talked by the roadside, he was thinking of the great cruelty and the shame it would be to bring tears to those happy eyes. And she would be sent away! (p. 28)

In his article on the melodic line in Moore, Graham Owens correctly points out that repetition is used to cement together narrative, speech and description.[1] Even though repetition is used in the first version of The Lake, in his revision (in 1921) Moore stressed the speaking voice, thereby making an effort to create a rhythmic fusion as he connects speech to narration and uses repetition as a leif motif. In the following passages from the early version, specific words are repeated (the words "true" and "charges") to move without transition from one character's speech to another.

> "I've seen Mrs. O'Mara," he blurted out, "and she tells me that you've been seen walking with some man on the hillside in lonely places... Don't deny it, if it is true."
> "I'm not going to deny anything that is true." (1905, p. 34)

> "Didn't he say: Now then, Mrs. O'Mara, if you have anything definite to say, say it, but I won't listen to indefinite charges."
> "Charges who is making charges?" she asked. (1905, p. 33)

The repetition of the word "parasol" in the following passage creates a rhythm and a continuity

[1] Graham Owens, "Melodic Line in Narrative," p. 108.

throughout the revised passage of reported thought where none existed before, but it is also possible that the very last line is an actual speech or thought created through repetition.

> And he had left Father Peter earlier than usual that evening, and all the way home, as he rode down the lonely roads, he thought of the misfortune that pretty red hair and grey eyes had brought upon Rose Leicester. Everything about her was attractive and winning, even her name, and he wasn't sure that her very English name had not prejudiced her chances of keeping her situation. He had to admit that she did not dress very wisely; she dressed too well for her station, and he remembered how she held the handle of her blue-silk parasol between forefinger and thumb. (1905, p. 28)

> What Father Peter did not like about the girl was her independent mind, which displayed itself in every gesture, in the way she hopped over the stile and the manner with which she toyed with her parasol - a parasol that seemed a little out of keeping with her position, it is true. A very fine parasol it was; a blue silk parasol. (1921, p. 299)

The innovative repetition of Nora Glynn's name as leit motif occurs throughout the novel to stimulate Gogarty's thoughts and emotions, eventually creating a crisis for him. The mere sound of her name at the beginning of the novel has him reflect:

"How well suited the name is to her. There is a smack in the name" (1921, p. 30). He remembers her bravery in this passage when she is confronted with rumors of her pregnancy. "'Don't deny it, if it is true.' 'I'm not going to deny anything that is true!" How brave she was! Her courage attracted him and softened his heart" (1921, p. 304). He tries to forget her, but "her presence was so intense that he started up from the chair and looked around for her. Had he not felt her breath upon his cheek? Her very perfume had floated past" (1921, p. 317). Since Gogarty had alluded to Nora's misconduct from the pulpit, he feels responsible for her departure:

> But he had acted rightly, Father O' Grady had approved of what he had done; and that was his reward. She'll never come back and will never forgive him; and ever since writing to her, he had indulged in dreams of her return to Ireland, thinking how pleasant it would be to go down to the lake in the mornings. (1921, p. 353)

Gogarty's correspondence with Nora brings him happiness, and when she wants to end it we read: "As he sat thinking of her, he heard a mouse gnawing under the boards, and every night after, the mouse came to gnaw. The teeth of the regret are the same; my life is being gnawed away. Never shall I see

her" (1921, p. 423). Gogarty writes Nora again and regrets it: "Why indeed? If he were to send this letter, she would show it to Mr. Poole and they would laugh over it together" (1921, p. 427). Gogarty's realization of his love for Nora forces him to leave the priesthood and Ireland to follow an idea, an abstraction, an opinion, or...life" (1922, p. 488).

In the revision there is a greater desire to tendency to combine speech and thought, not merely by means of conjunctions or repetition, but through present participles, the placing of one speech next to another, or one speech or thought next to narrated action. Only occasionally do we find the following use of the present participle as transition in the first version:

> He had lost control of himself, saying, "Now will you get out of this house, you old scandal monger ..." (1905, pp. 33-34)

Present participles are much more common in the 1921 version, and one senses too a more rapid and easy movement into speech in the revised version, perhaps in imitation of stage dialogue which Moore acknowledged to Barrett Clark as being very difficult to achieve, "In a way," Moore said to Clark, "it is like narrative description,

it must follow, be coherent, and easy to read and listen to."[1] We see the effort to move from one person's speech to another's in the following examples from both versions:

> "The officers in Tinnick have to send their washing to Dublin."
>
> "A fine reason for entering the convent." (1905, p. 16)

> The officers in Tinnick have to send their washing to Dublin. "A fine reason for entering the convent," he answered. (1922, p. 289)

Although the second version adds "he answered", there is a greater sense of continuity because both speeches are combined. The oral quality is noticeable in an interview that Father Gogarty reads about Walter Poole. This interview does not appear in the first version. There is momentary confusion for the reader because he does not realize that all perceptions are conveyed through Gogarty's mind, and therefore he may think that Gogarty is actually with Poole, or that the interviewer is talking to Gogarty. Missing altogether from the excerpt are the words "Gogarty read that. . ." The use of the present tense, present participles and colloquial expressions increase the illusion that all three are indeed together. Also, although conventional words of

transition such as "the priest said", "the interviewer continued", etc. are still present, a smooth transition is achieved as the words of Gogarty's speech follow the words of the interviewer without interruption. In addition, a slight though perceived movement into reverie blends with narrated action.

He was, in the interviewer's words, a young man, tall and clean shaved, with a high nose which goes well with an eye glass. . . If he seems at first sight to conceal himself from you, it is from shyness. . .	narrated speech
Why should he not keep his mind for his own enjoyment and for the enjoyment of his friends, treating it like his pleasure grounds or park?	style indirect libre
"I suppose it isn't fair," the priest said, "to judge a man through his interviewer; but if this interviewer doesn't misrepresent Mr. Walter Poole, Mr. Walter Poole is what is commonly known as a very superior person. "He would appear from this paper," the priest said, "to be a man between thirty and forty, not many years older than myself.	direct discourse
The priest's thoughts floated away back into the past, and, returning suddenly with a little start to the present,	narrated thought
he continued reading the interview, learning from it that Mr. Walter Poole's conversation was usually gentle. . . "How very superior all this is," the priest said.	narrated action
"The river of thought in him," the interviewer continued, "is deep, or shallow,	direct discourse

> according to the need of the moment. . . "We are justified, therefore," Mr. Walter Poole pleaded, "in seeking out the facts. . ." (1922, pp. 381-382) — narrated speech

In order to thus successfully unite the written and spoken word, all transitions--all explanation or transitions of time and space that perpetuate separation--are eliminated.

Moore developed a new style of writing as a result of a new mode of working. Around the turn of the century, Moore began dictating his work to a secretary.[1] Charles Morgan describes the procedure:

> He worked by dictating to short-hand. The passage was typed, read by him and to some extent, revised with the pen. Then he would go to his secretary again and with the typed draft on his knee, re-dictate, not only elaborating and expanding as Balzac did in proof, but often using the draft for no more than a sentence or two and giving to his secretary. . . what was in effect a new draft unconnected with the old.[2]

[1] Jean Noël refers to a letter of Moore's in 1901 which mentions dictation. George Moore: L'Homme et l'oeuvre, p. 429. Noël also points out on p. 376 that it was a known fact already in 1911 that Moore devoted part of every day to dictation while writing Hail and Farewell.

[2] Charles Morgan, pp. 9-10.

The dictation, as Moore later claimed, was only the starting point. He claimed in Avowals, "My dictation is the cartoon, and the quality as you call it, and rightly, comes when I lick the sentences together."[1]

Moore considered the act of oral dictation to be an approximation of the experience of the oral story teller who glorified the heroes of the past, ennobled himself through the telling, and created movement without resorting to transition. Moore's Irish experience aroused excitement in him for the heroes of the past. In his work entitled Irish Literary Portraits, John Eglinton points out that "Moore wanted to renew in the hearts of all Irishmen the lost secrets of an attractively enigmatic pagan civilization."[2] Yeats, in particular, fired that notion of the Irish past. In Ave, the first part of his autobiographical work Hail and Farewell, Moore says of Yeats:

> Yeats and his style were the same thing; and his strange old world appearance and his chanting voice enabled me to identify him with the stories he told me, and so completely that I could not do otherwise than believe that Angus, Etaine, Diarmuid, Deirdre, and the rest were speaking through him.[3]

[1] George Moore, Avowals, p. 2.

[2] John Eglinton, Irish Literary Portraits, p. 87.

[3] George Moore, in Hail and Farewell: Ave, Vol XI of the Carra Edition (New York: Boni & Liveright, 1923), p. 15.

Yeats spoke not only of the old stories but pointed out, according to Moore, that "it is with idiom and not with grammar that the literary artist should concern himself."[1] Moore echoed that sentiment when he wrote a letter to John Eglinton:

> No written story ever read like a spoken story and no story ever will. Half of a spoken story is in the voice and gestures of the teller; his very presence carries the story along and he skips over obstacles without the listener perceiving the skips. Wherefore a written story is always twice three or four times as long as a spoken story.[2]

In addition, Moore saw (says Morgan) that when one reads narrative in a book:

> one is much more acutely conscious of its transitions, interpolated retrospects, its struggling movements from one consciousness to another, than one is in listening to a story that is told orally.[3]

[1] George Moore, in Hail and Farewell: Ave, p.15 Yeats takes credit or blame for Moore's pursuit of style in his later years. He points out in Dramatis Personae (New York: Macmillan, 1936): "Style was his growing obsession, he would point out all the errors of some silly experiment of mine, then copy it. It was from such experiment that he learnt those long, flacid, structureless sentences, ' and, and, and, and, and'" p. 59.

[2] "To John Eglinton," July 6, 1926, Letters of George Moore, intro. John Eglinton (Bournemouth: Sydenham, 1942), pp. 68-69.

[3] Charles Morgan, An Epitaph on George Moore, p. 50.

Through his many skills, Moore realized the oral story teller could eliminate not only the transitons from consciousness to consciousness, but also the erratic transitions used by conventional novelists to shift from one narrative plane to another.

There have been writers, of course, who cultivated the oral quality of their work. Poets, according to Francis Berry in Poetry and the Physical Voice, "record the double experience of hearing and saying."[1] They recognize that different emotional moods require different grammatical constructions and different intonations.[2] Yeats, for example, demonstrates that he can use a soft lilting voice in "The Lake Isle of Innisfree" and a tense, hard and passionate voice in "Easter 1916."[3] Writers of fiction generally do not regard their work as an oral experience. Moore's exposure, however, to Yeats, drama and music led him to attempt to reproduce the effects of a good oral story teller who dramatizes the voices

[1] Francis Berry, Poetry and the Physical Voice (London: Routledge & Kegan Paul, 1962), p. 25.

[2] Ibid., p. 16.

[3] Ibid., p. 181.

of his characters on a page. Moore felt that it was convention only that blocks usage of the manner and method of an oral story. In a letter to Eglinton he writes, "We accept the opera, and what is more unnatural than a man singing his woes whilst followed by an orchestra of a hundred instruments."[1] In his later novels language becomes more than an instrument to entertain--it becomes the experience. In his study of George Moore, Cave discovers that Moore as narrator

> identifies himself in his imagination with a particular character's responses, selects a prose rhythm suited to that character to evoke both his speaking voice and the inner 'voice' of his conscious mind, and then arranges and conducts the narrative in a way that suggests a subjective viewpoint, though the method allows him the freedom when the occasion demands it to act as omniscient author too.[2]

Moore shows that style which normally referred to the written word could now also reflect the colloquial rhythm of spoken language.

[1] "To John Eglinton," July 6, 1926 in Letters of George Moore, p. 69.

[2] Cave, p. 196.

Just as Moore combined narrated action and speech in the revised version of The Lake (1921), he shows he can do the same in the historical novel Héloïse and Abélard (1921), as he successfully combines narrated action, description and speech to form a seamless web. Here the oral story teller uses different grammatical constructions to designate the idiosyncratic speech of his various characters, distinguishing in this way as he sustains interest in them, the speech of Canon Fulbert, his housekeeper and that of the lovers. At no time is there a cessation of the melodic flow.

Richard Cave finds fault with this method because no single view of a character is sustained (as it was in The Lake). If Moore had presented the whole story as the retrospective contemplation of Abélard and Héloïse, says Cave, instead of waiting till the end of the book to give Héloïse's memories, his narrative would have had a "much needed density of implication."[1] Cave points out that Moore was aware of the possibilities, but suggests that he may not have wanted to totally

[1] Richard Cave, A Study of the Novels of George Moore, p. 224.

distinguish a male and female sexual consciousness, and he may not have wanted to create too many variations from historical fact. Separate points of view, says Cave, may have also led to a kind of fragmentation which appears, for example, in Virginia Woolf's The Waves and Faulkner's As I Lay Dying. This approach, I feel, would have included too much of the unconscious and detracted from the story line. Moore's choice of four different modes of perception allows him to keep his story line along with what Cave calls a "shared sequence of events."[1]

In writing his historical romance, Moore took certain liberties with the material, as many writers of this genre do, but he could not change the basic facts of the well known story. Therefore, he chose to show the effects of events on his characters, to analyze love in all its complexity and allow his melodic prose to reflect its joy and sorrow. Since Abélard's Historia Calamitatum and Les Lettres D'Abélard à Héloïse do not give a total account of the lovers' lives, Moore invented Héloïse's infancy and family background, the lovers' trip to Nantes and Abélard's trip back, his involvement with the troubadours (who in reality had not yet begun to write), and letters that were sent during Héloïse's

[1] Richard Cave, A Study of the Novels of George Moore, p. 224.

nine year stay at Argenteuil.[1] Although unsubstantiated by sources, Moore had the cleric Fulbert bring Abélard into his house (in the sources Abélard hears about Heloise and plans to seduce her) and invented the scene wherein Héloïse throws herself at Abélard's feet. Moore's Héloïse decides to take the veil, whereas in the original it was Abélard who persuaded her to do so. Moore's Children's Crusade takes place a century before it did in reality, and the Gothic cathedral that Abélard shows Héloïse had not yet been built.[2] The deliberate departures from historical fact are designed to show the emotional effect of particular events on the lives of individuals.

The response of Héloïse, in particular, to outward action is a result of her passion for Abélard. In a study of the sources of Héloïse and Abélard, Francis Nye tells us that Moore probably made most of the changes he did in order to fit the characters more closely into

[1] Jean Noël, George Moore: L'homme et l'oeuvre, p. 413.

[2] Ibid., p. 414.

the romantic mold which Pater had cast them in an early work called "Two Early French Stories."[1] Nye thinks that "Moore used troubadour material because Pater discussed troubadours and saw their love and love-poetry as a sensual revolt against the moral and religious ideals of the Middle Ages."[2] Although this may be true, I think the troubadour's songs are used to show the effect of passion upon composition and upon the ear and heart that receive it. Moore's rhythmic prose reflects this joy as it does the sorrow when passion proves to have destroyed Héloïse's life.

Through the use of a rhythmic prose Moore accomplishes much more. As Moore's goal is to make his form indistinguishable from his material, the flow of the compound and complex grammatical structure is meant to duplicate that of nature, the flow of the journey that the lovers take to Brittany, and the flow of a journey

[1] Francis Nye, George Moore's Use of Sources in Héloïse and Abélard," English Literature in Transition 18, no. 3 (1975) p. 161.

[2] Ibid., p. 165.

that weaves from Paris, the seat of the Church, intellectual life and the Latin language to the country, which represents natural order, poetry, song and the French language.[1] Included as well is the flow of time, which is not distorted, says Malcolm Brown in his study of George Moore. It is Brown's view that the flow of remembered time is balanced along with consecutive time,[2] and the reader is not conscious of where inner reality stops and outer reality starts.

At first, Moore's innovative style is puzzling to the reader. No conventional signs separate speech from narrative or speech from thought; transitions are omitted completely, and conjunctions, present participles or repetitions are used to create smooth transitions. Reading Héloïse and Abélard for the first time, one immediately notes the fact that there is no break for dialogue, no quotation marks or indentations to signal new paragraphs. The reader's eyes find no habitual resting places, instead the eye sees only an unending

[1] James Wilcox, "Rhythm: Structure and Style in George Moore's Later Novels," Unpublished Ph.D. dissertation, Dept. of English, Northern Illinois University, 1975, pp. 137-138.

[2] Malcolm Brown, George Moore: A Reconsideration (Seattle: University of Washington Press, 1955), pp. 188-189.

flow of prose. Even though words of identification like "he said" and "she said" are still present in the text, these words are placed unobtrusively at the end of a sentence. The reader must use common sense and intuition to adapt to this new territory. He is challenged to read rapidly so that he may interpret and give meaning to the text.

The following paragraph, though typical, is shorter than many (economy prevents us from offering a paragraph that runs two or more pages). At first glance it appears to be a long stretch of unbroken narrative. But it is deceiving, for it contains direct speech, indirect speech, reported speech, narrator's explanation and narrated action. "The peculiarities of individual utterance," says Graham Hough, "have been sacrificed to the harmony of the whole."[1] "The characters do no all speak alike," adds Hough, "there are suggestions of colloquialism and dialect--but only so much as will allow the musical line to run continuously through a whole passage."[2] The rhythmic flow dictates.

[1] Graham Hough, "George Moore and the Novel", p. 206.

