

1989

## Augustus Carmichael: A Metaphor of the Artist

Mary Beverly Adams

*College of William & Mary - Arts & Sciences*

Follow this and additional works at: <https://scholarworks.wm.edu/etd>



Part of the [English Language and Literature Commons](#)

---

### Recommended Citation

Adams, Mary Beverly, "Augustus Carmichael: A Metaphor of the Artist" (1989). *Dissertations, Theses, and Masters Projects*. William & Mary. Paper 1539625523.

<https://dx.doi.org/doi:10.21220/s2-bp6t-ef20>

This Thesis is brought to you for free and open access by the Theses, Dissertations, & Master Projects at W&M ScholarWorks. It has been accepted for inclusion in Dissertations, Theses, and Masters Projects by an authorized administrator of W&M ScholarWorks. For more information, please contact [scholarworks@wm.edu](mailto:scholarworks@wm.edu).

**AUGUSTUS CARMICHAEL:  
A METAPHOR OF THE ARTIST**

---

A Thesis  
Presented to  
The Faculty of the Department of English  
The College of William and Mary in Virginia

In Partial Fulfillment  
Of the Requirements for the Degree of  
Master of Arts

---

by  
Mary B. Adams  
1989

APPROVAL SHEET

This thesis is submitted in partial fulfillment of  
the requirements for the degree of

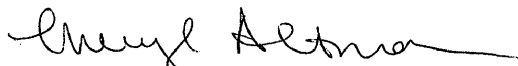
Master of Arts

  
Author

Approved, September 1989

  
Thomas Heacox

\_\_\_\_\_  
John Willis

  
Meryl Altman

## ABSTRACT

The purpose of this study is to examine Augustus Carmichael, a character in Virginia Woolf's novel To The Lighthouse, as a metaphor of the artistic process.

Layering literary allusions to form Augustus Carmichael's character, Virginia Woolf connects several different levels of meaning to his character. Thomas DeQuincey's Confessions of an English Opium-Eater, several poems by Tennyson, and Cowper's poem "The Cast-Away," associate Augustus Carmichael to other characters through allusions to those works.

The literal evidence for Augustus Carmichael's character in Sir Leslie Stephen's The Mausoleum Book is first examined. Next, the influence of DeQuincey's Confessions of an English Opium-Eater is explored, to understand Virginia Woolf's use of his work. Finally, the individual poems are examined for the development of character relationships with Augustus Carmichael.

Playing the other characters against Augustus Carmichael, Virginia Woolf shows the physical, intellectual, emotional, and spiritual lives of her characters. Augustus Carmichael acts as an artistic catalyst for others, as he helps them overcome the obstacles that keep them from achieving their quests. As a metaphor of the artist, he inspires both through the act and result of creation. Ultimately, the use of literary allusions through Augustus Carmichael achieves the effect of "life" in all its complexity, perhaps Virginia Woolf's most important goal.

**AUGUSTUS CARMICHAEL:**

**A METAPHOR OF THE ARTIST**

## Augustus Carmichael: A Metaphor of the Artist

In Virginia Woolf's novel To The Lighthouse, Augustus Carmichael, the poet, is a metaphor of the artist and his art. Like an artist, he creates harmony from chaos in the novel by his artistic perception. Like a work of art, his presence creates harmony from chaos for others. Augustus Carmichael reflects the role of art, connecting several perceptions at once into a meaningful whole.

Woolf creates the character of Augustus Carmichael by using allusions to other artists. Much as a painter uses paints to suggest or intensify meaning, Woolf uses details, such as opium addiction, to suggest connections between Augustus Carmichael's fictional character and that of real artists. For example, DeQuincey's Confessions of an English Opium-Eater describes the effects of opium dreams and in a like manner, Augustus Carmichael seems to experience the world in terms of an opium influenced dream. This allusive technique allows the reader to make connections between Augustus Carmichael's passive surface appearance--the drugged, pathetic poet asleep in the yard--and the dynamic creativity of his interior life. Indeed, Augustus Carmichael can only be known through these allusions, for unlike the other adult characters in the novel, he reveals nothing of himself via interior monologues; all description of him comes from the observations and perceptions of other characters and through the shades of Woolf's allusions.

