

# *Contents*

|  |     |
|--|-----|
| PREFACE  | vii |
| I THE DELICATE TRANSACTION   | 3   |
| Relation between the writer and the "spirit of the age"—changing concepts of man, art, and reality—changing forms of the novel—new problems facing both writer and reader—the woman novelist   |     |
| II "A LITTLE VOYAGE OF DISCOVERY"  | 14  |
| Relation of the times to Virginia Woolf's temperament—the novel as a voyage "in" to the mind of the author—influence of Bloomsbury and G. E. Moore on Mrs. Woolf—influence of her father—the mystery of personality                            |     |
| III A SHOWER OF ATOMS  | 27  |
| Analysis of Virginia Woolf's moment of being—concept of emotion as reality—psychological definition of feeling—how the character feels, sees, thinks, and experiences time—fragmentation of the moment   |     |
| IV THREE WAYS OF SEEING THE SUBJECT  | 42  |
| Different ways of handling point of view—seeing the character through patterns of logical thought—through dream and phantasy patterns—through verbalized feeling and symbolic action—possible influence of psychoanalytic theory on Mrs. Woolf |     |
| V THREE WAYS OF SEEING THE OBJECT  | 66  |
| Relation of subject and object—the object as seen through the eyes of the poet—the object as seen through the eyes of the artist—the object as seen through the eyes of the child  |     |
| VI THE ANGLE OF VISION   | 83  |
| Influence of the physical angle of vision on perception—influence of the subject's psychological state of mind—development of the literary use of abnormal perception—screens and filters through which an object is viewed                    |     |

## CONTENTS

- VII THE MIRROR MODES 99  
Virginia Woolf's use of objects as a reflecting surface—the object as mirror of character, emotion, and idea—color, landscape, and parallel scene as reflectors—other people as mirrors of the self
- VIII A MULTIPLICITY OF SELF 113  
Methods of showing different aspects of personality—the quantitative mode of time/memory selves—the qualitative mode of divided personalities or doubles—multi-personality in *The Waves*—use of the mythic double
- IX THE VOICE OF SUBJECTIVITY 129  
The problem of articulating feeling—the voice of the character talking to himself—the “lonely mind” or narrating presence—the voice of history and time—relation of voice to style
- X THREE MODES OF TIME 149  
Emotional measures of time—speed and movement in the kinetic mode—manipulation of time in *Orlando*—the time-dimension mode—the mnemonic mode in *The Waves*—repetitions and variations in *The Years*
- XI THE SHAPES OF FEELING 180  
The primitive modes of image, metaphor, and symbol—metaphor as reality—principles of concretization and abstraction, metamorphosis or transformation, contraction and expansion—the child's use of metaphor in *The Waves*—principles of condensation and compression
- XII THE SUBJECTIVITY OF FORM 203  
The concept of feeling as form—human dimensions of the novel—emotional rhythm and cyclic movement—internalized elements of mass, connection, rhythm, pattern, and space—relation of form to the modes of subjectivity
- XIII THE CREATIVE READER 234  
Virginia Woolf's need for a responsive audience—demands for the reader's participation—importance

## CONTENTS

of the "act" itself—a summing up of the reader's  
role in the subjective modes—Mrs. Woolf's  
place today

|              |     |
|--------------|-----|
| APPENDIX     | 247 |
| BIBLIOGRAPHY | 249 |
| INDEX        | 263 |