[2] Ibid.,

	After parting with her, Abélard called Héloïse back to ask her if she had a story to tell that would explain her absence. She had none in mind, but did not think she would	Héloïse's indirect speech
Héloïse's direct speech	be asked questions. Madelon will not betray us, she answered, and returned in the hope that no questions would be put to her.	
Madelon's direct speech	The Canon is very angry, were Madelon's words, whispered quickly in her ear as she crossed the	
Madelon's direct speech	threshold. Go to him at once and tell him a good story of the fields and posies. Then Madelon knows,	
Héloïse's direct speech	Héloïse said to herself, as she crossed the living room. At her footsteps the Canon flung open his door, and unable to restrain his words he walked about the room, his large nose more than usually pro-	
reported speech	minent, saying that he had not foreseen such folly as her venturing out in the evening, exposing herself	
Héloïse's direct speech	to all dangers. But of the dangers you speak, uncle, I have no knowledge. On those words he cut her short, asking her where she had been; and hardly	
reported speech	waiting for an answer, he stormed on again, and it would have been better, perhaps, if she had not attempted to	
reported speech	tell him she had walked under the willow-trees to hear the nightingale singing, for it was there that many	
narrator explains	robberies had been committed. But, uncle, why so much ado? So much ado!	Héloïse's direct speech
Fulbert's direct speech	he cried, and possessed of a sudden idea, he turned: Go at once to thy bed, child and without any supper.	Héloïse's direct speech
	May I not take the Academics of Cicero with me? No, he answered;	
Fulbert's direct speech	an unmerited return is thy dis- obedience. But you never told me, uncle--Little thou knowest of the means I have been seeking for the	Héloïse's direct speech
Fulbert's direct speech	completion of thine education. And Héloïse, shocked at his anger and at the deception she had been led into, went to her room ashamed	narrated action

narrated action

at what had befallen her, finding excuses for her uncle's anger but none for herself, till Madelon told her next morning that the Canon had locked up all the manuscripts before going to the Cathedral.[1]

Because of the complex incorporation of speech and narration, Moore depends upon his reader's collaboration to move through the different levels of discourse without transition. Speech is imbedded in every paragraph, and the reader must make an effort to use Moore's clues to identify each speaker--either through forms of address or through the sense of a particular sppech.[2] And often the identification of a speaker is postponed, so the reader must read quickly.

In this passage, a fearful Abélard learns about the dangers of renting a boat. We move from narrated action to speech to narrated action, back to speech again. The reader is given no transitions as the planes of story-telling treatment shift. Instead, the reader is given forms of address ("reverend sir" and "Sister Heloise") within the speeches to indicate who is talking to whom:

[1] George Moore, Héloïse and Abélard (New York: Boni & Liveright, 1925), pp. 134-135. Hereafter citations will be in the text.

[2] Additional passages will be found in the Appendix.

> Abélard thanked him, but feeling that Fulbert might be still on their traces, he decided to leave Orleans within the next hour if he could hire a ship to take them to Nantes. You will find plenty, reverend sir, lying by the wharf; but do not accept the first offer, for the avarice of these sailors is notorious: they will come down to half the price if you show firmness. Or if you would like it better, reverend sir, I will take the matter into my hands, and your ship shall be ready tomorrow morning. Abélard thanked the innkeeper again and said that he could walk to the end of the wharf and look over the ships that might be lying by. Come, Sister Héloïse and Sister Madelon. (p. 258)

And here, the reader must use the sense of this passage, which involves Abélard and Madelon's trip to Brittany where Héloïse can have her baby, to identify the speakers. We move from Madelon to Abélard to Madelon again, ending with Abélard's remarks. The reader can figure out that Abélard, the planner of the enterprise, would be questioning a servant like Madelon, knowledgeable in the movements of Fulbert, her employer. The conjunctions play an important role in this passage. Leading into Madelon and Abélard's speeches, the and conjunction provides the connection to these speakers without repeating the word "replied." Also the use of but and for condenses explanation, eliminating the need for longer connectives.

> The Canon is going away to Soissons for a few days, Madelon replied, and won't he be in a tantrum when he finds his niece gone, and with her his old servant, who has looked after him all her life. But, we will leave a letter for him telling the truth, for we might as well all three murder him as not to do this, for it would be the same thing. We will leave a letter, Abelard replied. And when does the Canon leave for Soissons? The first day of next week, on the Monday. On Tuesday morning I shall be waiting for you by the little bridge with the hackneys at daybreak, for none must know of our departure. (p. 188)

In this passage, the reader must attend carefully to the questions and answers of theological argument in order to identify the Canon and Abélard:

	It was plain to all that the Nominalist was not fighting fairly by thrusting theology into Dialectics, but since he had chosen to do so he must take the consequences were that the Realist would do likewise. Ah, you are quick, pupil and disciple of Pierre du Pallet--who is Pierre	narrated action Fulbert's speech
Héloïse's speech	du Pallet? Héloïse asked; Abélard, the Canon whispered-- you are quick to turn what I offered as an analogy into an argument of heresy against my person. I will meet you on the same ground and with the same weapon. Will you tell us if this concept, this image in the mind of man, of God, of matter, for I know not where to seek it, be a reality? I hold	Fulbert
Abélard	it as, in a manner, real. I want a categorical answer. I must qualify--I will have no qualifications, a substance is or is not. Well, then, my	Fulbert Abélard Fulbert Abélard

Fulbert	concept is a sign. A sign of what? A sound, a word, a symbol, an echo of my ignorance. Nothing then! So	Abélard
	truth and virtue of humanity do not exist at all. You suppose yourself to exist, but you have no means of knowing God; therefore to you God does not exist except as an echo of your ignorance; And what concerns you most, the Church does not exist except as your concept of certain individuals whom you cannot regard as a unity, and who suppose themselves to believe in a Trinity which exists only as a sound or symbol. I will not repeat your words, pupil, disciple, whichever you are pleased to call yourself, of Le sieur Pierre du Pallet, outside of this house, for the consequences to you would be deadly; but it is only too clear that you are a materialist, and as such your fate must be settled by a Church Council, unless you prefer the stake by judgment of a secular court. (pp. 70-71)	Abélard

Reader collaboration is demanded to differentiate the Canon, as interrogator, from the brash and popular Abélard as respondent.

Just as there are clues for the reader when the narrative moves from one person's speech to another (forms of address), there are similar clues as narrated thought merges into quotation of thought.[1] The trick for the reader is to see if there is a change of pronoun. In the following passage, an uneasy Canon

[1] Additional passages will be found in the Appendix.

Fulbert salves his conscience for putting Héloïse in a convent. The first underlined pronoun indicates that Canon Fulbert is talking to himself about his brother, and the second pronoun indicates direct discourse as Fulbert talks to his brother.

> he was afraid that when Philippe returned from Palestine he would be grieved to hear that his brother had not been once to see his charge, nor once sent for her to spend a few days of her holidays under his roof. I shall tell <u>him</u> that I wished to remove Héloïse from all worldly influences, so that she might discover a vocation in herself. For what would her position be if I were to die suddenly and <u>thou</u> in Palestine? (p. 17)

In order to show that this is not an isolated pattern, we offer another example, which moves the reader from reported thought into quoted thought without transitions, as Héloïse refuses to believe Abbé Suger's story of Abélard's emasculation. The underlined pronouns show the change from third person to first person:

> And <u>she</u> believed it to be a lie well <u>planned</u> to humiliate <u>her</u> and compel her to come to his terms. To make <u>me</u> feel that nothing mattered, and my life being at an end, it would be well to save myself further trouble. A lie well planned to break down my self respect--to kill it; or a plan to enslave me, to oblige me to accept any mercies he might be disposed to allow me. But if he were to restore my son to me for my services! He is afraid of a scandal, and it may be

> that I did not do wisely in refusing his offer. (V.2, pp. 245-246)

Occasionally, a transition is inserted between narrated thought and a quotation of thought as speech. A burden is placed on the reader to read more quickly. In the following passage Abelard compares himself to the hermit Gaucelm, and "he said" is slipped in as transition.

> He had not left the hermit's cell many hours before he was overtaken by a sense of resentment against this hermitage; and the hermit's colloquies, his polished staff of rare wood, his lute, his theories, and doctrines, became suddenly abhorrent. The sham, the fraud, the falseness! But after all, he said, stopping in the middle of a glade, all they say and do is their truth, so why am I angry? It may be that Gaucelm did well to turn aside from marriage. But I am not Gaucelm; and with clouded coutenance and angry mien he crossed the glade hurriedly. . . (V.2, pp. 50-51)
>
> reported thought
> quoted thought
> narrated action

The movement from described thought to quotation as speech varies the narration and gives the oral nature of the story yet another opportunity to dramatize speech. Though one expects (and gets) style indirect libre[1] in this third person narrative, the indirect method is used less frequently than direct speech: nevertheless, it

[1] Additional passages will be found in the Appendix.

is used--as here when Héloïse lies in bed thinking about her grandmother's lust for her daughter's lover. Her thought processes are alluded to, then specified, without conventional transition. The underlined sentences are in style indirect libre:

> As the story came from her uncle's lips she had barely apprehended its meaning, but now lying in her bed it became clear to her; it was nothing less than a mother coming between her daughter and her daughter's lover, striving to undo love with lust. How terrible! And failing in her wicked endeavor, this woman, her grandmother, had never ceased to avail herself of the great influence of the Coetlogons against her father, driving him in the end out of France to Palestine, and no doubt rejoicing in his death. How terrible! (p. 43)

While transitions that label Héloïse as the thinker in the previous excerpt are eliminated, the narrator does use a conjunction--and--and a present participle--failing--to move into style indirect libre. It is this very use of smooth transitions which Moore began using in the 1905 edition of The Lake that finally blossomed in Héloïse and Abélard to create rhythmic continuity. The grammatical features that assure a Moore sentence of continuity--the repetition, the use of conjunctions and present participles--also create continuity for the paragraph and the various aspects of the novel. These grammatical qualities are inherent in Moore's style, and

therefore do not attract special attention when they are used for transition. Although the movement between speech, thought, and narration can never be predicted, it is nevertheless smooth. The movement, for example, from one character's speech to another's may come about by means of a conjunction as transition and then again may not. Sometimes the repetition of a single word or phrase is enough to create transition between dialogue and narrated action. More often than not, coordinating conjunctions and present participles are used as transitions between the various aspects of the work.

While, again, repetition is used as a transition from speech to speech, it is interesting to note that it is used most consistently to maintain a rhythmic continuity. In this passage, we move from Héloïse's speech to that of her uncle Fulbert: "But uncle, why so much ado? So much ado! he cried and possessed of a sudden idea he turned" (p. 134).

Here we move quickly from Abélard's words to those of Héloïse: "And then? Abélard said. And then, she replied, we would dash over the sea waves as Jason did" (p. 265).

And here, the name of the Count Rodeboeuf is used five times as the text moves from the speech of Abélard

to that of the Count de Rodeboeuf and then returns to Abélard.

> He trotted his horse on again and looked back. It is the Comte de Rodeboeuf, he said, to himself, tramping the road in tatters like any common gleeman, a lute upon his back. The Comte de Rodeboeuf himself, or the devil, he said aloud. The Comte de Rodeboeuf I am, and maybe on my way to the devil, but whose are the eyes that can see the Comte de Rodeboeuf through these sorry rags? The Comte de Rodeboeuf's eyes are blinder than mine, Abélard answered, for seemingly he does not know his gleeman of old time, Lucien de Marolle. (V. 2, p. 8)

But here, repetition gives the reader a sense of poetic continuity as Héloïse speaks to Abélard:

> This moment is but a moment in a love story without beginning and without end. It may seem to thee that I am talking only as the mad talk. But I am not talking, Abélard, I am thinking; I am not thinking, Abélard, I am dreaming; I am not dreaming, Abélard, I am feeling; and in this moment I am consonant with the tree above me and the stars above the tree. (pp. 213-214)

While the mind and ear concentrate on repetition, the ubiquitous conjunctions in Héloïse and Abélard connect phrase to phrase, sentence to sentence, and speech to narrated action.

The typical Moore prose line has at least one and in the beginning and one other in the middle.

Although conjunctions appear also in a typical Hemingway sentence, they are used rather to connect short, direct, uncomplicated clauses, containing prosaic, or monosyllabic words, that could stand alone as short independent sentences. Hemingway uses connectives to produce a succession of images with staccato-like movement; he is interested in approximating actual experience. Moore's connectives, on the other hand, appear as part of a compound complex structure that suspends completion by the use of present participles. Moore's long sentences help duplicate a slow meditative experience rather than a quick actual experience. As a modern author, Hemingway eliminates transitions completely between the aspects of the novel, while Moore consistently relies on his conjunctions as transitions. The reader views Moore's conjunctions as signs of continuity and therefore is unaware that they are being used as transitions. We will examine several Moore passages in order to study the method.

In the first passage, Canon Fulbert decides to send Madelon for Héloïse. The underlined conjunctions take the reader into speech, then into narrated action and again into speech, and then the narrator returns to action.

> Troth and faith, it is a long time since you have seen her, well-nigh six years, Madelon answered. But I sent thee with some presents last year. I went myself. Canon, bringing her a cake last year. Now what are you thinking of? Madelon asked, standing before him, her arms, as usual, akimbo. Of sending me to fetch her back? If you aren't, it's time you were! Be sure of one thing, that I'm not asking for thy thoughts on this subject or any other, the Canon answered, and Madelon began to laugh and the Canon walked out of the house. But though he could leave Madelon, he could not escape from the torment within him, and at the end of the week he said: the die is cast; Madelon must go for her. And next day at the same hour he stood at his window hearing the cart groaning through the rutted street on its way to the Great Bridge. (p. 21)

And here, Héloïse prepares to meet Abélard without detection. The first underlined conjunction helps make the transition from quotation of thought to reported thought. The second and third conjunction act as the transition into Héloïse's thoughts, while the fourth picks up the narration.

> I'd like to get out of the house without her knowing it. And choosing the moment when she thought she might leave without encountering Madelon in the passage, and with all the streets well in her mind that she must take to avoid meeting the Canon on his way home from the Cathedral, Heloise hurried on, a little vexed and anxious, for why, she said, did he give me a tryst so late in the evening: And why did he choose the Cathedral? It will be as black as night, maybe. But I

> shall miss him if I stand thinking; and she hurried on through the bystreets, arriving at the Cathedral without being stopped by anybody she knew. (pp. 121-122)

The conjunction but appears in the innkeeper's speech to Héloïse, Madelon and Abélard and creates a condensation of meaning. Continuity is achieved through transition.

Madelon's action — She roused a little, and, moaning for her bed, followed them to the inn. Begin telling thy beads, Heloise, for it will make a good appearance. Begin telling — Madelon's speech

Heloise's speech — thy beads, Madelon, and myself will make show with my breviary.

narrated action — And in their different beds all three slept till the prime of the morning was over, and the hope of reaching a certain village by evening was almost gone. But morning and evening the forest is safe for the religious, so said the innkeeper. (p. 215) — innkeeper's speech

In a conventional novel, such an innkeeper would have told the three that they did not have to worry that early morning had passed because they could travel through the forest because they were religious. The conjunction makes such an explanation unnecessary.

Similarly, in an effort to minimize transitions, the conjunction for is used along with the word why to imply or allude to rather than to state. Here, causes are capsulized as Philippe questions the advisability of speaking to his brother the Canon:

> But he did not mention his forebodings to the Canon when he

> repaired to his house in the rue des Chantres to bid him good-bye. For why, he asked himself, should he speak of things that would be painful for his brother to hear, wounds and death and burial, things of which he had no certain knowledge, only a vague premonition? (p. 9)

Through the conjunction the reader is given a sense of immediacy as he passes from narrated action into direct discourse.

Sometimes the word for is used by itself or along with the conjunction and to move into style indirect libre. In the first passage, Héloïse indirectly thinks of her Latin, and in the second passage, she indirectly examines her past.

> She had thoughts for these things and always would have. Why not indeed? For it was no shame surely to strive after a good Latinity. Surely not. (pp. 44-45)

> And failing in her wicked endeavor, this woman, her grandmother, had never ceased to avail herself of the great influence of the Coetlogons against her father, driving him in the end out of France to Palestine and no doubt rejoicing in his death... She had barely heard the name before this evening and knew no more of them than that she was allied on her mother's side to this great family. For her mother had not told her the story, out of shame, no doubt. (p. 43)

style indirect libre

reported thought

style indirect libre

In both cases, the conjunction for allows the thinker a certain spontaneity and immediacy that allows for a

condensation of the mental experience of cause and effect.

Accompanying the and conjunction into style indirect libre in the above example is the present participle, which creates for Moore an alliance between written prose and the speaking voice. Imitating a flowing style developed from the French,[1] Moore uses the present participle to create the feeling of continuity between narrated action and speech or thought, and speech and narrated action.

More often than not, the present participle "saying" moves the reader economically from narrated action to speech.[2] In this passage, Abelard has just asked Madelon to announce his presence to the Canon. The repetition of all the "ing" words creates a rhythmic speed and urgency which seems to reverberate through the passage.

[1] Francis Nye points out that when Moore told Geraint Goodwin that his style developed from the French, he specifically meant that his present participles imitated the finite verbs of a Frenchman named Remusat who wrote two works on Abélard "George Moore's Use of Sources in Héloïse and Abélard," p. 175.

[2] Additional passages containing present participles will be found in the Appendix.

> On hearing this, without asking leave from her master, she let Abélard into the house, and knowing it well, he ran before her and threw open the door of the room in which he expected to find Fulbert, saying: Sir, I have come with news of your niece and to ask your forgiveness for not having brought it before, the journey being so long from Brittany. (V. 2, pp. 58-59)
>
> Héloïse's action
> Abélard's action
> Abélard's speech

Sometimes a present participle is used to move from one person's speech to another. In the following conversation between Canon Fulbert and Héloïse about convent life, the present participle "asking" is used as a substitution for the words "did you ask".

> I didn't know that my father was the finder of the Spear, and am overjoyed. The news that it was being brought to France in a ship reached the convent; we have often spoken about it as we sat at our work in the cloister. Asking thyself, perchance, Héloïse, why thine uncle never came to see thee never sent thee a letter, and to all appearances had forgotten thee? (pp. 40-41)

In general, throughout the novel, the present participle creates a mode of transition along with the conjunction and from speech to narrated action, as here:

> I'd like to get out of the house without her knowing it. And choosing the moment when she thought she might leave without encountering Madelon in the passage, and with all the streets well in her mind that she must take to avoid meeting the Canon on his way home from the Cathedral, Héloïse hurried on. (pp. 121-122)
>
> Héloïse's action

Moore uses the present participle to convey remembered experience here:

> The joy that these visits awakened could never be forgotten and the thrill that the name used to bring was still quick in her, as she did not fail to notice, carrying her back in spirit to childhood, when her uncle spoke it suddenly as he came up the stairs; (p. 65)

and here it is used to present description:

> The two men stood looking at each other, Abelard seeing a man of middle height, broad-shouldered, deep-chested, with a great mane of black hair in which there was here and there a streak of grey, and in his forked beard, too, which was thick and black as his hair, there were a few grey hairs. (p. 251)

However, the present participle is still part of the narrated action. While it gets closer to a described experience than the use of past tense, because it has the immediacy of the present, it remains a story teller's colloquial method of achieving a rhythmic flow or continuity.