As outwardly passive as his character is, however, he actively creates order at pivotal moments. He helps Mr. Ramsay and Lily Briscoe to achieve their goals by rising from his lawnchair and speaking, he recites "Lurianna, Lurilee," and he publishes his book of poems. These are the few moments in the novel when he actively participates with other people. By pursuing his art, he connects moments into an order that smooths the chaos for others and allows them to achieve their own artistic quests. Furthermore, as the representative writer in the novel, Augustus Carmichael mirrors Woolf's own beliefs concerning the function of art. He exemplifies Woolf's aesthetic of connecting masses, by suggesting authors whose influences Woolf wishes to include as important from the past and affecting the present. Beverly Ann Schlack in Continuing Presences: Virginia Woolf's Use of Literary Allusion reflects that Woolf "...did not see literature as an unconnected succession of isolated works written by irreconcilable authors who shared no common bonds across time, cultures, and language. She recognized and exploited the literature behind literature"(xi). In fact, Woolf creates new literature from past when she creates Augustus Carmichael. She takes scholars and writers from the past - Wolstenholme, DeQuincey, Virgil, Tennyson, and Cowper - to give Augustus Carmichael a composite personality, both modern and traditional.

Although Augustus Carmichael seems to be a minor character and relatively undeveloped compared to the main characters, the revelation of his nature signals the successful completion of the

artistic process in the novel. This function alone is important enough to justify a closer examination of Woolf's technique for developing his character. He sits on the lawn, he eats, he quotes a poem--nothing particularly dramatic in that--yet he always appears at critical points in the novel. He acts as a kind of mirror that reflects the personal perceptions of others and helps the other artistic characters understand themselves through these perceptions. "What the sum of mirror images suggests," writes Harvena Richter in Virginia Woolf: The Inward Voyage, "is that the way in which people perceive the object may yield the most truthful expression of themselves" (100). As the characters perceive more about Augustus Carmichael, their self-knowledge grows and the allusions which form Augustus Carmichael's presence reveal themselves, ultimately allowing the other characters to succeed in their individual quests. Indeed, the dual climactic moments at the end of the novel, when Mr. Ramsay reaches the lighthouse and Lily Briscoe achieves her vision and completes her painting, suggest the enabling influence of Augustus Carmichael's artistic power.

Although Woolf relies on the suggestive power of allusions to create the composite figure of Augustus Carmichael, the allusions are not meant to be strictly symbolic. In A Writer's Diary, Woolf discusses her use of images in The Waves, which also applies in To The Lighthouse. Woolf writes that she uses her images "...-not in set pieces, as I had tried at first, coherently, but simply as images, never making them work out; only suggest. Thus I hope to have kept the sound of the sea and the birds, dawn and



garden subconsciously present, doing their work under ground" (165). This quotation suggests that Woolf realizes the danger of using allusions. Allusions start trains of thought and connections that can be taken very literally, such as a mythical allusion. However, she wants them to work for her purposes, not to make them "work out," only to suggest. The images Woolf uses to paint Augustus Carmichael keep the reader aware not only of his surface appearance--his looks, actions, expressions--but also of the underlying suggestion of the past affecting the present. With this technique, Woolf is able to give a roundness and living reality to her characters, even though it works "under ground." Allusions keep her characters from becoming stereotypes and make them real.

All of the allusions to writers add pieces to the personality of Augustus Carmichael. Of the allusions, Mr. Wolstenholme seems to be the foundation for literal details. In Virginia Woolf: A Biography, Quentin Bell asserts that Virginia Woolf probably had Mr. Wolstenholme in mind when she describes Augustus Carmichael in To The Lighthouse. Sir Leslie Stephen, Virginia Woolf's father, describes him in The Mausoleum Book, the Stephen family history:

...poor old Wolstenholme, called 'the woolly' by you irreverent children, a man whom I had first known as a brilliant mathematician at Cambridge, whose Bohemian tastes and heterodox opinions had made a Cambridge career unadvisable, who had tried to become a hermit in Wastdale. He had emerged, married an uncongenial and rather vulgar Swiss girl, and obtained a professorship

at Cooper's Hill. His four sons were badly brought up; he was despondent and dissatisfied and consoled himself with mathematics and opium....His friends were few and his home life wretched. Julia [Mrs. Stephen] could not help smiling at him; but she took him under her protection, encouraged him and petted him, and had him to stay every summer with us in the country. There he could at least be without his wife (79).