One comes to note that the grammatical features of Moore's style create his smooth transitions for him. Through the use of present participles and repetition, speech is linked to narrated action, and a rhythmic and continuous cadence is created. The outstanding device in Héloïse and Abélard remains the conjunction, which not only connects speech to thought to narration, but

often innovatively condenses experience and commentary, minimizing a need for extraneous transitions.

Because the totality of Moore's career is so versatile, sometimes his work in transition is eclipsed. He was, after all, at various times a poet, novelist, short story writer, playwright and autobiographer. Nevertheless, throughout his novel-writing career that included three periods (an early, middle and late) and three main categories, namely naturalism, realism, and lyrical epic, a concern for transition appears in tandem with perfection of form. While conventional transitions are closely allied to the cause and effect philosophy of Naturalism in A Mummer's Wife, here and there we see an attempt to minimize transitions between speeches and between speech and thought. Also, the conventional abruptness between chapters is lessened by the use of conjunctons or chronological transitions. Novels of Moore's realist period such as A Drama in Muslin and Mike Fletcher reflect experimentation with external and internal speech, as Moore attempts to reduce transitions to produce simultaneity in Drama and interior monologue in Mike Fletcher. Ultimately, Moore's exploration of internal consciousness leads to the creation of a new form--the melodic line--that

minimized the movement between external and internal reality.

Because of a moving and profound experience in Ireland, Moore used his melodic line to reflect two aspects of Wagner's influence--leit motif and continuity of melody. The repetition of past feelings for Nora Glynn becomes a method for Father Gogarty to examine himself critically in The Lake. The continuity of melody becomes the proper narrative method for Moore's story teller in Héloïse and Abélard. Through his voice, the story teller uses the melodic line to bind the aspects of the novel closer than ever before, and through his narration, Moore as story-teller fuses form to content and approaches the condition of music--to which Pater aspired.

The creation of this new form of writing demands cooperation from an intelligent reader and provides a smoothness of effect and cadence which requires a minimum of jolts, interruptions and transitions. The new narrative in Héloïse and Abélard, for example, offers pages of narration that absorb internal and external speech. Quotation marks and the use of "he said" and "she said" which were once guideposts in the conventional novel are eliminated, and the reader must read more quickly to reach forms of address, or use the sense of a speech

to identify a speaker. In order to make sense of his new surrounding, the reader must be able to distinguish between reported speech and direct speech, or style indirect libre. And he must also be alert to changes of pronoun in order to distinguish between reported thought and quoted thought. Fortunately, the smooth transitions are recognizable to the reader. With a little practice, a reader can see that conjunctions and present participles are used to create transitions between narrated action and speech and vice versa.

Moore's melodic line appeals largely to the ear: his use of rhythm establishes a connection between the novel and poetry. For years, Moore's contribution was dwarfed by Virginia Woolf's lyricism, and he was denied sufficient acknowledgement for having developed the modern novel. It is important to point out that some of the things that Virginia Woolf did with the modern novel were done before her by Moore. Moore established a connection between the novel and music long before Woolf. Moore preceded Woolf in his discovery of Wagner's continuous melody and leit motifs, and was the first English novelist to become familiar with Dujardin and recognize the musical potential of his interior monologue. It is through Moore's friendship with the Frenchman

that Joyce became acquainted with the interior monologue. Although Moore had respect for the new method and used it, he felt that a writer must be selective in the interest of art. "Ulysses is hopeless;" says Moore to Barrett Clark, "it is absurd to imagine that any good end can be served by trying to record every single thought and sensation of any human being. That's not art, it's like trying to copy the London Directory."[1] Years later, Woolf expressed similar reservations about streams of consciousness even while she appreciated the flow (which Moore had recommended) between external and internal reality. Her goal for herself, and her dream for others, was to produce a continuous cadence of poetic prose. I believe Woolf's rhythmic creation of objective consciousness owes a debt to Moore's melodic line.

[1] Barrett Clark, p. 110.

CHAPTER III

VIRGINIA WOOLF

Although Virginia Woolf admired George Moore as an artist, she disliked his propensity for combining autobiography and fiction, which became his trademark. "Esther Waters,"says Woolf, "has all the appearance of a great novel; it has sincerity, shapeliness, style; it has surpassing seriousness and integrity."[1] Though she offers praise, she refers to Moore's novels as "silken tents which have no poles."[2] She claims that "Moore is completely lacking in dramatic power"[3] because he projected too much of himself into his work.[4] Writing these words as a mature novelist, Woolf was removed from the young female author who incorporated

[1] Virginia Woolf, "George Moore," Collected Essays, (New York: Harcourt, Brace and World, 1967), I, 339. This essay appeared in Death of The Moth, (New York: Harcourt Brace Jovanovich, 1942.

[2] Ibid., p. 341.

[3] Ibid., p. 339.

[4] In the same essay Woolf says, "For all his novels are written, covertly and obliquely, about himself." p. 338. She also felt that "the very qualities which weaken Mr. Moore's novels are the making of his memoirs." p. 339. She admitted to Roger Fry in a letter dated November 2, 1919 that she liked Avowals, an autobiographical work by Moore. Letters of Virginia Woolf, ed. Nigel Nicholson, 6 vols. (New York: Harcourt Brace Jovanovich, 1975-80), II, 396. Hereafter this work will be referred to as Letters.

autobiographical material into her own early novels. Through revision she was, however, able to distance herself from her writing.

The inclusion of personality is only one factor that distinguishes Moore from Woolf, for surely Moore's early Naturalism is another. The literary development of the two writers differs sharply; nevertheless, their ideas about reforming the novel through the development of character and perfection of form resemble one another. As a result of their new theories of the novel involving a poetic approach, both writers discover that conventional transitions can be eliminated to create movement within a novel. No one can gainsay Moore's contribution in the area of transition, for it was considerable; however, an artistic experiment led him away from internal consciousness to the emphasis of the continuous melody of narration. Woolf's poetic approach, on the other hand, involving movement of consciousness, consistently guides the creation of her work, shaping and influencing the modern novel for years to come.

While Mrs. Woolf maintains "So far as I know my methods are my own; and not consciously at any rate derived from any other writer,"[1] she does use devices such as repetition, conjunctions and style indirect libre

[1] "To Harmon Goldstone," March 19, 1932, Letters, V,36.

that George Moore used before her. Such similarities are inevitable when authors concentrate on form so as to absorb content, and when they use grammatic and poetic devices to replace a narrator's explanations. It is Mrs. Woolf's concept of style that differs from Moore's (rhythmic movement vs. rhythmic continuity), and her solution, emphasizing image and symbol, reflects the difference. However, her poetic theory of the novel evolves, and her theory and practice of transition evolve along with it. It is the purpose of this chapter to examine her usage of transitions in The Voyage Out and Mrs. Dalloway, recording her remarks on transition as they occur.

Before establishing her own priorities, Mrs. Woolf knew at an early point in her career that she did not attach great importance to plot; her values lay elsewhere. In an early review of the work of William Deam Howells she wrote: "Men interest him primarily as thinking, not as doing, animals."[1] Praising his method she closed the review with these words: "However, the mere plot is not

[1] "Review of The Son of Royal Langbrith by William Dean Howells," The Guardian (London), December 14, 1904, p. 2120.

essential to a book which treats with such fineness of subtler things."[1] In other reviews of this early period, Woolf defined the term plot, according to Jane Novak, "inadequately and narrowly in context as a well-made action, dependent for its crisis on conventional social values."[2] Woolf summed up her early view for Lytton Strachey when she wrote him that "plots don't matter."[3]

In her first novel, The Voyage Out, which was probably begun in 1908[4], a plot of sorts still figures

[1] "Review of the Son of Royal Langbrith by William Dean Howells," p. 2120.

[2] Jane Novak, The Razor Edge of Balance: A Study of Virginia Woolf (Coral Gables, Florida: University of Miami Press, 1975), p. 3.

[3] "Letter to Lytton Strachey," Sunday October 4, 1908, in Virginia Woolf and Lytton Strachey Letters, ed. Leonard Woolf and James Strachey (London: Hogarth Press, 1956), p. 20.

[4] Evidence has been documented by Louise A. DeSalvo on the dating and sorting of the early novel and on the completed early versions of The Voyage Out by Elizabeth Heine in Bulletin of Research in the Humanities, 82 (Autumn, 1979). According to Louise A. De Salvo in "Sorting, Sequencing and Dating The Drafts of Virginia Woolf's The Voyage Out, there are conflicting views about the dating of the novel. Leonard Woolf says she started it in 1909 and finished it in 1913. Quentin Bell says that it was begun in 1907-08 and was completed in 1913. DeSalvo says that she had begun Melymbrosia (Woolf's early name for Voyage Out) by the early part of 1908 because her letters (now in the Berg Collection) of April and May, 1908 refer to the work. pp. 271-274. Elizabeth Heine in "The

prominently. An examination of the transitions in this novel, however, shows that there are elements even at this stage of her writing that are extraneous to plot. Here there are two kinds of transitions, one conventional and the other innovative. The first kind of transition belongs to the conventional novel which this in part is--even in the latest or published version--involving a chronological sequence of events proceeding toward a climax. A small group of characters arrive at a resort in South America where they meet a rather eccentric group of young men. The main character falls in love with one of the young men, contracts a fever, and dies. Unrelated to plot, the second group of

Earlier Voyage Out: Virginia Woolf's First Novel," points out that there are two nearly complete typescript versions of the novel (in Berg) one dated March, 1912 and the other Dec. 1912, p. 294. DeSalvo in her essay on the drafts adds that the Berg Collection (which acquired the manuscripts which remained from Virginia Woolf's composition of The Voyage Out in 1958) catalogued manuscripts into six categories: Holograph, volume I and II; Holograph and Typewritten Fragments; Earlier Typescript; Later Typescript; Final Typescript; Fragment. The manuscripts were not necessarily organized into earlier and later drafts of the novel as Woolf had written them (p. 275). Experts have sorted four extant drafts according to a Location Key and physical identification (paper type, water mark, typed or folded sheet) pp. 276-278.

transitions contains devices that link lived experiences. When Lytton Strachey questioned her conception, Mrs. Woolf outlined her purpose in The Voyage Out:

> What I wanted to do was to give the feeling of a vast tumult of life, as various and disorderly as possible, which should be cut short for a moment by the death, and go on again--and the whole was to have a sort of pattern, and be somehow controlled. The difficulty was to keep any sort of coherence,--also to give enough detail to make the characters interesting--which Forster says I didn't do.[1]

Despite the fact that transitions attached to lived experience appear loose, incidental, and unrelated to particular events, they hold the key to the substance of the novel.

At the outset there is an omniscient author who uses conventional transitions to tell her story, to move the reader from here to there, and to clarify or explain her characters' actions or remarks to her readers. As the narrator moves her characters from land to sea and from sea to land, the chronological passage of time is noted in a conventional manner. The following phrases move the reader from one point

[1] "To Lytton Strachey," February 28, 1916, Letters, II, 82.

in time to another: "Ten minutes later Mr. Ambrose opened the door";[1] "Early next morning there was a sound as of chains being drawn roughly overhead." (p. 38); "As soon as breakfast was done, Willoughby disappeared" (p. 38); A few minutes later Rachel passed the smoking room" (p. 41);"Next morning Clarissa was up before anyone else." (p. 53); "But Helen came in at that point" (p. 42); "Upon that word he lowered his voice" (p. 68); "Thereupon Mrs. Dalloway turned to the cool side of her pillows" (p. 73). The characteristics that

[1] Virginia Woolf, The Voyage Out (New York: Harcourt Brace and World, 1920), p. 37. Hereafter citations will be in the text. According to Louise De Salvo's article, "Virginia Woolf's Revisions For the 1920 American and English Editions of The Voyage Out," in the Bulletin of Research in the Humanities, 82 (Autumn, 1979), Woolf prepared an edition for the Duckworth Co. in 1920 (They originally published her novel in 1915) that was never published; it is in the library of F.B. Adams, Jr. of La Tour de Peilz, Switzerland. The Doran Co. in America commissioned a new edition in 1920. The Adams version is slightly different from the American version, but the American edition is closer than the English (1915) to the Adams edition. pp. 342-344. ("if one considers," says De Salvo, "the last revision of a work the definitive edition," p. 344) Duckworth never issued the new edition as Woolf prepared it. Instead, the firm bought sheets of Doran's American edition and issued them under the Duckworth imprint in September, 1920. The Harcourt Brace edition is the one originally commissioned for the Doran Co. in 1920.

these lines share is sequential action; such guideposts are familiar to every reader. The pointing, explaining method, which implies a narrator's presence to help the reader connect ideas, is evident in such phrases as: "This was unexpectedly to the point" (p. 19) and "At this Helen immediately brightened more than she had done" (p. 21). This method, which consistently highlights dialogue, is, of course, a typical convention of the Victorian novel.

Most speeches are conventionally presented to the reader with labels identifying the speakers: "Clarissa asked" (p. 48); "Richard soliloquised" (p. 50); "Rachel determined" (p.60); "Helen replied" (p. 16). In imitation of drama, speeches are set off in separate paragraphs. Even when the speaker is not identified, it is perfectly clear who is speaking because of position and content. After a certain (limited) time span, a reminder of the speaker's identity will help the reader. Such patterns in conversation were part of Jane Austen's novels as well.

Along with character identifications and conventional transition of story and sequential action, Mrs. Woolf uses innovative transitions such as parentheses, dashes and repetition to convey a simultaneity of action and

thought, to eliminate unnecessary words, to move from speech to narrated action and to create meaning. Initially, parentheses are used in The Voyage Out in a conventional way to give additional information to the reader, or to present chatty asides. As here: "'So,' he wound up, 'I should be very glad, if we arrange this visit (which must be upon a business footing, mind), if you could see your way to helping my girl, bringing her out,--she's a little shy now'" (p. 86). Or here: "'There's my brother-in-law, Ambrose the scholar (I daresay you've heard his name), his wife, my old friend Pepper'" (p. 41).

Sometimes the parentheses become a kind of short-hand or sign for simultaneity of action and speech.[1] As here: "'A kind man went and fetched me water, I remember; and I could only cry on his shoulder! It caught me here' (she touched her throat). 'It's like nothing else in the world! But where's your piano?'" (p. 47.) Or here: "She must want to see her father--

[1] An additional passage of simultaneity of action and speech involves Hewett talking to Hirst: "But why do we do it?--is it to prevent ourselves from seeing to the bottom of things" (he stopped by a stream and began stirring it with his walking stick and clouding the water with mud), "making cities and mountains and whole universes out of nothing." (p. 127)

there would be a great deal to tell him, and (she looked sympathetically at Terence) he would be so happy, she felt sure" (p. 322). Mrs. Woolf thus obviates the need for formulaic words as "while" or "meanwhile."

Another kind of parenthesis, this one more inventive, is an implicit rather than explicit transition which makes use of the reader as collaborator. In the following passage, the narrator intrudes in the midst of Richard's speech to comment upon that speech and upon Richard's mentality. In the conventional Victorian novel, the writer would have stopped Richard's speech and worked in a complicated speech in a didactic and discursive manner. Here, Mrs. Woolf gets her material in and gets her work done--directly and speedily: "'We politicians doubtless seem to you (he had grasped somehow that Helen was the representative of the arts) a gross commonplace set of people'" (p. 44). Again, speed and directness are achieved as the parenthesis[1] uses ellision to deliver Mrs. Thornbury's brief comments on the letter she is reading to her husband:

> "Evie writes that George has gone to Glasglow.' He finds Mr. Chadbourne so nice to work with and we hope to spend Christmas together, but I should

[1] Additional passages that contain the dash as transition will be found in the Appendix.

> not like to move Betty and Alfred any great distance (no, quite right) though it is difficult to imagine cold weather in this heat....' (p. 178)

The use of the dash[1] in The Voyage Out resembles that of the parenthesis when Clarissa interrupts her reading to comment to her auditors. (Rachel is listening too):

> "'Sir Walter Elliott, of Kellynch Hall, in Somersetshire, was a man who for his own amusement, never took up any book but the Baronetage'--don't you know Sir Walter?--'There he found occupation for an idle hour, and consolation in a distressed one.'"(p.62)

The dash is also used, however, to move without transition into direct speech or thought in style indirect libre. Here, the reader is led quickly with the aid of two dashes from Rachel's narrated speech into direct speech and then to narrated speech (narrated speech) "He had turned Persian poetry into English prose, and English prose into Greek iambics; he was an authority upon coins, and (direct speech)--one other thing--(narrated speech) oh yes, she thought it was vehicular

[1] Additional passages that contain the dash as transition will be found in the Appendix.

traffic" (p. 19). Or here, the single dash is the transition into thought in style indirect libre: "Mrs. Dalloway, with her head a little on one side, did her best to recollect Ambrose--was it a surname? but failed" (p. 41). In both cases, the dash replaces conventional transitions which would indicate to the reader that here Rachel's speech or Mrs. Dalloway's thought are reported.

While the dash often accompanies thought or speech in style indirect libre,[1] there are instances where such movement is unassisted. Here, the authorial voice moves from though and action, to Helen's thought in style indirect libre, to her direct question and returns to action in the authorial voice:

> [authorial voice] Mrs. Ambrose. . . now reflected that she certainly did not look forward to the intimacy of three or four weeks on board ship which was threatened. Women of her own age usually boring her, she supposed that girls would be worse. She glanced at Rachel again. [thought in style indirect libre] Yes! how clear it was she would be vacillating, emotional, and when you said something to her

[1] Additional passages will be found in the Appendix.

> it would make no more lasting impression than the stroke of a stick upon water. There was nothing to take hold of in girls--nothing hard, permanent, satisfactory/ (direct question without transition) Did Willoughby say three weeks, or did he say four? (Authorial voice) She tried to remember (p. 20)

Or here, the reader is moved from Terence's thought with transition to his thoughts in style indirect libre, followed by a return to the authorial voice:

> (direct thought) How did they dare to love each other, he wondered: (thought in style indirect libre) how had he himself dared to live as he had lived, rapidly and carelessly, passing from one thing to another, loving Rachel as he had loved her? Never again would he feel secure; he would never believe in the stability of life, or forget what depths of pain lie beneath small happiness and feelings of content and safety/ [authorial voice] It seemed to him as he looked back that their happiness had never been so great as his pain was now. (p. 345)

Though she demonstrates that she knows how to use the style indirect libre as perfected by Flaubert and practiced by Moore, Woolf relies to a far greater extent on the direct speech of her characters or the perceptions of her narrator.

It is through yet another device, repetition, that Mrs. Woolf creates a connection with poetry. A concept of meaning is achieved here not through the explanation

and clarification of the narrator, but through the conjecture of the reader, who must accumulate and understand the book's images and symbols. In addition, repetition does not fulfill the needs of story but sustains the rhythm of a poetic whole. Like the parenthesis and the dash, however, repetition is used both conventionally and innovatively. Conventionally, repetition may be used to imitate the way people speak: "'You look tired. Are you tired?" she (Helen) asked. 'Not tired,' said Rachel. 'Oh yes, I suppose I am tired'" (p. 77). Here it is used to move from narrated action to speech: "It was nearly eight o'clock. 'But eight o'clock doesn't count here, does it?' Terence asked." (pp. 218-219).

In this passage, repetition creates a rhythmic atmosphere:

> "You're like a bird half asleep in its nest, Rachel. You're asleep. You're talking in your sleep." Half asleep, and murmuring broken words, they stood in the angle made by the bow of the boat. (p. 289)

The repetition of sleep, asleep, and similar words like dream and dreaming[1] contribute to the novel's symbolic structure. In order for Rachel Vinrace, the main character in the novel, to discover some meaning in life, she must emerge from her cocoon of privacy and awaken. She just begins to learn about life when death, the ultimate sleep, robs her of further opportunities.

While at Santa Marina, Rachel is drawn into a social setting composed of "hens in a circle" (p. 107). The repetition of the word circle (seven times in two pages), and the continuity of the bubble as another circular image, (p. 108) lead one to assume that the trivialities of the members of the circle will merely be perpetuated.

It is Jean Guiguet's view that Terence, Rachel and Helen attempt to live, conquer loneliness and break out of the circle which is confining.[2]

[1] Terence says: "'And I ought to be in bed, snoring and dreaming, dreaming, dreaming. Dreams and realities, dreams and realities, dreams and realities,' he repeated" (p. 188). In the next paragraph the narrator tells us, "His eyes were dazed, his hands very cold, and his brain excited and yet half asleep" (p. 188). On the next page when Evelyn says,"'You're just the person I wanted to talk to. . .'" Terence replies, "'To talk to me?' he repeated. 'But I'm half asleep'" (p. 189). Inside of two pages the word dream has been used six times and the word asleep has been used twice.

[2] Jean Guiguet, Virginia Woolf And Her Works, trans. Jean Stewart (New York: Harcourt Brace & World, 1962), p. 202.

In the tripartite structure of ocean voyage, hotel exploration, and voyage to love and death, there is a repetition of other images such as room and window and the expanding symbol of drowning.

Rooms and windows, according to Jane Novak, stand for alienation:

> Rooms and windows repeatedly appear to show that the characters live in separate compartments alienated from each other in their "box-like squares." The narrator investigates the separate cabins on shipboard; Terence Hewett peers from the garden into the lighted rooms of the Ambrose villa. Rachel and Helen look simultaneously into several rooms of the hotel to "see life." The connotations are both attractive and repulsive: Rachel exults that her own room is a "fortress and sanctuary;" Terence gloomily envisions marriage as "two people walled up in a room."[1]

Drowning, says Novak is associated with love and with death:

> Rachel is likened to Sabrina "under the glassy, cool translucent wave." Life under the sea attracts her in a moment when forms of social unity seem inhibiting: "to be flung into the sea, to be washed hither and thither, and driven about the roots of the world--the idea was incoherently delightful" (p. 298). As she dies, she believes she lies at the bottom of the sea.[2]

[1] Novak, p. 75.

[2] Ibid.

The closeness that Rachel and Terence feel for each other and their ability to communicate are not shown through the rhythmic repetition of their words, as here: "'We love each other,' Terence said. 'We love each other,' she repeated" (p. 271), but instead through their communication in silence. Not only are the words silence and silent repeated often,[1] but Terence's novel is to be called, Silence, or the Things People Don't Say.

Through the repetition of the various images, the reader can create his own meaning that emerges from lived experience, and not from the narrator's interpretations or explanations of his character's actions. Nevertheless, despite the innovation of repetition, the images originate with the perceptions of the narrator rather than with the perceptions of his characters.

It is clear from the many revisions of The Voyage Out that Virginia Woolf had trouble creating a balance between the narrator's emotions and those of her characters. "The intricate interrelations between autobiography, biography, and fiction are raised again and again," says Elizabeth Heine, "as one reads through the early manuscripts."[2] Woolf changes the heroine,"

[1] On pages 270-271 the words silent and silence are repeated seven times.

[2] Heine, p. 312.

adds Heine, "from an intelligent, outspoken, critical young feminist to the vague and innocently naive dreamer of the published text."[1] In addition to reducing Rachel's intelligence and experience, Woolf creates a shift away from philosophical interests which could relate, according to Heine, "to Apostolic and Bloomsbury questions about the nature of reality."[2] In her effort to distance herself from Rachel, says Heine, "Virginia Woolf makes Rachel's relationships with women more tentative"[3] (earlier versions show a closeness) and she avoids a narrator's and her own sentimentality "by eliminating overwriting in the love scenes."[4]

Although Woolf did not rewrite the entire novel for the American edition in 1920, the changes, according to Louise De Salvo, "did affect its structure."[5] De Salvo learns that "for the American edition descriptions of what Rachel's days in Richmond were like, descriptions

[1] Heine, p. 294.

[2] Ibid., p. 306.

[3] Ibid., p. 294.

[4] Ibid. p. 294.

[5] Louise De Salvo, "Woolf's Revisions for the 1920 Editions of The Voyage Out," p. 345.

of what it was like to have Willoughby Vinrace as a father, how her aunts behaved, what her fears were and how innocent she was . . . have been deleted."[1] Thus any personal details about Rachel's past that could relate to Woolf's own have been reduced. De Salvo cites this entry in Woolf's diary (which occurs in the hiatus between her revising for the first American edition of Voyage Out and the second as significant[2]: "I wonder parenthetically, (says Woolf) whether I too, deal thus openly in autobiography and call it fiction."[3]

As she restrains the personal experience in the revision, Woolf's style changes. Clichés are reduced. Her sentences are recast, says Novak, "for greater felicity or for epigrammatic succinctness."[4] A greater formality is achieved and distance is created.[5] As her style becomes more flexible (to imitate the mind's wanderings in the novels after Jacob's Room), sentences get longer. Novak points out the following characteristics: "an increase in phrasal and clausal beginnings, deliberate blockings of thought by digressive elements, awkwardly

[1] De Salvo, p. 344.

[2] Ibid., p. 351.

[3] January 14, 1920, The Diary of Virginia Woolf ed. Anne Olivier Bell, intro. Quentin-Bell, 3 vols. (New York: Harcourt Brace Jovanovich, 1977-80), II, 7. Hereafter this work will be referred to as Diary.

[4-5] Novak, p. 80.

detached participles, indefinite pronominal references, deliberate violation of coherence, and dislocation of modifiers."[1] The changes created for the revisions already point to Woolf's style in this direction.

Though Woolf struggled with artistic distance, she became certain in the period between 1917-1919 that she must concentrate on inner life. In 1917 she wrote: "There are an astonishing number of things that never get into novels at all and yet are the salt of life."[2] As part of her quarrel with materialist writers Wells, Bennett and Galsworthy, Woolf urges the writer in "Modern Fiction" (1919) to explore the inwardness of a character's consciousness. This essay is not to be accepted as a total polemic of her work, but rather as a path to be followed by authors who seek something other than conventional methods." Life is not a series of gig-lamps symmetrically arranged," says Woolf, "life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end."[3]

[1] Novak, p. 80.

[2] Virginia Woolf, "Review of South Wind by Norman Douglas," Times Literary Supplement, June 15, 1917, p. 283.

[3] "Modern Fiction," Collected Essays, II, 106.

Declaring that the new way leads to the "proper stuff of fiction"[1] Mrs Woolf asks: "Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible?"[2]

Though she understands how the constraints of a Victorian society can force a writer like Joyce to destroy old forms in order to "break the windows,"[3] and recognizes his concern "to reveal the flickerings of that innermost flame which flashes its messages through the brain,"[4] "she also scolded her fellow antimaterialists," says Jane Novak, "for tipping the balance too far on the side of the confusion of the inner life."[5] Though Mrs. Woolf praises Joyce's Ulysses (published in The Little Review in 1919) and was even jealous, says Novak, of its virtuousity,[6] she thought it had "a brilliance snatched from life but not transmuted into

1-2 "Modern Fiction," Collected Essays, II, 106.

3 "Mr. Bennett and Mrs. Brown," Collected Essays, I, 334. This essay was read as a Hogarth Lecture to the Heretics in Cambridge on May 18, 1924.

4 "Modern Fiction," p. 107.

5-6 Novak, p. 4.

literature."[1] Nevertheless, Woolf's negative criticism of Ulysses helps her achieve a balance between inner and outer reality in her own work.[2]

For herself, Woolf conceives of endless possibilities in 1918. She sees "an immense opaque block of material to be conveyed into its equivalent of language."[3] Yet the novel that is produced at this time, Night and Day (1919), is fairly conventional in form and substance. She continues working with repetition to convey meaning and create transition. The illumination of feelings explored in this work, together with a realistic sense of self discovery, and the use of images (the globe image, for example, which stands for a conception of order) would become important in her mature works. Though this work is not particularly successful, says Michael Rosenthal, "it at least had the salutary effect of helping Woolf understand the inadequacies, for her artistic needs,

[1] From an entry in Virginia Woolf's diary (April 14, 1918) quoted by Leonard Woolf in Beginning Again: An Autobiography of the Years 1911-1918 (New York: Harcourt, Brace and World, 1963), p. 246. This entry does not appear in the published diaries. In the entry she refers to Joyce's unfinished manuscript, submitted to the Hogarth Press.

[2] Novak, p. 5.

[3] Monday, November 4, 1918, Diary, I, 214.

of the conventional techniques she employed in her first two novels."[1] Rosenthal sees the tedium of Night and Day as instructive because it stimulated the prose experiments that led to the publication of Jacob's Room in 1922.[2]

In 1920 Woolf already charts her approach for a new unwritten novel (which becomes Jacob's Room). The plan resembles Moore's openended chapter, but goes further, recalling Flaubert's invisible cement in a seamless work:

> Suppose one thing should open out of another--as in An Unwritten Novel--only not for 10 pages but 200 or so--doesn't that give the looseness & lightness I want: doesn't that get closer & yet keep form & speed & enclose everything, everything: My doubt is how far it will ⟨include⟩ enclose the human heart--Am I sufficiently mistress of my dialogue to net it there? For I figure that the approach will be entirely different this time: no scaffolding; scarcely a brick to be seen; all crepuscular, but the heart, the passion, humour, everything as bright as fire in the mist.[3]

[1] Michael Rosenthal, Virginia Woolf (New York: Columbia University Press, 1979), p. 74.

[2] Ibid.

[3] January 26, 1920, Diary, II, 13-14.

Though she has yet to discover theme or unity for the new novel, she conceives "mark on the wall, K(ew). G(ardens). & unwritten novel taking hands & dancing in unity,"[1] thus strengthening the exploring mind wandering through time. Ultimately, Woolf believes that her future lies in the development of this new form.

The concept of form and its significance to art, reality and fiction provoked discussion in Woolf's Bloomsbury group[2] ever since November, 1910 when Roger Fry organized the Post Impressionist Exhibition at the Grafton Galleries.[3] "Like Roger Fry," says Novak, "Woolf argued both for form and for the life-like departure from form."[4] Though she appreciated Fry's discussions

[1] Diary, II, 14. V.Woolf's The Mark on the Wall was published in 1917 and Kew Gardens in 1919. In these works Woolf experimented with the technique of montage which she later used in Jacob's Room.

[2] According to Rosenthal the term Bloomsbury "applied to the large and heterogeneous group of friends who experienced a good deal together over the better part of three decades." (p. 314) Roger Fry joined Thoby Stephens, Lytton Strachey, Clive Bell, Leonard Woolf (who met at Cambridge) along with the Stephens girls at meetings in Gordon and Fitzroy Squares. Through the years, a host of different Stracheys--James, Marjorie and Olivier--as well as different writers and artists such as David Garnett, Raymond Mortimer, John Lehmann, Ralph Partridge, Francis Birrell and Frances Marshall joined the group. p. 314.

[3] Rosenthal, p. 30.

[4] Novak, p. 33.

of the plastic and spatial relationships of pictures (for example, Cézanne's mixture of colors and "laying on of paint"[1]), Woolf understood that certain elements in the novel, says Novak "such as time, climactic emotional pattern, and questions of human conduct"[2] prevented a total transference of such a theory to the novel. Nevertheless, she was stimulated enough to experiment with the simultaneous movement of the eye, the mind and feelings, however incongruous, to build up a plastic three-dimensional structure that stressed flux and texture rather than a narrative one that stressed story, space and time.

Demonstrating innovation in Jacob's Room (1922), Mrs. Woolf displays a variety of associations and a juxtaposition of images which imitate the movement of the mind. "Conventional transitions from one place or time," says John Lehmann, "have been abolished."[3]

[1] Thursday, April 18, 1918, Diary, I, 140.

[2] Novak, p. 22.

[3] John Lehmann, Virginia Woolf (New York: Harcourt Brace Jovanovich, 1975), p. 49.

Experimentation with transition continues. An attempt is made to use the repetition of dots or periods within the text to create rhythmic spacing, so that different and separate actions are unified, as here:

> A window tinged yellow about two feet across alone combated the white fields and the black trees. . . . At six o'clock a man's figure carrying a lantern crossed the field. . . . A raft of twig stayed upon a stone, suddenly detached itself, and floated towards the culvert. . . . A load of snow slipped and fell from a fir branch. . . . Later there was a mournful cry. . . . A motor car came along the road shoving the dark before it. . . The dark shut down behind it. . . .

Spaces of complete immobility separate each of these movements.[1] This stop-and-go technique shows the discontinuity and simultaneity of time and action.

The contrast of visual and emotional experiences is accomplished through the use of montage, the technique suggested not by the work of cinematographers but by Fry's plastic theory of art. Novak cites this passage

[1] Virginia Woolf, Jacob's Room (New York: Harcourt Brace & Company, 1923), pp. 165-166 Hereafter citations will be in text.

(to show the shift "from Jacob's speech to Betty Flanders'[1] thoughts, from the present moment to a glimpse into the future, to a reverie in that future"[2]):

> "Oh, bother Mr. Floyd!" said Jacob switching off a thistle's head, for he knew already that Mr. Floyd was going to teach them Latin, as indeed he did for three years in his spare time, out of kindness, for there was no other gentleman in the neighborhood whom Mrs. Flanders could have asked to do such a thing, and the elder boys were getting beyond her, and must be got ready for school, and it was more than most clergymen would have done, coming round after tea, or having them in his own room--as he could fit it in--for the parish was a very large one, and Mr. Floyd, like his father before him, visited cottages miles away on the moors, and like old Mr. Floyd, was a great scholar, which made it so unlikely --she had never dreamt of such a thing. (p. 26)

The technique of montage within the previous passage innovatively combines a variety of associations, and juxtaposes images within one long winding sentence.

Despite its innovations, Jacob's Room is not without its flaws. The novel is realized in episodic action which Virginia Woolf believes in at this point, but

[1] Novak, p. 95.

[2] June 23, 1922, Diary, II, 179.

supposes that others might regard it as "a disconnected rhapsody"[1] in the future. Though there are times when the narrator as commentator disappears, so that effects are created through the build-up of images, there are other times when the narrator's intrusion is felt, as here: "Elizabeth Flanders, of whom this and much more than this had been said and would be said, was, of course, a widow in her prime. She was half-way between forty and fifty" (p. 18). Interestingly enough, the dash in the following excerpt only emphasizes the narrator's presence as commentator: "Anyhow, whether undergraduate or shop boy, man or woman, it must come as a shock about the age of twenty/--the world of the elderly/--thrown up in such black outline upon what we are. . ."(p. 55) It is Joan Bennett's view that "she (Woolf) had yet to learn how to communicate all the facts that need to be known, how to mark the passage of time, how to indicate the point of view, without speaking in her own person."[2] Virginia Woolf thought perhaps that she could have done more: "I expect I could have screwed Jacob up tighter if I had foreseen; but I had

[1] June 23, 1922, Diary, II, 179.

[2] Joan Bennett, Virginia Woolf: Her Art As a Novelist (Cambridge: At the University Press, 1964), p. 94.

to make my path as I went,"[1] but she had not as yet perfected the technique that was to characterize her later novels.

Though Woolf established certain techniques in Jacob's Room, she had not quite defined how she would express character. An awareness of a human's mutability is expressed in a letter to Gerald Brenan in 1922, two years before the presentation of her essay, "Mr. Bennett and Mrs. Brown (1924):" The human soul, it seems to me, orientates itself fresh every now and then. It is doing so now. No one can see it whole, therefore. The best of us catch a glimpse of a nose, a shoulder something turning away, always in movement."[2] Then in her aesthetic manifesto, Woolf asks the novelist to recreate Mrs. Brown's flexibility and mutability. "The real Mrs. Brown," says Woolf," is an old lady of unlimited capacity and infinite variety, capable of appearing in any place; any dress; saying anything and doing heaven knows what."[3]

[1] Sunday, October 29, 1922, Diary, II, 209-210.

[2] "To Gerald Brenan," Christmas Day, 1922, Letters, II, 598.

[3] "Mr. Bennett and Mrs. Brown," Collected Essays, I, p. 336-337.