Similarly, the following describes Augustus Carmichael in the novel:

He should have been a great philosopher,...but he made an unfortunate marriage....She [Mrs. Ramsay] told the story; an affair at Oxford with some girl; an early marriage; poverty; going to India; translating a little poetry "very beautifully, I believe," being willing to teach the boys Persian or Hindustanee...(19-20).

He lies in his chair on the lawn, where he feels a "benevolent lethargy" because he has "...slipped into his glass at lunch a few drops of something...." (19). The "something" is opium. Woolf elaborates through Mrs. Ramsay in a later passage, which resembles Leslie Stephen's description:

He said nothing. He took opium....What was obvious to her was that the poor man was unhappy, came to them every year as an escape;...She remembered that iniquity of his wife's towards him...He was unkempt; he dropped things on his coat; he had the tiresomeness of an old man with

nothing in the world to do....Never did she show a sign of not wanting him. She went out of her way indeed to be friendly (63-64).

The similarities between the descriptions of Mr. Wolstenholme and Augustus Carmichael are striking. Woolf knew Wolstenholme very well, and he clearly created part of the atmosphere of St. Ives, which she wishes to recreate in the novel. She takes many of his basic characteristics- his unhappy marriage, his opium habit, his solitary mien, his wasted brilliance- and builds on them. As a result, Augustus Carmichael projects a concrete quality that lets Woolf create a literal link to the past.

However, as closely as Woolf describes Augustus Carmichael in terms of Mr. Wolstenholme, she changes the description in significant ways also. Augustus Carmichael is not a mathematician, but a poet. He does not have a professorship, but has lived for a time in the exotic East. These two changes are connected, because they predict other layers of the character to come. Poetry, the East, opium, and brilliance suggest the exotic dreams of DeQuincey. Both the poetry and the exotic locations suggest connections to the world of art and the imagination found in poets of an earlier and more bohemian generation.<sup>1</sup> These slight changes become significant clues to the inner character of Augustus Carmichael, and in

---

<sup>1</sup> The exotic dreams and opium might suggest Coleridge as well. Also, Meredith is labeled " a true poet" by Sir Leslie Stephen (The Mausoleum Book, 74), as is Augustus Carmichael by Mr. Ramsay (145). These associations strengthen the poetic image of Augustus Carmichael.

themselves suggest associations that may be valuable in understanding his character.

The opium allusion suggests the strong and pervasive impact of DeQuincey's Confessions of an English Opium-Eater. According to Harvena Richter in The Inward Voyage, DeQuincey heavily influences Woolf:

It is to DeQuincey that Virginia Woolf may owe much of her perceptual method, especially the sense of the contraction and expansion of time, space, and matter, and the projection of internal emotions, notably certain fears, on the external visual field (91).

Woolf uses all of these opium-dream characteristics in the novel. The effect of opium on a person's sense of time, the fantastic visions, the transcendent moments brought from the past to the present, the water imagery suggesting subconscious truths breaking the surface--all these effects are discussed in DeQuincey's work (Confessions, 117-119). Since Augustus Carmichael takes opium, his dreams should share these characteristics. If the other characters look at him then as a mirror, as Richter suggests "projecting their internal emotions on the external visual field," then it suggests that they see themselves in terms of an opium dream. They may see their own transcendent moment, feel their own contractions of time, have their own fantastic visions, and face their own subconscious truths as they rise to the surface. Augustus Carmichael acts as the catalyst for this process in the other characters.

The effects of DeQuincey's opium-dream descriptions are useful

to Woolf primarily as a means of showing emotion. As she points out in her essay, "DeQuincey's Autobiography" in The Second Common Reader, "...the emotion is never stated; it is suggested and brought slowly by repeated images before us until it stays, in all its complexity, complete" (120). She goes on to say that the effect of these repeated images is to make the reader feel a "sensation," something too complex to be described in ordinary, logical order (121). By creating the impact of a sensation for the reader, DeQuincey was able to achieve a further point of describing not only "...the external life but of the deeper and more hidden emotions"(122). These observations point to a very important aspect of Woolf's work--her preoccupation with showing the complexity of emotions people feel. Through DeQuincey, she brings a technique from past literature that she can use and expand upon in her own writing, to achieve this sense of the vast "under ground" of feeling.

Another important aspect of DeQuincey that she notes in this essay is his awareness of transcendent moments, "...of realising how one moment may transcend in value fifty years"(124). Emotion and time affect one another and Woolf uses this quality to show the realities of people: the surface, "...the rapid passage of events and actions..." and the inner, "... the slow opening up of single and concentrated emotion..."(125). This quality follows more accurately the way people experience life.