Appealing to novelists to create true-to-life characters, Woolf writes the essay to show the split between Edwardian and Georgian writers, or more probably, says Samuel Hynes, to answer Bennett for an accusation of faulty characterization in Jacob's Room.[1] The whole thrust of the essay has Woolf focusing on a hypothetical Mrs. Brown in a railway car; she allows the reader to see how Wells, Galsworthy and Bennett would block our vision of Mrs. Brown by stressing "the fabric of things."[2] If, for example, Mr. Wells were asked to describe Mrs. Brown he would probably project a Utopian world that could exist beyond the window panes of Mrs. Brown's carriage. Mr. Galsworthy would concentrate on the economic conditions of a factory and would view Mrs. Brown as a victim of those conditions. Mr. Bennett would describe the details of the carriage and the cost and condition of Mrs. Brown's belongings. Mrs. Brown's feelings, apprehensions, impressions and memories, which should be the novelist's province, are withheld.

The recreation of a character's mutability seems to be at the heart of the creation of Mrs. Dalloway (1925),

[1] See Samuel Hynes, Edwardian Occasions: Essays on English Writing in the Early Twentieth Century (New York: Oxford University Press, 1972), pp. 24 & 37.

[2] "Mr. Bennett and Mrs. Brown," p. 332.

for Woolf allows the reader to see what Clarissa Dalloway's mind is like on an ordinary day in June. One sees an end in this new novel to action and plot as external involvements. Instead, the action represented is mainly mental, though it is not restricted to Clarissa's mind. The conventional plot which formerly involved the linking of sequential action has been dropped. In its place is a plot confined, says Novak, to "one of mental search,"[1] uniting, rather than separating, present and past experiences. While Clarissa's mind explores memories, impressions and feelings, similar mental activity engages the minds of Peter Walsh, Richard Dalloway and other minor characters.

The reader is placed in the center of consciousness so that he, like the characters, experiences the "shower of atoms" that illuminates each moment. According to Harvena Richter, "the moment of being becomes the emotional unit out of which the larger complex of her fiction is spun."[2] The moment depends on the kind of Jamesian experience which "is never limited and is never complete;

[1] Novak, p. 68.

[2] Harvena Richter, The Inward Voyage (Princeton, N.J.: Princeton University Press, 1970), p. 30.

it is an immense sensitibility, a kind of huge spider-web of the finest silken threads suspended in the chamber of consciousness."[1] It is this "web of personal feelings from each person that Mrs. Woolf shows us," says Richter, "at times forming a tangling or intersecting of strands."[2] Within one moment, minds often collide and intertwine. The normal sense of time is expanded, and the narrative slows down. While past blends with future and motives mix with metaphors, the internal time seems richer, fuller, and longer than actual time.

The very first moment which meets the reader warrants reproduction here because it contains different levels of speech and thought that successfully balance past and present idea and image.

A line of indirect discourse tells the reader of Clarissa's expressed intention to buy flowers. The narrator then transcribes in style indirect libre the words of her consciousness "For Lucy had her work cut out for her," omitting through the use of the conjunction for any lengthy explanations of Lucy's work. At this

[1] Henry James, "The Art of Fiction," The Art of Fiction and Other Essays (New York: Oxford University, Press, 1948), p. 10.

[2] Richter, p. 31.

point, Clarissa's direct reaction to the external world follows--"What a morning," accompanied by "thought Clarissa." A metaphor "fresh as if issued. . ." creates an association of children on a beach. Through direct thought without transition "What a lark. What a plunge!" Clarissa expresses the remembered delight for the children who had this wonderful experience. The narrator again reports Clarissa's attitude "for so it had always seemed to her" as she remembers similar mornings at Bourton. Without intruding, the narrator presents in style indirect libre Clarissa's feelings about the past (without transition): "How fresh how calm. . ." which includes Clarissa's fear of life and her memories of Peter Walsh. Her direct thought reveals the tentative nature of her memory as the words "was that it?" indicate, but her associations about Peter narrated in style indirect libre bring Clarissa up to the present as she speculates about his whereabouts and reflects upon his peculiarities.

> Mrs. Dalloway said she would buy the flowers herself/ [indirect discourse] [thought in style indirect libre] For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming/ [quoted thought with transition] And then, thought Clarissa Dalloway, what a morning--fresh as if issued to children on a beach. [direct thought--no transition] What a

lark! What a plunge! [authorial voice] For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air [quoted thought with no transition] How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp [thought in style indirect libre]/and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?" [direct thought with no transition] -- was that it?--"I prefer men to cauliflowers"--was that it? -- [narrated thought in style indirect libre] He must have said it at breakfast one morning when she had gone out on to the terrace--Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered, his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished--how strange it was! a few sayings like this about cabbages/

[1] Virginia Woolf, Mrs. Dalloway (New York: Harcourt, Brace & World, pp. 3-4. Hereafter citations will be in the text.

The reader who has plunged into the uninterrupted flow of speech, thought and feeling can no longer count on the omniscient narrator who will distinguish between the various levels of mental experience, or explain when and why he moves to another mind. James Naremore describes the new territory: "There is hardly any good stopping-place in the novel; there are no chapters and except for an occasional space inserted between paragraphs to alter a mood or change the scene we have a completely uninterrupted stream of prose."[1] The familiar guide posts are gone, and Mrs. Woolf must count on the reader as collaborator.

Such collaboration is created perforce because the language of mental activity can no longer be accommodated by the explicit and the denotative. Mrs. Woolf turns to the suggestive and connotive powers of poetry to provide the necessary fusion, economy and rhythm. The goal of fusion is indicated even in her earliest working notes for the first version of Mrs. Dalloway: "My idea is to have some characters, like Mrs. Dalloway, much in relief; then to have some interludes of thought, or reflections, or moments of digression (which must be related, logically to the next), all compact, yet not

[1] James Naremore, The World Without a Self: Virginia Woolf and the Novel (New Haven: Yale University Press, 1973), p. 82.

jerked."[1] In 1924 she indicates the kind of effect that she hopes to achieve: "It is poetry I want now--long poems. . . want the concentration & the romance, & the words all glued together, fused glowing: have no time to waste any more on prose."[2] For Woolf, novel writing has become a creative poetic process.

In order to realize her poetic vision of fusion, economy and rhythm, Woolf broadens and amplifies her use of style indirect libre, parentheses, and dashes to include conjunctions, images and associations. The idea always in Mrs. Dalloway is to create smooth movement from speech to thought to narration, from external action to internal perception (and vice-versa), from present thought or perception to that of the past, or from one consciousness to another. In addition, unnecessary words of transition and explanation are eliminated by the substitution of conjunctions that perform an economical service; through their use an entire context of meaning can be created while perpetuating the continuity and rhythm of the prose.

[1] Holograph working notes, Berg Collection as quoted in Novak, p. 149.

[2] August 15, 1924, Diary, II, 310.

The device of style indirect libre,[1] which was used occasionally in The Voyage Out, appears with great frequency in Mrs. Dalloway. As before, the device shows a character's thought or speech while eliminating conventional transitions. It is welded to narrated consciousness, without transition or sometimes with postponed transitions. The reader sees the use of "she thought" or "she said" after a character has begun to think or speak. Here, speech is recorded in style indirect libre: [authorial voice] "At tea Rezia told him that Mrs. Filmer's daughter was expecting a baby. (speech in style indirect libre) She could not grow old and have no children/....(authorial voice). She cried for the first time since they were married" (p. 136). Or here it shows us the movement into thought:

> [authorial voice] Clarissa, plunging her hand into the softness, gently detached the green dress and carried it to the window. (thought in style indirect libre) She had torn it. Someone had trod on the skirt. She had felt it give at the Embassy party at the top among the folds/(authorial voice) By artificial light the green shone, but lost its color now in the sun. (thought in style indirect libre) She would mend it. Her maids had too much to do/ (pp. 55-56)

[1] Additional passages will be found in the Appendix.

In the following passage, the narrator breaks into the quoted thought of Mrs. Dempster's quoted thought (Mrs. Dempster is one of several English characters that appear in the novel), reports her attitude, delivers her direct thought without and with transitions, narrates Mrs. Dempster's thought in style indirect libre (thus postponing transition) and returns to quoted thought:

> (direct thought) That girl, thought Mrs. Dempster [authorial voice] (who saved crusts for the squirrels and often ate her lunch in Regent's Park), (direct thought) don't know a thing yet; (authorial voice) and really it seemed to her better to be a little stout, a little slack, a little moderate in one's expectations. (direct thought with no transition). Percy drank. [direct thought with transition] Well, better to have a son, thought Mrs. Dempster. (thought in style indirect libre) She had had a hard time of it, and couldn't help smiling at a girl like that/. (direct thought with transition) You'll get married, for you're pretty enough, thought Mrs. Dempster. (p. 39)

Another device used to create movement between thought and speech and between external and internal action is the parenthesis. As Harvena Richter puts it: "She [Mrs. Woolf] uses the parenthetical remark, not to give additional information or an author's aside, but to place the inner and outer worlds as close as possible on the page and so achieve a three dimensional

quality."[1] Thoughts or impressions may be placed within parentheses while the rest of the sentence describes external action, or it may be the other way around. Here, through the use of the parenthesis, the flower-girl's thought in style indirect libre is inserted into the author's remarks about her:

> Shawled Moll Pratt with her flowers on the pavement wished the dear boy well (it was the Prince of Wales for certain) and would have tossed the price of a pot of beer--a bunch of roses--into St. James' Street out of sheer light-heartedness and contempt of poverty. (pp. 26-27)

Sometimes external action is relegated to a position within parentheses. As Clarissa walks through Bond Street and thinks her thoughts, her inner monologue absorbs and incorporates the policeman's gesture as parenthesis, and a seamless web is created: "half the time she did things not simply, not for themselves; but to make people think this or that; perfect idiocy she knew (and now the policeman held up his hand) for no one was ever for a second taken in" (p. 14). Through the parentheses, a simultaneity of action and thought is achieved.

Like the parentheses, two dashes function as transitions to speech or thought in the midst of narrated action. But unlike the parenthesis, the dash occasionally

[1] Richter, pp. 45-46.

functions alone to show direct thought or to eliminate logical transitions of explanation. In addition, the dash appears as a signpost to the reader for the associations of mental process.

In this sentence, speech in style indirect libre is inserted within the quoted speech of Maisie Johnson: "The way to Regent's Park Tube station--could they tell her the way to Regent's Park Tube station--Maisie Johnson wanted to know" (p. 37). Mr. Bowley's direct thoughts about the women and children waiting to see the Queen appear within a passage about him:

> Little Mr. Bowley, who had rooms in the Albany and was sealed with wax over the deeper sources of life but could be unsealed suddenly, inappropriately, sentimentally, by this sort of thing--poor women waiting to see the Queen go past--poor women, nice little children, orphans, widows, the War--tut-tut--actually had tears in his eyes (p. 28).

In both situations, conventional transitions are not used, and a simultaneity of action and thought is produced.

Occasionally the single dash conveys questions in the mind, as here: "She was wearing pink gauze--was that possible? She seemed, anyhow, all light, glowing like some bird or air ball that has flown in"(p. 51). Or here: "Her servants like her. And then this dress of hers--where was the tear? and now her needle to be threaded" (p. 58). In the first example, the thought

comes in the middle of narrated action, and in the second, between narrated thoughts in style indirect libre. In both cases, we see the non-propositional flow of thought devoid of conventional transitions.

And here, narrated action is not stopped for thought or speech: "He went upstairs--he saw her most often at Bourton, in the late summer, when he stayed there for a week, or fortnight even, as people did in those days" (p. 233). The reader must supply the logical connectives.

All the above instances illustrate the procedure Virginia Woolf describes in a letter of 1924 (that is when composing Mrs. Dalloway) to Jacques Raverat, a French painter. She has, she says, rejected the "formal railway line of sentence" because "people don't and never did feel or think or dream for a second in that way."[1] Raverat, according to Bell, wrote Woolf that he had felt the difficulty with writing is that it has to be, as he put it--" essentially linear;" one can only write (or read) one thing at a time. "Writing a word," says Bell, "--the word 'Neo Pagan' for instance, which Virginia had thrown at him--(Raverat) was like casting

[1] "To Jacques Raverat," Oct. 3, 1924, Letters, III, 135-136.

a pebble into a pond."[1] Bell reports Raverat's words to Woolf: "There are splashes in the outer air in every direction, and under the surface waves that follow one another into dark and forgotten corners."[2] This phenomenon could be accomplished for Raverat, says Bell, "by some graphic expedient such as placing the word in the middle of the page and surrounding it radially with associated ideas."[3] Woolf informs Raverat that writers are trying to catch and consolidate and consummate. . . those splashes of yours,"[4] and she proceeds to surround her words with various associations; dashes become the signposts for such sentences.

Conjunctions in Mrs. Dalloway also aid in achieving simultaneity of thought, action, and speech. The effect of rhythmic continuity achieved through the repetition of the conjunction and is illustrated here:

> Here was So-and-so in South Kensington; someone up in Bayswater; and somebody else, say, in Mayfair. And she felt quite continuously a sense of their existence; and she felt what a waste; and she felt what a pity; and she felt if only they could be brought together; so she did it. And it was an offering; to combine, to create; but to whom? (p. 184-185)

[1-3] Quentin Bell, Virginia Woolf: A Biography (New York: Harcourt, Brace and World), II, 106.

[4] "To Jacques Raverat," Letters, III, 135.

(The rhythmic flow is aided by another repetition, that of the verb "felt"). A similar flow is created here by the repetition of the conjunction for:

> Sitting at little tables round vases, dressed or not dressed, with their shawls and bags laid beside them, with their air of false composure, for they were not used to so many courses at dinner, and confidence, for they were able to pay for it, and strain, for they had been running about London all day shopping, sightseeing (pp. 241-242)

Not only do the conjunctions maintain movement within a passage but they also vary the levels of discourse and move without explanation from one mind to another. In this passage, the conjunctions and and but take the reader from direct discourse to the authorial voice (reported action) to indirect discourse to direct discourse; the but conjunction returns the reader to direct discourse once more:

> (direct discourse) "Take it away! Give it to Mrs. Walker with my compliments! Take it away!" she cried.
> (authorial voice) And Lucy stopped at the drawing-room door, holding the cushion, indirect discourse and said, very shyly, turning a little pink, Couldn't she help to mend that dress?
> (direct discourse) But, said Mrs. Dalloway, [style indirect libre] she had enough on her hands already, quite enough of her own to do without that.
> (direct discourse) "But, thank you, Lucy, oh thank you," said Mrs. Dalloway. (pp. 57-58)

The movement in this next passage takes the reader from direct discourse to authorial voice to style indirect libre through the aid of the conjunction for: "They were perfectly happy now, she said, suddenly, putting the hat down. For she could say anything to him now" (P. 221).

By means of conjunctions alone, Woolf takes the reader backward and forward in time. Here the conjunction for creates a quick move from a conversation in the present to childhood memories in the past:

> "Do you remember the lake?" she said in an abrupt voice, 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." For she was a child, throwing bread to the ducks...(p.63)

In the following passage, the conjunction and moves the reader from Clarissa's imagining a royal party at Buckingham Palace to the anticipation of her own party:

> Clarissa guessed; Clarissa knew of course; she had seen something white, magical, circular, in the footman's hand, a disc inscribed with a name,--the Queen's, the Prince of Wale's, the Prime Minister's?-- which, by force of its own lustre, burnt its way through (Clarissa saw the car diminishing, disappearing), to blaze among candelabras, glittering stars, breasts stiff with oak leaves, Hugh Whitbread and all his colleagues, the gentlemen of England, that night

> in Buckingham Palace. And Clarissa, too gave a party. She stiffened a little; so she would stand at the top of her stairs. (pp. 24-25)

The reader is obliged not only to accept conjunctions but and for as transitions between one mind and another, but he is also asked to accept conjunctions as substitutions for meanings and motives that have been eliminated. In this passage, as parentheses set off thought in style indirect libre from a description of shopkeepers, the conjunction but connects the shop windows with Mrs. Dalloway's reaction to them; but becomes shorthand for a whole train of thought. As she looks at the windows she thinks: "I should like to go in and buy something from that display for Elizabeth." The thought is unexpressed but implied by but:

> [authorial voice] and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans (thought in style indirect libre) (but one must economise, not buy things rashly for Elizabeth), and she, too, loving it as she did with an absurd and faithful passion. (p. 6)

In the following passage, the use of the word but implies that though Richard would have liked to say that he loved Clarissa he cannot, and therefore the gesture of flower-bringing replaces the words he cannot

say: "He was holding out flowers--roses, red and white roses, (But he could not bring himself to say he loved her; not in so many words.)" (pp. 178-179).

Similarly, the conjunction for eliminates the causes and reasons for particular actions and thoughts. In the following passage the conjunction for tells the reader that Peter knows why Elizabeth did not like the way her mother addressed her: "And Elizabeth didn't like it either (Still the last tremors of the great booming voice shook the air round him; the half-hour; still early; only half-past eleven still.) For he understood young people; he liked them" (p. 72).

Though formal grammatical transitions are not in themselves poetic devices, they often function in the manner of a symbol. Through condensation the conjunctions themselves become substitutes for experience. A context of meaning is suggested and implied, rather than given and stated. Using his own logic and conjecture rather than the narrator's, the reader can even use conjunctions to arrive at his own interpretation (usually the one intended by the author) and his own meaning.

As in The Voyage Out repetition is used in Mrs. Dalloway as a rhythmic transition as here: "'Look,' she repeated. Look the unseen bade him" (p. 37). Or here, as the repetition of the words "dress" and "dressed" link the

authorial reported action to the direct thoughts of Clarissa and Peter:

> "And what's all this?" he said, tilting his penknife towards her green dress. He's very well dressed, thought Clarissa; yet he always criticises me. Here she is mending her dress; mending her dress as usual, he thought. (pp. 60-61)

As a device of transition, repetition is used in Mrs. Dalloway as a substitution for logical and chronological transitions. Earlier in The Voyage Out, repetition was used tentatively to suggest lived experiences, but the images originated with the narrator's perceptions; here the images are associated with the characters' perceptions. In his article entitled "Something Central Which Permeated," Reuben Brower points out the metaphors and images which are built up to create a meaning of the whole:

> The Shakespearian tag "Fear no more," occurs some six or seven times; certain words turn up with surprising frequency in the various interior monologues: "life", "feel," "suffer," "solemn," "moment," and "enjoy.". . . The repeated word does not occur in a conventional metaphoric expression, and its metaphoric value is felt only after it has been met in a number of contexts.[1]

[1] Reuben Brower, "Something Central Which Permeated: Virginia Woolf and 'Mrs. Dalloway'" in Virginia Woolf: A Collection of Critical Essays, ed. Claire Sprague (Englewood Cliffs, New Jersey: Prentice Hall, 1971), p. 52.

Brower concludes that by means of various associations, images and metaphors acquire symbolic value for the reader: some terror of entering the sea of experience and of living life, and an inexplicable fear of a "suspense" or interruption.[1] The reader can appreciate this dual experience, which is the central metaphor of the novel, through the repetition of adjectives and other key phrases.

Though repetition creates rhythm and conveys meaning, the real innovation comes through the repeated use as motif of an object perceived. Here simultaneity is achieved in linking disparate persons, or else chronology is presented without circumlocution. Through the use of conveyances--vehicles in motion such as the royal car, an aeroplane, an omnibus and an ambulance--the reader is given a spatial picture of London. The royal car, symbol of authority, of Empire and of State, moves the reader slowly from here to there--from BondStreet to Buckingham Palace. While moving, it creates a cluster of impressions and associations as it touches the consciousnesses of passersby. It terrifies Septimus Smith: "It is I who am blocking the way, he thought. Was he not being

[1] Reuben Brower, p. 52.

looked at and pointed at; was he not weighted there, rooted to the pavement, for a purpose? But for what purpose?" (p. 21.) For Clarissa, the royal car is associated with the Queen: "The Queen going to some hospital; the Queen opening some bazaar, thought Clarissa" (p. 24). At Buckingham Palace, the royal car makes the average Englishmen thrill "at the thought of Royalty looking at them; the Queen bowing; the Prince saluting" (p. 27). Or, the Prince "might come along in the morning to visit his mother. So Sarah Bletchley (a passerby) said with her baby in her arms" (p. 28).

A sound like a pistol shot had introduced the car. The aeroplane, used as the car is to unify experience, is also introduced by its sound. The aeroplane has two purposes. By using sky writing to advertise toffee, it serves as the object of speculation for a group of unrelated people. And as the aeroplane covers space, it reaches Clarissa at home. The aeroplane, moving the reader from the Mall to Clarissa's house, is perceived by a series of persons and thus proves the transition from one to another. Average English people such as Mrs. Coates, Mrs. Bletchley, Mr. Bowley and Mrs. Dempster are brought together by their curiosity of what is being written in the sky. They spell out the letters and are

reasonably satisfied; Septimus Smith, on the other hand, as a madman, thinks that they are signalling to him. Though he can not read the language yet, he is pretty sure of the intent. The sounding out of the letters by the nursemaid is unrelated to the sky writing for Septimus, but instead "quicken trees into life!" (p. 32.) He sees "the elm trees rising and falling" (p. 32).

At the same time, Mrs. Dempster and Mr. Bentley view and reflect upon the plane's power and glory in the following telescoping of their experience:

> [direct thought with no transition] Ah, but that airplane! (narrated thought in style indirect libre) Hadn't Mrs. Dempster always longed to see foreign parts?/(authorial voice) She had a nephew, a missionary. It soared and shot. She always went on the sea at Margate, not out o'sight of land but she had no patience with women who were afraid of water. It swept and fell. . . (direct thought with transition) There's a fine young feller aboard of it, Mrs. Dempster wagered, (authorial voice), and away and away it went, fast and fading, away and away the aeroplane shot; soaring over Greenwich. . . .
> (authorial voice) Away and away the aeroplane shot, till it was nothing but a bright spark; an aspiration; a concentration; (direct thought with transition separated by authorial voice) a symbol (so it seemed to Mr. Bentley, vigorously rolling his strip of turf at Greenwich) of man's soul; of his determination thought Mr. Bentley. (pp. 40-41)

The reader is moved back and forth from the external movement of the plane to the condensed internal experience. Explanations are omitted; the words that remain suggest Mrs. Dempster's deeper longing and Mr. Bentley's associations.

While the plane is being perceived by different people, it is also covering space. It reaches Clarissa as she arrives at home after her shopping expedition. The narrator has not followed Clarissa step by step, nor has he indicated what Clarissa has done since the reader saw her last. Instead, the reader is shown that Clarissa has arrived at her destination.

Along with the car and the aeroplane, the omnibus is a device for connecting persons, in this case Eliazbeth and Septimus.

As Elizabeth mounts the Westminster bus, associations with the color and movement of the omnibus take the reader from Elizabeth Dalloway observed to the mind of Septimus Smith:

> Calmly and competently, Elizabeth Dalloway mounted the Westminster omnibus.
> Going and coming, beckoning, signalling, so the light and shadow which now made the wall grey, now the bananas bright yellow, now made the Strand grey, now made the omnibuses bright yellow, seemed to Septimus Warren Smith lying on the sofa in the sitting room; watching the watery gold glow and fade with the astonishing sensibility of some live creature on the roses, on the wall-paper. (p.211)

Here, and elsewhere, the authorial voice does not explain Septimus's associations or reflections. The reader sees that his world is made up of objects (the wall, the bananas, the Strand, the omnibus) and of colors (grey and yellow). The rhythmic movement between objects created in the above passage seems to be best explained years later in Woolf's essay "Letter To a Young Poet":

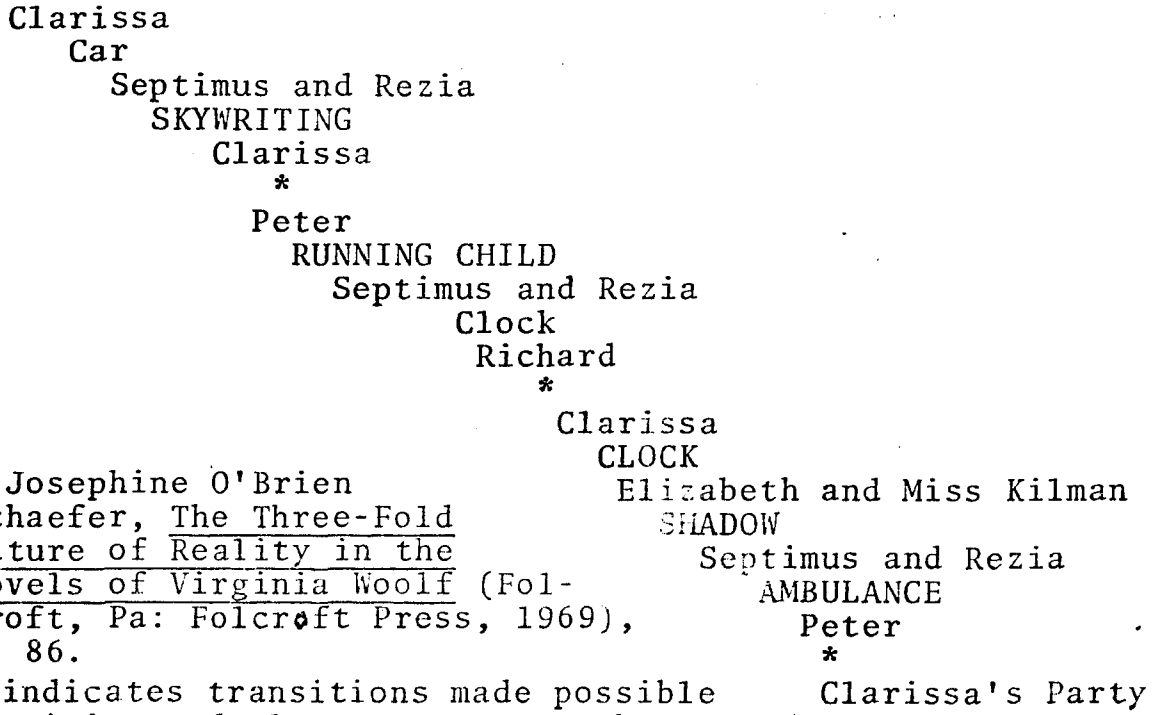
> let your rhythmic sense open and shut, open and shut, boldly and freely, until one thing melts in another, until the taxis are dancing with the daffodils, until a whole has been made from all these separate fragments. . . . Then let your rhythmic sense wind itself in and out among men and women, omnibuses, sparrows-whatever comes along the street-until it has strung them together in one harmonious whole.[1]

The ambulance is another device for connecting persons, but it also serves an ironic function. In this passage, the first few lines deal with the aftermath of Stephen Septimus's death. We are not told that the ambulance takes away the remains. Instead, the ambulance is perceived by Peter Walsh who, knowing nothing of the circumstance, reflects on the efficiency of modern London. Much is unsaid; dramatic irony is created as the reader knows something that Peter Walsh does not know.

[1] "Letter to a Young Poet," Collected Essays, II, 191. (This essay first appeared in 1932.)

> "Let her sleep," said Dr. Holmes, feeling her pulse. She saw the large outline of his body standing dark against the window. So that was Dr. Holmes.
> One of the triumphs of civilisation, Peter Walsh thought. It is one of the triumphs of civilisation, as the light high bell of the ambulance sounded. Swiftly, cleanly the ambulance sped to the hospital, having picked up instantly, humanely, some poor devil; someone hit on the head, struck down by disease, knocked over perhaps a minute or so ago at one of these crossings. (p. 229)

The objects discussed are only part of the fluid movement that departs from the novel of plot and focuses, according to Jsephine O'Brien Schaefer, on linear objects. She charts the novel according to the following pattern which connects characters either by being observed or by moving through space:



[1] Josephine O'Brien Schaefer, The Three-Fold Nature of Reality in the Novels of Virginia Woolf (Folcroft, Pa: Folcroft Press, 1969), p. 86.

* indicates transitions made possible by visits and also a return to the Dalloway house.

Virginia Woolf also had to confront the problem of time which, for her in Mrs. Dalloway, is really twofold. She had to deal in some way with the events that preceeded those in the novel, and she had to move characters through time in the novel. In a conventional novel, a narrator tells us the story of a character's past in order to prepare for the story in the present. Woolf's innovation is that she presents past events, and even future events as they occur in the minds of her characters.

Past experiences is remembered through a "tunneling effect",[1] as Mrs. Woolf calls it. The reader learns about the past of Clarissa, Peter, and Septimus in installments. "By a succession of interior monologues," says Guiguet, "set off by some sensation which brings back its homologue from the past, and with it an associated train of places and people, feelings and thoughts,"[2] the reader learns about the eighteen-year-old Clarissa's love relationships with Peter and Sally, her meeting with and marriage to Richard Dalloway; Peter's memory of the

[1] October 15, 1923, Diary, II, 272.

[2] Guiguet, p. 233.

relationship is rendered for the reader as well. We also learn gradually about Septimus's life, his war experience, his friendship with Evans and his marriage to Rezia.

Woolf's conception of experienced time, which occurs in the present, resembles Bergson's concept of durée even though, according to critics Guiguet and Richter,[1] Woolf had not even read Bergson (In 1922, however, Bergson's ideas were very much in the air; Woolf did read Proust who was absorbed in the concept of time.[2]) Woolf's moment of being, says Richter, "with its diversity in unity, resembles his concept [Bergson's] of duration (la durée) in which time is qualitative, nonspatial, real, vertical, and always present."[3] Richter adds: "Mrs. Woolf appears to suggest that we do not experience emotion

[1] According to Guiguet, Leonard Woolf told him that Virginia Woolf had not read Bertrand Russell's The Philosophy of Bergson, the first work published in England about the French philosopher (1914); and he (Woolf) was even doubtful whether she had read her sister-in-law Karen Stephen's The Misuse of Mind, published in 1922, p. 33. Richter points out that Leonard Woolf wrote a letter to James Hafley (The Glass Roof) stating that Virginia Woolf had not read Bergson, p. 38.

[2] In a letter to Roger Fry on Oct. 3, 1922 Virginia Woolf says (about Proust's novel): I'm only in the first volume. . . but I am in a state of amazement, Letters, II, 566.

[3] Richter, pp. 38-39.

as a single detail, or a serialized sequence of details, any more than we experience time by the sequential moments of the clock."[1]

The senses are linked in Mrs.Dalloway to involuntary memory, just as they are in Proust's work. As Peter sees Clarissa and hears her movements, he thinks of Bourton:

> And it was awfully strange, he thought, how she still had the power, as she came tinkling, rustling, still had the power as she came across the room, to make the moon, which he detested, rise at Bourton on the terrace in the summer sky. (p. 71)

As Clarissa hears "a little squeak of the hinges" at the beginning of the novel she "plunged at Bourton into the open air" (p. 3). Through the present kinesthetic movement of brushing her hair, Clarissa experiences an involuntary memory:

> But she could remember going cold with excitement, and doing her hair in a kind of ecstasy (now the old feeling began to come back to her, as she took out her hairpins, laid them on the dressing-table, began to do her hair), with the rooks flaunting up and down in the pink evening light. . . (p. 51)

"These sensations," says Morris Beja, "lead to a complete recapture of the past--significantly, a past which itself had contained a moment of revelation."[2]

[1] Richter, p. 212.

[2] Morris Beja, Epiphany in the Modern Novel, (Seattle: University of Washington Press, 1971), p. 136.

Experiential time occurs for Peter as the sound of St. Margaret's bell glides into his life the way Clarissa did in his past; the bell reminds him of a happy time. He has retained his feelings although he cannot remember where and when they occurred. As the tone of the bell languishes, Peter remembers another time when Clarissa was so ill that he imagined her dead:

> (direct speech) It is half-past eleven, she says, (authorial voice) 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 (direct thought with transition)--like Clarissa herself, thought Peter Walsh, coming down the stairs on the stroke of the hour in white. (direct thought with no transition) It is Clarissa herself. . . like a bee with honey, laden with the moment. But what room? What moment? (thought in style indirect libre) And why had he been so profoundly happy when the clock was striking/(authorial voice) Then, as the sound of St. Margaret's languished, he thought (direct thought with transition) She has been ill, (authorial voice) and the sound expressed languor and suffering. (direct thought with transition) It was her heart, he remembered; (authorial voice) 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. (pp. 74-75)

While Woolf handles internal perceptions, she uses external time in the form of perceived image to get her characters through the day. Clocks' striking apprise the characters (and the reader) of the passage of external time. Mrs. Dalloway is divided into periods of time; Nathalia Wright finds nine such divisions. From the time the novel opens with Big Bensounding ten in the morning, until it strikes three the following morning, the striking of the hour is conveyed by such images as: The leaden circles dissolved in the air"(p. 5) and "the sound fading up there among the gulls" (p. 30). "The bells often make possible a shift," says Novak," in point of view; they always contrast clock time and mind time."[1] Clock time is illustrated by Big Ben."Shredding and slicing, dividing and subdividing, the clocks of Harley Street nibbled at the June day." (p. 154) announcing the time to Rezia "that it was half past one" (p. 155) and to Hugh. . . "grateful to Rigby and Lowndes for giving one time ratified by Greenwich" (p. 155).

[1] According to Wright the nine divisions of time are: 10:00-11:00, 11:00-11:30, 11:30-11:45, 11:45-12:00, 12:00-1:30, 1:30-3:00, 3:00-3:30, 3:30-6:00, 6:00-3:00. Nathalia Wright, "Mrs. Dalloway: A Study in Composition," College English, 5 (April ,1944), p. 355.

Sometimes a simultaneous perception of external time occurs, as here: "twelve o'clock struck as Clarissa Dalloway laid her green dress on the bed, and the Warren Smiths walked down Harley Street" (p. 142). In this case, James Hafley points out that "it is rather the false unity of clock time that is being illustrated."[1]

Woolf's novels after Mrs. Dalloway continue to develop the effects of simultaneity and rhythm. She had accomplished much in that direction by the time she composed Mrs. Dalloway. In The Voyage Out she began using formal devices such as parentheses and dashes to unite speech and action. She used repetition to create movement and rhythmic atmosphere. In addition, she experimented in Jacob's Room with rhythmic spacing to unite time and action, and montage to combine associations and images.

In Mrs. Dalloway and To the Lighthouse (1927) the effects of simultaneity and rhythm govern the movements of the novel. Formal devices (parentheses and dashes) not only unite speech and action, but place inner and outer worlds close together; the thoughts and feelings, speech and thought of a single individual are recorded

[1] James Hafley, The Glass Roof: Virginia Woolf as Novelist (New York: Russell & Russell, 1963), pp. 67-68.

simultaneously. Then too, feelings and thoughts of the past are joined at the same time with impressions in the present. While this is going on, a rhythmic flow is created through repetition and a poetic choice of words. The kind of demands that Woolf made of language in Mrs. Dalloway and To the Lighthouse is what she has in mind for other artists in "The Narrow Bridge of Art:"(1927)

> It will give (the new novel) as poetry does, the outline rather than the detail. It will make little use of the marvelous fact-recording power, which is one of the attributes of fiction. It will tell us very little about the houses, incomes. occupations of its characters; it will have little kinship with the sociological novel or the novel of environment....It will resemble poetry in this that it will give not only or mainly people's relations to each other and their activities together, as the novel has hitherto done, but it will give the relation of the mind to general ideas and its soliloquy in solitide.[1]

Such prose will be divested of its ordinariness and invested with beauty and poetry.

The specialness of rhythm as transition is seen in Virginia Woolf's diary as she envisions The Moths (the original title of The Waves) as "some continuous stream"[2] and the creation of the soliloquies "running homogeneously

[1] "The Narrow Bridge of Art," Collected Essays, II, 224-225.

[2] Saturday, June 18, 1927, Diary, III, 139.

in and out, in the rhythm of the waves."[1] The need to interrupt and yet show continuity is solved through creation of interludes, a new device. Mrs. Woolf says: "How to pull it together, how to comport it--press it into one--I do not know; nor can I guess the end--it might be a gigantic conversation. The interludes are very difficult, yet I think essential so as to bridge and also to give a background--the sea; insensitive nature--I don't know."[2]

As her work on the novel progresses, she pursues the subject of achieving unity:

> What it (The Waves) wants is presumably unity. . . Suppose I could run all the scenes together more?-by rhythm, chiefly. So as to avoid those cuts; so as to make the blood run like a torrent from end to end-I don't want the waste that the breaks give; I want to avoid chapters; that indeed is my achievement, if any here: a saturated, unchopped, completeness; changes of scene, of mood, of person, done without spilling a drop.[3]

[1] Diary, III, 139.