The way people experience life suggests the crux of Woolf's own aesthetic problem in To The Lighthouse--how to combine external

appearances with the underground emotions that make a real person. She succeeds by layering meaning through the repeated images and allusions which suggest sensations of feeling and experience. She creates real, changeable people. When the reader can experience the enlightenment of seeing into someone's hidden depths, then "...time stands still" (126), thus creating the transcendent moment of experience.

According to Richter, another quality Woolf admires in De Quincey is his ability to bring emotion to the visual surface. She "... describes the scenes in his Autobiographic Sketches as having 'something of the soundlessness and the lustre of dreams. They swim up to the surface, they sink down again into the depths. They have, into the bargain, the strange power of growing in our minds.'" (Voyage, 58). This aspect of DeQuincey's style seems particularly important, since this kind of imagery is used repeatedly throughout the novel. DeQuincey's water imagery, with depths representing the sub-conscious and the surface representing visual reality, works throughout the novel to show the struggles of the artists to make connections between the two worlds. The repetition of the images creates one of the patterns that connect the novel together.

In addition, the water imagery creates a mirror effect. Like the surface of the sea which cannot be visually penetrated, a mirror also reflects only the surface, but not what lies within. Furthermore, like a mirror in a funhouse, the reflection shows the particular distortion of that mirror. In To The Lighthouse, Augustus Carmichael behaves like an opium mirror. Those who look

on him perceive themselves in terms of his opium dream personality, but with the vagaries of their own personalities and concerns. The other characters cannot see into his depths most of the time, but the mirror of him triggers them to think of their own depths. Thus is he able to help them as they need individually. For example, Lily Briscoe observes Mr. Ramsay looking at "...the entirely contented figure of Mr. Carmichael,...as if such an existence, flaunting its prosperity in a world of woe, were enough to provoke the most dismal thoughts of all" (227). In this instance, Augustus Carmichael causes Mr. Ramsay to compare his grief with Augustus Carmichael's contented appearance. He looks in the mirror of Augustus Carmichael, but sees his own grief accentuated.

DeQuincey's imagery pervades the novel, but always most strongly when Augustus Carmichael appears through the perceptions of the other characters. Consequently, Augustus Carmichael seems to signal an awareness of the depths whenever the other characters think about him. He antagonizes Mrs. Ramsay, the mother and wife, because he makes her feel bad about herself and reminds her that her art form--building relationships-- is imperfect. "It was Augustus Carmichael shuffling past, precisely now, at the very moment when it was painful to be reminded of the inadequacy of human relationships, that the most perfect was flawed..."(62). He forces her to tie her surface actions to her depths and makes her feel

...suspected; and that all this desire of hers to give, to help, was vanity. ...Was it not secretly this that she

wanted, and therefore when Mr. Carmichael shrank away from her, as he did at this moment, ...she did not feel merely snubbed back in her instinct, but made aware of the pettiness of some part of her, and of human relations, how flawed they are, how despicable, how self-seeking...(65).

Mrs. Ramsay sees herself in the mirror of Augustus Carmichael and dislikes what she sees. Despite the antagonism this makes her feel, however, for she resents being reminded of flaws, she also recognizes some similarities between Augustus Carmichael and herself. She sees these similarities by sinking beneath the surface again:

When life sank down for a moment, the range of experience seemed limitless. And to everybody there was always this sense of unlimited resources, she supposed; one after another, she, Lily, Augustus Carmichael, must feel, our apparitions, the things you know us by, are simply childish. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by (96).

Obviously, in this passage, Mrs. Ramsay feels the effects DeQuincey describes of sinking within oneself and feeling unimaginable possibilities. What appears on the surface is merely the tip of the iceberg. Here, she does not seem to feel antagonistic towards Augustus Carmichael for the reminder, rather that they are companions in this inner knowledge. Even though Augustus Carmichael



is the opium dreamer, Mrs. Ramsay experiences some of the opium dream's clarity of thought through her perception of him.