[2] Sunday, January 26, 1930, Diary, III, 285.

[3] Tuesday, December 30, 1930, Diary, III, 343.

Rhythmic continuity supplies the invisible cement that connects one thing to another.

For The Waves Woolf uses a new method of correcting--she speaks her work aloud: "I think something is there; and I propose to go on pegging it down arduously, & then rewrite, reading much of it aloud, like poetry."[1] Though Woolf reads aloud like Moore, she does not intend (like him) to preserve the speaking voice within her work. Mrs. Woolf's own voice merely tests poetic expression and arrangement of inner consciousness.

Woolf continues to be concerned about transition during the composition of The Years (1937), and uses simultaneity to resolve her problems. "It's obvious," says Woolf that one person sees one thing and another another; and that one has to draw them together."[2] She worries about control and balance: "It's the extreme condensation; the contrasts: the keeping it all together."[3] Mrs Woolf refers to her method of simultaneity that will perpetuate the sense of continuity: "This is

[1] Friday, March 28, 1930, Diary, III, 298.

[2] Wednesday, February 27, 1935 A Writer's Diary, ed. Leonard Woolf (New York: Harcourt Brace Jovanovich, 1953), p. 231. Hereafter this work will be known as AWD.

[3] Thursday, June 13, 1935, AWD, p. 242.

what I want to try for in the raid scene: to keep going and influencing each other: the picture; the music; and the other direction--the action--I mean character telling a character while the movement (that is the change of feeling as the raid goes on) continues."[1] Developing different aspects of continuity seems to provide the "right sequence"[2] for Woolf.

Throughout her novel-writing career, Woolf displays a need to experiment with transitions. Her effort in The Voyage Out to focus on lived experience creates the need for such devices as style indirect libre, parentheses, dashes and repetition to unify speech, action and thought, plus the repetition of symbols to create meaning. Though there is a search for the meaning of life, much of the novel is devoted to trivial social exchange, and action does not take place on the level of inner consciousness. In addition, the presence of an omniscient author who moves the reader logically and chronologically in time and space and indicates his own perceptions, is still very strong.

[1] Wednesday, October 15, 1935, AWD, p. 248.

[2] Ibid., p. 249.

Woolf's continued exploration of plot in Night and Day leads to no novelty regarding transition, but it proves useful as a vehicle of exploration. The realistic documentation of the novel, says Novak, "proved incompatible with her perspective, but her mastery of the pedestrian fictional techniques of moving characters in space and time, arranging their confrontations, and balancing the advance of two plot lines later gave strength to her major novels."[1] As a learning experience, Night and Day allowed Woolf to continue to use images anx to provide a pattern of the feelings, decisions and indecisions of her characters.

Through revision, a crucial aspect of her work, Woolf examines its autobiographical content. She distances herself from her heroine in The Voyage Out by working on the form of the novel. She reduces cliches and sentimentality and gradually lets the shape of her sentences reflect the movement of the mind.

Attention to form leads to a suppression of all the things that were part of the conventional scaffolding of the novel: facts, actions and events, and to innovation regarding transition. Encouraged by her experiments in

[1] Novak, p. 84.

Kew Gardens and The Mark on the Wall, Woolf further develops rhythmic spacing and especially montage--the juxtaposition of emotions and impressions. Through the use of montage, Woolf was able to successfully translate the visual details composed in space, associated with painting, to the novel, which normally arranges things in time. Despite its innovation, Jacob's Room is flawed because of its episodic nature and its intrusive narrator.

Woolf continues to explore effects that reflect the movement of the mind. Though she had shown mental action in Jacob's Room, it was almost totally limited to the present. In Mrs.Dalloway the mental action continually involves an immersion in events of the past. Sensory stimuli become transitions to feelings, thoughts and impressions stored in the characters' memories. The present actions and thoughts of the characters are constantly nourished by their past experiences.

Woolf's work in transitions allows her to do several things in Mrs. Dalloway: limit the narrator; create fusion, unity and economy; and show simultaneity and rhythm. As her novel ceases to be about something but merely is something, she eliminates transitions that explain or that move the reader from here to there. In their place she uses repetition for continuity, meaning

and innovatively as motif, to move from one consciousness to another. Conjunctions reduce explanatory remarks conventionally handled by a narrator and create rhythmic continuity between action, thought and speech. Dashes and parentheses unite external and internal action. Style indirect libre blends narrative with thought and speech and rhythmic movement combines disparate things.

Though she handles the mind in a new way, Woolf is confident that the reader will be able to follow her. In her essay "How Should One Read a Book," (this was first read as a paper at a school) Woolf advised her reader to yield openly to the writer's work:

> Do not dictate to your author; try to become him. Be his fellow worker and accomplice. But if you open your mind as widely as possible, then signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other.[1]

She counted on the reader's imagination, insight and judgment[2] to make order of his impressions, to see the work as a whole, and then to compare it and judge it.

[1] "How Should One Read a Book," Collected Essays, II, 2.

[2] Ibid., p. 10.

CONCLUSION

Before Flaubert, writers often eliminated transitions. La Fontaine used style indirect libre, and the device appeared earlier in La Chanson de Roland. Richardson eliminated speaker identification when indicating the thoughts of a character, as did Jane Austen when presenting the dialogue of her characters. Instances such as these were merely incidental. It was Flaubert who consciously used or eliminated transitions in accordance with his theory of the novel.

Flaubert's theory of impersonality dispensed with the intrusive commenting narrator, which had been the convention in the standard novel. A devotion to art led Flaubert to combine form and content:

> la forme et l'idée, pour moi,
> c'est tout un et je ne sais pas
> ce qu'est l'un sans l'autre.
> Plus une idée est belle, plus
> le phrase, est sonore;
> soyex-en sûre. La précision
> de la pensée fait (et est
> elle-même) celle du mot.[1]

Style became the perfect way of expressing a subject: the harmony of the whole and the fusion of the parts through economy and continuity.

[1] "A Mlle Leroyer De Chantepie," 12 décembre, 1857, CIV, 243.

Flaubert organized his novel around central events (the marriage of Charles and Emma in Part I and the seduction scenes in Parts II and III) which he conceived of as building blocks in the novels's scheme of things. To connect one thing with another he used conjunctions as invisible cement. Conjunctions connect speech to speech, speech to narrated action, speech to style indirect libre and style indirect libre to narrated action. They even indicate something of the thoughts and motivation of the characters.

Flaubert substituted visual images, objectively presented, for the conventional narrator's explanation and description. Through the poetic device of repetition, images such as Emma's bouquet, the plaster cure and the Blind Man acquire meaning. By means of accumulation these images come to mean desolation, despair and decay.

While often substituting images, conjunctions, repetition and associations for conventional transitions, Flaubert also, in some cases, eliminated transitions. Dispensing with speaker identification, Falubert perfected style indirect libre duplicating the thought or speech of his characters while continuing his narration. By using this device Flaubert identified with his characters (though sometimes too closely) and produced an ironic effect.

Eliminating transitions at the agricultural fair, which is the epitome of the novel, Flaubert creates effects of irony and simultaneity. Because there is no author intervention, the reader must rely only on the meaning of the words as they turn reflexively upon each other, thus immobilizing time for a while. The reader sees that Rodolphe's love-making speeches are as stilted as the bombastic platitudes of the officials. Moreover, by the melding together of movement, noise and conversation simultaneity is created.

Though George Moore did not completely understand simultaneity, he did share and understand Flaubert's devotion to art and the attainment of truth in literature. He learned about the perfection of craft from Flaubert. In his own work he revised often, seeking the right phrases that would enhance his melodic line. In time, however, his ardor for Flaubert cooled.

At the beginning of his career, Moore sought to combine Zola's naturalism with Flaubert's strict attachment to truth and form. Despite the emphasis on realistic details in A Mummer's Wife (1885), and the concentration on transitions that promote the cause and effect of naturalism, even here Moore attempts to create a smooth flow between chapters and to use style indirect

libre, indicative I'm sure of Flaubert's influence.

Moore's mind and art were influenced by many different people, among them Balzac, Zola, Gautier, Shelley, Huysman, Turguenev, Pater, and Dujardin. Hough remarks on this potpourri of influences:

> He picks up ideas from everywhere, never understands them quite thoroughly or thinks them out, mixes them up to make a miscellaneous stew and often pretends to knowledge that he does not really possess. . . . he picks up like a magpie all the notions and influences that were at large in the world around him, spills them out with an air of proud discovery--in fact as Oscar Wilde said of him, conducts his education in public.[1]

But it was to Pater and Dujardin that Moore chiefly owed the development of the melodic line. Since Moore was influenced for years by French writers, he was amazed to find beauty (such as in Pater's Marius) in his own language. He first read Pater's novel in 1885 and praised it in the Confessions (1888) for its cadence and prose, its reflection of natural beauty, and its suggestiveness. Years later he wrote admiringly in Avowals (1919) of Pater's long sentences which flow like murmurous melody.

Dujardin introduced Moore to the interior monologue, in his work called Les Lauriers Sont Coupés (1887),

[1] Graham Hough, "George Moore and the Nineties," Image and Experience, p. 186.

which Moore used in a modified form in his Confessions, Mike Fletcher (1889) and The Celibates (1895). In addition, through letters and discussions, Dujardin encouraged Moore to incorporate Wagnerian themes in his work.

It was the Irish interlude, however, that led to Moore's cultivation of the melodic line. Through this device, the rhythm moves smoothly from paragraph to paragraph, from chapter to chapter, and from speech to thought to narrated action. Even in the first version of The Lake (1905) conjunctions, present participles and repetition rhythmically connect all aspects of the novel. In the revised version (1921) two things happen. First, the repetition of Nora Glynn's name creates a leit motif throughout the novel, stimulating Gogarty's thoughts and emotions. Second, there is a greater tendency in the revised version to combine speech and thought through conjunctions anx present participles, and in general to stress the oral quality of the work. This had been encouraged by Moore's discovery of the Irish story-telling mode. It was further stimulated by the practice begun in 1901 of dictating his works to a secretary.

Moore tested his theory in his historical novels beginning with The Brook Kerith (1915). I pointed out

in Héloïse and Abélard (1921) how Moore successfully combined narrated action, thought and speech to form a seamless web. In the unending flow of prose there are no indentations for speech, no quotation marks. In keeping with the oral nature of the work, the characters are differentiated from one another through idosyncratic speech. Speaker identification is either eliminated or postponed, necessitating rapid reading. Transitions are eliminated for thought as well. Movement can go from narrated thought to quotation of thought, and the reader has to be alert to changes of pronoun. The continuity of the story takes precedence over everything.

The fusion of the parts of Héloïse and Abélard is accomplished primarily through a rhythmic use of conjunctions, repetition and present participles. Conjunctions (which also condense explanations) connect phrase to phrase, sentence to sentence, speech to thought and thought to narrated action. Repetition, which had been innovatively used by Moore as leit motif, is devoid of symbolic connection here; it serves as transition from speech to speech, and in general creates rhythmic continuity. The present participle functions in the same way as well but also creates an alliance

for Moore between the spoken and written word as it links speech to narrated action.

Though I view Héloïse and Abélard as an artistic experiment and feel that Moore would have developed as a more serious modern writer if he had stayed with the internal consciousness of The Lake, I think Moore's attempt to transfer the methods of other art forms (the continuity of story telling and the rhythm of poetry and music) to the novel is commendable.

Perhaps Moore's cadence which Woolf admired[1] influenced her, but his combination of autobiography and fiction represented everything that she wanted to get away from. Her effort to put aesthetic distance between herself and the young heroine Rachel Vinrace can be traced through the drafts of The Voyage Out. (Louise DeSalvo, a student of Woolf's manuscripts has noted that Woolf probably wrote ten revisions.[2])

[1] In her essay on Moore in Collected Essays, I, Woolf says that Moore "has taught himself an accent, a cadence, indeed a language, for saying it in which, though they are not English, but Irish, will give him his place among the lesser immortals of our tongue," p. 341.

[2] Louise DeSalvo, "Virginia Woolf's Revisions for the 1920 American and English Editions of The Voyage Out." Bulletin of Research in the Humanities, p. 343.

Transitions which achieve simultaniety and rhythm and take on such importance in Woolf's later work are already present in The Voyage Out. Actually, though, one has to emphasize that in this novel there are two kinds of transitions: conventional and innovative. The omniscient author uses conventional transitions to tell the story. She moves the reader from here to there and explains her characters' remarks. Moreover, she uses new devices such as parentheses, dashes, style indirect libre and repetition to duplicate lived experience. Parentheses and dashes create simultaneity of movement and speech.

Unlike Moore, Woolf understood that the essence of Flaubert's simultaneity involved a combination of movement with speech; she made the effect work when confined to the activity of one person.) Though style indirect libre is used often, direct speech is preferred. Movement from one person's speech to another's is created through repetition, which also establishes meaning through the accumulation of words and images; these are author supplied and do not emerge from the minds of the characters.

Though Woolf continued to experiment with repetition and images in Night and Day (1919), a fairly conventional

novel, the turning point for her in establishing a form for the novel comes through a recognition of fusing form with content in her chart for the unwritten novel in 1920.[1] Woolf's description of her new economical and rapid method recalls Flaubert's invisible cement in a seamless work.

In an effort to rid herself of the scaffolding of the novel, Woolf dispensed with the intrusive narrator of Jacob's Room (1923) and threw conventional plot overboard. In its place she presented a new kind of "life." As she explored the mind in movement in Mrs. Dalloway (1925), Woolf allowed her characters (and her reader) to experience moments of being which combine present impressions with feelings and thoughts of the past. (Internal time is fuller and richer than actual time.)

Time and space are explored through simultaneity, irony and rhythm. Conventional transitions of chronology

[1] On January 26, 1920 in her diary Woolf describes her unwritten novel which became Jacob's Room. Diary, II, 13-14.

are eliminated. Experiential time (which Flaubert had begun to understand) often begins with a touch or a sound in the external world; but for Woolf, these stimuli create an immediate and simultaneous cluster of impressions and feelings as they move into memory.

Along with other innovative devices, Woolf retains and broadens previously used transitions. Parentheses and dashes reflect greater simultaneity and rhythm as they unite external and internal actions. Style indirect libre is welded to narrated consciousness without transition, or sometimes with postponed transition. By their rhythmic continuity, conjunctions aid in achieving a simultaneity of thought and speech and also create smooth transitions when condensing explanation.

Though Woolf's rhythmic continuity resembles Moore's at times (through sound and use of transition) the overall rhythm of her work is one of movement and a mixture of differences rather than similarities. It is with Flaubert, rather than her contemporary Moore that Woolf shares an appreciation of simultaneity, movement in time and space, and a concept of aesthetic design. Josephine O'Brien Schaefer compares Mrs. Dalloway with Madame Bovary:

> It (Mrs Dalloway) suggests the aesthetic tightness, and even dryness, of Madame Bovary. Virginia Woolf's control of her material, her careful lack of any explicit personal judgment, and her love of pattern are as complete as Flaubert's. And just as generations of critics have worried about Flaubert's attitude toward Emma--was she a silly Romantic or was she a victim of bourgeois sterility?--Virginia Woolf's critics are not sure whether the author presents Clarissa Dalloway as an object for our affections or our contempt. Probably in both cases, the answer is mixed. The aesthetic attention to effect, however, is remarkably pure in both instances.[1]

Moreover, a fusion of parts to achieve a harmony of the whole is exhibited in both novels.

In the work of Flaubert, Moore and Woolf transitions emerged as deliberate devices of rhythm and continuity. Among the many technical devices which make the modern novel different from its predecessors in earlier centuries, transition is not the least important, and it does deserve further analysis. I hope I have made a beginning.

[1] Josephine O'Brien Schaefer, The Three-Fold Nature of Reality in the Novels of Virginia Woolf, p. 85.

APPENDIX

I. Transitions in Madame Bovary

A. Additional use of conjunction et to return to narrated action after direct discourse

> Mais pour que vous ne vous mangiez par le sang, je pousserai tout grand l'auvent de la fenêtre contre le mur: vous pourrez le voir par derrière, en vous penchant sur la haie. Et il s'éloigna. (MB. p33)

> Mais, pardon! Longuemarre et Boudet! sac à papier! voulez-vous bien finir! Et, d'un bond, il s'élança dans l'église. (MB, p. 157)

> Alors Rodolphe demanda si l'exercise du cheval ne serait pas bon.
> -- Certes! excellent, parfait!...
> Voilà une idée!
> Tu devrais la suivre.
> Et, comme elle objectait qu'elle n'avait point de cheval, M. Rodolphe en offrit un. (pp. 217-218)

> --Sors-tu ce soir? demanda-t-elle.
> --Oui, Pourquoi?
> --Oh! rien, rien, mon ami.
> Et, dès qu'elle fut débarrassée de Charles, elle monta s'enfermer dans sa chambre. (p. 225)

B. Additional passages that contain style indirect libre

> [authorial voice] Le garçon de la poste, qui, chaque matin, venait panser la jument, traversait le corridor avec ses gros sabots (thought in style indirect libre) C'était là le groom en culotte courte dont il fallait se contenter/

(authorial voice) Quand son ouvrage était fini, il ne revenait plus de la journée. (MB, p. 82)

(authorial voice) et elle se mettait quelquefois à exprimer des opinions singulières, blâmant ce que l'on approuvait, et approuvant des choses perverses ou immorales: ce qui faisait ouvrir de grands yeux à son mari (thought in style indirect libre) Est-ce que cette misère durerait toujours? est-ce qu'elle n'en sortirait pas? Elle valait bien, cependant, toutes celles qui vivaient heureuses! Elle avait vu des duchesses à la Vaubyessard qui avaient la taille plus lourde et les façons plus communes/, (authorial voice) et elle exécrait l'injustice de Dieu (pp. 92-93.)

(authorial voice) Il se meubla, dans sa tête, un appartement. (thought in style indirect libre) Il y mènerait une vie d'artiste! Il y predrait des leçons de guitare! Il aurait une robe de chambre, un béret basque, des pantoufles de velours bleu!/ (authorial voice) Et même il admirait déjà sur sa cheminée deux fleurets en sautoir avec une tête de mort et la guitare au-dessus. (p. 163)

(authorial voice) Il se rassit. (thought in style indirect libre) Comment donc avait-elle fait (elle qui était si intelligente! pour se méprendre encore une fois? Du reste, par quelle déplorable manie avoir ainsi abîmé son existence en sacrifices continuels?/ (authorial voice) Elle se rappela tous ses instincts de luxe. (MB, pp. 254-255)

(discourse plus transition)--Je l'aime pourtant! se disait-elle. (thought in style indirect libre) N'importe! elle n'était pas heureuse, ne l'avait jamais été. ... Mais, s'il y avait quelque

> part un être forte et beau, une nature valeureuse, pleine à la fois d'exaltation et de raffinements, un coeur de poète sous une forme d'ange, lyre aux cordes d'airain, sonnant vers le ciel des épithalames élégiaques, pourquoi, par hasard, ne le trouverait-elle pas? Oh! quelle impossibilité! Rien, d'ailleurs, ne valait la peine d'une recherche; tout mentait! (authorial voice) Chaque sourire cachait un bâillement d'ennui, chaque joie une malédiction. (MB, p. 392)

APPENDIX

II. Transitions in Héloïse and Abélard

A. Form of address or sense of speech as transition from direct speech to speech or from speech in style indirect libre to speech.

1. Form of address as transition from speech to speech

a. movement from Héloïse's speech to Fulbert's speech

direct speech with transition	So thou hast come at last to the rue des Chantres, Fulbert said, and not sorry to leave they convent for a while? What answer do you think I should make to you, uncle? Would it please you to hear	Héloïse's speech
direct speech with no transition	that I was happy in the convent but am very glad to be in Paris with you and Madelon? What a pretty house you have. I had almost forgotten it or had taken it all for granted more likely, for I was but a little thing when I came here one day with mother. Do you remember uncle? Yes, I do, and it is odd that thou shouldst speak to me about my house, or rather it is not odd at all, for as I returned from the Cathedral it struck me as being a very pretty house. But has Madelon shown thee our company room, or what was once a company room? No, uncle; we have only just arrived. (p.26)	Fulbert's speech Héloïse's speech

b. postponed identification to move from Héloïse's speech to Fulbert's speech

Héloïse's speech

No more assemblies this year? Heloise said. Ah! so thou'rt craving after more lute-playing and singing, and maybe the lute-players, too, have a place in thy thought. I was thinking, uncle of the philosophers rather than the lute-players. For before coming to fisticuffs they argued well... So, niece, thy clever brain was able to follow the argument. . . (p. 74)

Héloïse's speech

Fulbert's speech without transition

Fulbert's speech with postponed identification

2. Sense of speeches to identify speakers without transition

a. movement from reported action to Fulbert's speech

In a few minutes she was back again, the tart in her hands, proud of the show that it made on the table. I see my goose has received a hearty welcome from you both, but two legs remain, which will do well for Madelon, and there arepickings elsewhere. I am as hungry as you were, and will run away with the goose. Madelon's pastry is excellent, the Canon said, his eyes filled with memories of tarts eaten in the years gone by. Hast thou even eaten a better one? How flaky it is; wilt have some more? Héloïse would have liked a second helping, but she thought her uncle might like a third, and conquered the temptation. There are nuts on the table, and apples and pears, but there is no fruit like grapes. Look at this bunch, the small, white sweet-water grapes that grow nowhere but in France; these have come up from Fountainbleau. And when each had finished a great bunch he said: They eat well, don't they? (p. 35)

reported action

Madelon's speech

reported action Canon's speech without transition

The Canon's speech with transition

reported thought

Fulbert's speech

reported action

Fulbert's speech with transition

b. movement from Fulbert's speech in style indirect libre to Héloïse's speech

reported action	But during dinner he asked her questions that were pleasant to answer. What Latin had she	Fulbert's speech in style indirect libre
Héloïse's speech	read? We have read all the Fathers. When I say we, uncle, I mean myself and some three or four nuns. I am afraid that there are not many pages in St. Augustine that would not prove a stumbling bock to the greater number of our community.	
	So St. Augustine presents difficulties to the majority of the convent--the Canon began . . . (49-50)	Fulbert's speech with transition

B. Elimination of transitions from action to speech and action to quotation of thought--

1. movement from action to speech

She had parted from him in the belief that her next news would be his ordination and she now heard that he was wearing a monk's cowl in the monastery of Saint-Denis. But is it true? It cannot be that he has entered a monastery without telling me. (pp. 122-123 v. 2.)

2. movement from action to quotation of thought

Alas, she did not know anything, and lived like the weed in the field. True to him, she was. But of what use if fealty if there be no reward for it: If he has forgotten me, why should I be true? (p. 179 v.2.)

C. Additional passages that contain style indirect libre

1. Héloïse did not answer, for she was beginning to feel averse from her uncle, and the thought had just come into her head that if he would not lend her his books, she would ask Madelon to give her needles and wool and begin a piece of tapestry/ But why should he think she would crumple the leaves of his books? Why speak of the nuns' praise of her Latin with contempt?/She was beginning to dislike her uncle. (p. 28) — style indirect libre

2. She expected a cake and some fruit, for it was autumn, but Madelon brought neither, only the strange news that her uncle wished her to come to Paris for a week's visit, and when she asked for a reason, Madelon answered: I can see there is no thought in thee for Paris./ Now why had Madelon said this? And why had her uncle sent Madelon for her without writing to the nuns? He must have some purpose in view, and Madelon must know of it. And why had Madelon not told her? Was her old nurse, whom she had known always going to betray her?/It looked it And she felt like a trapped animal. (pp. 46-47) — style indirect libre

D. Additional use of conjunctions as transitions

1. movement from narrated action to direct speech

and their prayers done they rose up again and continued to extirpate the enemies of our Lord. But thou'st heard me tell all this story before, Héloïse, and hast not forgotten any of it, maybe. . . . (v. 2, pp. 87-88)

2. movement from reported thought to direct speech

> Such a story, Madelon thought, might turn the thoughts of their guests from Abélard and Champeaux. And let thy thoughts be on the cakes and wine and the songs they are going to sin. (p. 68)

3. movement from quotation of thought to narrated action

> so there could be no doubt that I acted rightly, none whatever. But however sure the Canon was at times that he had acted rightly, a doubt rose up from the depths occasionally. (p. 16)

4. movement from one person's thought in style indirect libre to another person's narrated action

> Would it not have been better for him to allow her to read and watch her, and at the slightest sign of carelessness to take the book out of her hand? And it was while grieving over her uncle's unjust suspicions of her care for books that she fell asleep. (pp. 45-46)

5. movement from direct speech to narrated action

> I hope our guests will reach home safely, and she stood looking up and down the street, still full of students. (p. 74)

> But Jesus, Mary and Joseph! listen for the life of you, for the bird that has just flown from the rail yonder, flapping like a rook across the fields, is the noisiest bird that spring brings us; from overseas he comes. Hark. And reining in their horses, they heard, cuc-koo, cuc-koo. (p. 202)

> Begin telling thy beads, Héloïse, for it will make a good appearance. Begin telling thy beads, Madelon, and myself will make show with my breviary. And in their different beds all three slept till the prime of the morning was over. (p. 215)

E. Use of the conjunction for to condense explanation in movement from narrated action to direct thought

> He did not know, and tried to attribute the appearance and the voice to nervousness or ill-health. For why should a devoted son of the Church object to his daughter taking the veil? he asked himself. . . (p. 20)

> A few minutes later she caught herself thinking that she would prefer him to give way to wine rather than he should refuse to lend her his books. For why had he done this she asked herself. (p. 45)

F. Additional passages that use present participles

1. movement from action to speech

> And early the next week, on a Monday or a Tuesday, Madelon bounced in on Héloïse, who was reading in the Canon's study in his absence, crying: now what did I tell thee? (p. 67)

> On hearing this, without asking leave from her master, she let Abélard into the house, and knowing it well, he ran before her and threw open the door of the room in which he expected to find Fulbert, saying: Sir, I have come with news of your niece

and to aske your forgiveness for not having brought it before, the journey being so long from Brittany. (v.2. pp. 58-59)

and after reading the Georgics a little while she breathed a happy sigh and sat quite still, rapt in meditation, saying: He loved life as life has ever been , as it will always be, bringing the earth in its holiness before us, the fields and all the shows of the seasons. (v. 2, p. 103)

Before Mother Hilda could answer, the door was opened and the portress ran through it crying: There's an old man begging at our gate for shelter, Mother Prioress. (v.2, p. 162)

2. movement from speech to narrated action

I can play both, Abélard answered, rejoicing inwardly in the imbroglio he was weaving. (p. 270)

He will not kick again, for he has learnt his master, Alan said, returning to Denise, who was anxious that Abélard should not buy so headstrong a brute (v.2, p. 7)

. . .He to the priesthood and I to the cloister, she said, hoping that she had chosen words that would remove all doubt from the Prioress. (v. 2, pp. 90-91)

APPENDIX

III. Additional use of transitions in *The Voyage Out*

A. Use of the dash

> He did not see that he was teasing her, and he went on to wonder what would happen if God did exist (direct speech)--"an old gentleman in a beard and a long blue dressing gown. . . ." (p. 278)

> [authorial voice] Her mind, stunned to begin with, now flew to the various changes that her engagement would make (thoughts in *style indirect libre*)--how delightful it would be to join the ranks of the married women--no longer to hang on to groups of girls much younger than herself--to escape the long solitude of an old maid's life. (p. 140)

B. Use of *style indirect libre*

1. movement from narrated speech to speech in *style indirect libre*

> Rubbing his hands, he told them the adventure of the day: how he had come upon poor old Jackson combing his moustache before the glass in the office, . . .then treated him to a lunch of champagne and ortolans; paid a call upon Mrs. Jackson who was fatter than ever, poor woman, but asked kindly after Rachel(speech in *style indirect libre*)--and O Lord, little Jackson had confessed to a confounded piece of weakness. (p. 38)

2. movement from narrated action to thought in style indirect libre

Additional passages that contain thoughts in style indirect libre: (authorial voice)

(authorial voice) As the talk that had been interrupted was a talk with Rachel, he had to ask himself why he felt this, and why he wanted to go on talking to her. (thought in style indirect libre) Hirst would merely say that he was in love with her. But he was not in love with her... .It always began in his case with definite physical sensations. . .he did not even find her physically attractive. . .He always found girls interesting to talk to, and surely these were good reasons he should wish to go on talking to her;. . . .But suppose Rachel was going away in a day or two, suppose this was the end of her visit,. . .--it was intolerable to know so little./(Speech with transition) Therefore he exclaimed, "How d'you know what you feel, Hirst?" (pp. 184-185)

APPENDIX

IV. Use of transitions in Mrs. Dalloway

A. Style indirect libre

1. movement from authorial voice to thought in style indirect libre

> . . .and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth century settings to tempt Americans/(style indirect libre) (but one must economise,. not buy things rashly for Elizabeth)/, and she, too, loving it as she with an absurd and faithful passion. . . (p. 6)

> [authorial voice] Yes, Miss Kilman stood on the landing, and wore a mackintosh; but had her reasons. (thought in style indirect libre) First it was cheap; second she was over forty; and did not, after all, dress to please. She was poor, moreover; degradingly poor. Otherwise she would not be taking jobs from people like the Dalloways; from rich people, who liked to be kind. Mr. Dalloway, to do him justice, had been kind. But Mrs. Dalloway, had not. She had been merely condescending. She came from the most worthless of all classes--the rich, with a smattering of culture./. .[authorial voice] She considered that she had a perfect right to anything that the Dalloways did for her. . (pp. 186-187)

> (thought in style indirect libre) Was it draughty, Ellie Henderson

wondered? She was subject to chills. But it did not matter that she should come down sneezing tomorrow/it was the girls with their (authorial voice) naked shoulders she thought of. (p. 256)

(authorial voice) Lady Bruton preferred Richard Dalloway of course. He was made of much finer material. (thought in style indirect libre) But she wouldn't let them run down her poor dear Hugh. She could never forget his kindness--he had been really remarkably kind--she forgot precisely upon what occasion. But he had been-remarkably kind/(direct thought without transition) Anyhow, the difference between one man and another does not amount to much. (thought in style indirect libre) She had never seen the sense of cutting people up, as Clarissa did--cutting them up and sticking them together again; not at any rate when one was sixty-two/(authorial voice) She took Hugh's carnations with her angular grim smile. (p. 157)

(authorial voice) It was all perfectly correct. (thought in style indirect libre) And yet Richard couldn't have said that to save his life. Why these people stood that damned insolence he could not conceive./ (direct thought without transition) Hugh was becoming an intolerable ass. (thought in style indirect libre) Richard Dalloway could not stand more than an nour of his society/(authorial voice) And, flicking his bowler hat by way of farewell, Richard turned at the corner of Conduit Street. . . (p. 173)

2. movement from speech with transition to speech in style indirect libre

(speech with transition) But said Miss Killman, "I've not quite finished yet."

(speech in style indirect libre) Of course, then, Elizabeth would wait. (thought in style indirect libre) But it was rather stuffy in here.(p. 199)

B. Parentheses

1. containing internal action

(authorial voice) All this she saw as one sees a landscape in a flash of lightning--and Sally (thought in style indirect libre)(never had she admired her so much!)/(authorial voice) gallantly taking her way unvanquished. (p. 53)

(authorial voice) The girl, silk stockinged, feathered, evanescent, but not to him particularly attractive (thought in style indirect libre)(for he had had his fling)/(authorial voice) alighted.(p. 82)

(authorial voice) He had twenty minutes of perfect happiness. Her voice, her laugh, her dress (impression) something floating, white, crimson) her spirit, her adventurousness. . . (p. 94)

(authorial voice) But the clock went on striking, four, five, six and Mrs. Filmer waving her apron (thought in style indirect libre)(they wouldn't bring the body in here, would they?)/(authorial voice) seemed part of that garden; or a flag. (p.227)

The feet of those people busy about their activities, hands putting stone to stone, minds eternally occupied not with trivial chatterings (comparing women to poplars--which was rather exciting, of course, but very silly), but with thoughts of ships, of business, of law, of administration, and with it all so stately (she was in the Temple), gay (there was the river),

pious (there was the Church), made her quite determined, whatever her mother might say, to become either a farmer or a doctor. (p. 207)

2. Passages that contain narrated action with parentheses

. . . That she held herself well was true; and had nice hands and feet; and dressed well, considering that she spent little. But often now this body she wore (she stopped to look at a Dutch picture) this body, with all its capacities, seemed nothing--nothing at all. (p. 14)

something was up, she knew; and now all these people (for she returned to the Broad Walk), the stone basins, the prim flowers, the old men and women, invalids most of them in Bath chairs--all seemed, after Edinburgh, so queer. (p. 38)

"A terrible confession it was (he put his hat on again), but now, at the age of fifty-three one scarcely needed people any more." (p. 119)

It was their idea of tragedy, not his or Rezia's (for she was with him). Holmes and Bradshaw like that sort of thing. (He sat on the sill.) But he would wait till the very last moment. (p. 226)

C. Use of dashes

1. movement to thought in style indirect libre

(authorial voice) and he took out his knife quite openly (thought in style indirect libre)--his old horn-handled knife which Clarissa could swear he had had these thirty years--/ (authorial voice) and clenched his fist upon it. (p. 65)

2. movement to speech in style indirect libre

> (authorial voice) She put on her hat, and ran through cornfields (speech in style indirect libre)--where could it have been? -- on to some hill. . . (p. 228)

E. use of conjunctiona and and but

1. movement from speech to action

> "It's toffee," murmured Mr. Bowley--
> (and the car went in at the gates and nobody looked at it),
> and shutting off the smoke, away and away it rushed,
> and the smoke faded and assembled itself round the broad white shapes of the clouds. (p. 30)

> "Dear!" said Clarissa, and Lucy shared as she meant her to her disappointment (but not the pang); (p. 43)

2. movement from speech to thought in style indirect libre

> "Which I shan't ask you to," she said.
> "My dear Peter!" she said.
> But it was delicious to hear her say that--my dear Peter. (p. 61)

3. movement from action to thought in style indirect libre

> That was comforting rather. She stood her upright, dusted her frock, kissed her.
> But for herself she had done nothing wrong; (p. 98)

4. movement from one person's thought in *style indirect libre* to another person's thought in *style indirect libre*

> Their only chance was to escape, without letting Holmes know; to Italy--anywhere, anywhere, away from Dr. Holmes.
> *But* Rezia could not understand him. Dr. Holmes was such a kind man. (p.139)

F. Additional use of *but* to create greater context of meaning when action moves to thought

> Then the thin long cloak which the wind stirred as she walked past Dent's shop in Cockspur Street blew out with an enveloping kindness, a mournful tenderness, as of arms that would open and take the tired--
> *But* she's not married; she's young, quite young, thought Peter. (p. 79)

> Emigration had become, in short, largely Lady Bruton.
> *But* she had to write. (p. 165)

> Peter Walsh had now unlaced his boots.
> *But* it would not have been a success, their marriage (p. 236)

> and Clarissa loved her for being still like that. "I can't believe it!" she cried, kindling all over with pleasure at the thought of the past.
> *But* alas, Wilkins; Wilkins wanted her; (p. 261)

G. Additional use of the conjunction for

1. to move from thought to action

> Who at this hour? Three, good Heavens! Three already!
> For with overpowering directness and dignity the clock struck three. (p. 178)

2. to move from action to thought in style indirect libre

> ...all of which he considered, could be seen considering, grey, dogged, dapper, clean, as he walked across the Park to tell his wife that he loved her.
> For he would say it in so many words, when he came into the room. . . (p. 175)

> Such fools we are, she thought, crossing Victoria Street.
> For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh. (p. 5)

3. to move from speech to thought in style indirect libre

> I had meant to have dancing, said Clarissa.
> For the young people could not talk. And why should they? (p. 270)

4. to condense longer conjunctions

> "I am going to walk to the fountain and back," she said.
> For she could stand it no longer. (p. 33)

> Stop! Stop! he wanted to cry. For he was not old his life was not over; not by any means. (p. 64)

> "For God's sake don't come!" Septimus cried out.
> For he could not look upon the dead (p. 105)

All of which seemed to Richard Dalloway awfully odd. For he never gave Clarissa presents, except a bracelet two or three years ago, which had not been a success. (p. 172)

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