Sinking beneath the surface is just one of the opium dream aspects shown so far, but the dinner scene, which is Mrs. Ramsay's tour de force, highlights this aspect. When the candles are lit, it seems that the artistic perceptions of Mrs. Ramsay and Augustus Carmichael are combined in a watery world. Even the objects in the room take on the significance of an underwater realm. The first indication of their combined powers occurs when she shares an empathetic moment with Carmichael when they both observe a bowl of fruit:

What had she done with it, Mrs. Ramsay wondered, for Rose's arrangement of the grapes and the pears, of the horny pink-lined shell, of the bananas, made her think of a trophy fetched from the bottom of the sea, of Neptune's banquet, of the bunch that hangs with vine leaves over the shoulder of Bacchus (in some picture), among the leopard skins and the torches lolloping red and gold.... Thus brought up suddenly into the light it seemed possessed of great size and depth, was like a world in which one would could take one's staff and climb hills, she thought, and go down into valleys, and to her pleasure (for it brought them into sympathy momentarily) she saw that Augustus too feasted his eyes on the same plate of fruit, plunged in, broke off a bloom there, a tassel here, and returned, after feasting, to his hive.

That was his way of looking, different from hers. But looking together united them (146).

In this scene, a work of art has been brought up from the depths and is described as a trophy from Neptune, the mythical god of the sea. As artists, Mrs. Ramsay and Augustus Carmichael both share the common experience of entering this work of art, like a landscape of the imagination. But because their perceptions of the artwork are different, they appreciate it in different ways. This "trophy" is their reward for entering the submerged world of the imagination.

As they meet here sympathetically, the very appearance of the room changes as they seem to join the forces of their worlds. The outside world appeared to "ripple" and "...here, inside the room, seemed to be order and dry land; there, outside, a reflection in which things wavered and vanished, waterily" (147). The subconscious depths must be struck into some moment of permanence, for "...they were all conscious of making a party together...and...had their common cause against the fluidity out there" (147). The moment of an artistic creation is almost upon them, which will give order and structure to this fluidity, even if only for a little while. The creation of this moment of permanence is much like the transcendent moment mentioned by DeQuincey. Time will stand still, space will expand, and successful creation will offer another trophy. Lily Briscoe compares this feeling of "...exhilaration...with that moment on the tennis lawn, when solidity suddenly vanished, and such vast spaces lay between

them" (147). For Mrs. Ramsay, successful creation means a relationship, and "...at that instant, Minta Doyle, Paul Rayley, and a maid carrying a great dish in her hands came in together"(147). Minta Doyle and Paul Rayley are engaged; Mrs. Ramsay has created a work of art.

After Mrs. Ramsay's triumph, Augustus Carmichael pays her a final tribute. Together with Mr. Ramsay, he recites a poem by Charles Elton, paying homage to Mrs. Ramsay for her creation. "The words (she was looking at the window) sounded as if they were floating like flowers on the water out there..."(166). She is still in the middle of stilled time, where she can imagine water all around her. She identifies with the poem as another work of creation, which she has been doing all night in another way, for "...the words seemed to be spoken by her own voice, outside her self, saying quite easily and naturally what had been in her mind the whole evening while she said different things"(166). To make the connection complete, Augustus Carmichael stands up, as if he were a priest or god-like creature and creates another transcendent moment:

But the voice stopped. She looked round. She made herself get up. Augustus Carmichael had risen and, holding his table napkin so that it looked like a long white robe he stood chanting:

To see the Kings go riding by  
Over lawn and daisy lea  
With their palm leaves and cedar sheaves,

Luriana, Lurilee,

and as she passed him, he turned slightly towards her  
repeating the last words:

Luriana, Lurilee

and bowed to her as if he did her homage.

With this passage, Augustus Carmichael clearly connects Mrs. Ramsay with the creative imagination he experiences in his poetry. Mrs. Ramsay experiences a vision of Augustus Carmichael as the priest figure, which carries the opium allusion further to help create the transcendent moment. Like an opium dream, the poem describes exotic queens and ceremonies, suggesting here that Mrs. Ramsay is a queen and Augustus Carmichael her priest. However, the poem he recites is a relatively obscure poem, of apparently no lasting fame, yet no less important for its continued effort to create. In the same way, Mrs. Ramsay's successful dinner will not last for eternity, but the effort will last and reverberate throughout time.

While Mrs. Ramsay and Augustus Carmichael feel mixed emotions about one another, together they achieve the emotional resonance of an opium dream by creating a transcendent moment. Woolf, by using the similar water imagery, perceptions of others, and the warped time of a dream, infuses the scene with enough connections to create a successful work of art, capturing the true emotional essence of Mrs. Ramsay and the moment.

When Mrs. Ramsay dies, however, the active ordering presence in the novel temporarily leaves. In writing the middle section, "Time Passes," which describes this chaotic time in the lives of

the Ramsays, Woolf continues to use many elements of the opium dream. Time expands and contracts seemingly at random, destruction takes over the house, and the house visually shows the emotions brought to the surface. Like a painting, the house and its symbols of order--Mrs. Ramsay's green shawl, their books, their belongings--begin to disintegrate. Woolf shows the surfaces and the depths of time by using brackets. The destruction of the house occurs inexorably, but is punctuated by bracketed notices of human affairs, particularly the deaths of Mrs. Ramsay, Prue, and Andrew. These deaths deepen the impression of destruction and waste, as they appear from the depths of time.

Fortunately, Augustus Carmichael also appears in these brackets. In the beginning of this section, all the lamps are extinguished, as if light were being extinguished from the world; however, "...Mr. Carmichael, who liked to lie awake a little reading Virgil, kept his candle burning rather longer than the rest"(189). The allusion to Virgil suggests the Aeneid, which in turn suggests a long stormy voyage fraught with perils. For the next ten years, the Ramsays sail a voyage of despair, emotionally similar to the voyage in the Aeneid. Augustus Carmichael, who keeps his candle burning, suggests that like a lighthouse, he may offer them direction during their stormy journey. With the water imagery, the allusion to Neptune in the dinner scene, and the reference to Virgil, Woolf foreshadows Augustus Carmichael's Neptune-like figure, who will calm the angry waves of the subconscious and help them to their final destinations. As this figure, it is appropriate

that Augustus Carmichael keep the flame of art burning.

Later, Augustus Carmichael blows out his candle and the house feels submerged in chaos (192). One by one Mrs. Ramsay, Prue, and Andrew die, but then hope appears when Augustus Carmichael publishes his book of poems, "...which had an unexpected success. The war, people said, had revived their interest in poetry"(202). The extreme of war swings people back to the structuring peace of art. On a small scale, Augustus Carmichael's creative powers keep destructive powers from totally consuming the world, as the success of his poetry relights the flame. Later, when the tide of destruction is stopped and the visitors return to the lighthouse, Augustus Carmichael still reads by candlelight and to him, the world looks "...much as it used to look"(214).

In the final section, "The Lighthouse," Lily Briscoe and Mr. Ramsay both need Augustus Carmichael's soothing help to reach their destinations. Lily Briscoe describes herself moving through her subconscious like a struggling swimmer, sometimes engulfed beneath the waves and sometimes on the surface, and threatens to be drowned in her emotions for Mrs. Ramsay. Again and again she sinks and then bobs to the surface again, and when she begins to feel overwhelmed or sidetracked from her quest, looking at herself in the mirror of Augustus Carmichael guides her back on course. Like a lighthouse, he helps guide voyagers facing the difficulties of the surface and the depths by helping them connect the two elements.

Lily Briscoe's voyage begins when she perches her easel near Augustus Carmichael on the lawn. Even though she says nothing to

him, she plants her easel "...close enough for his protection" (220), presumably so that she can escape when threatened by Mr. Ramsay's demands for sympathy. Augustus Carmichael represents to Lily artistic freedom, to say the truth of what she sees and feels. She must not succumb to Mr. Ramsay and play an emotion she does not feel.

As she returns to her work, she feels the pull of the subconscious:

...as she lost consciousness of outer things, and her name and her personality and her appearance, and whether Mr. Carmichael was there or not, her mind kept throwing up from its depths, scenes, and names, and sayings, and memories and ideas, like a fountain spurting...(238).

The fragments of her thoughts, spurting up like a fountain, suggest the creative process of dredging her subconscious. From these fragments, Lily Briscoe creates her painting, as she finds order in the images and makes connections. When she surfaces to face an emotional Mr. Ramsay, her present inability to respond to him oppresses her and "...made it difficult for her to paint" (254). She is trying to make her own order and she cannot make his for him, as Mrs. Ramsay did. Floundering, she turns to Augustus Carmichael and thinks "D'you remember, Mr. Carmichael?" she was inclined to ask, looking at the old man. But he had pulled his hat half over his forehead; he was asleep, or he was dreaming, or he was lying there catching words, she supposed" (254). Still, merely by looking at him, she was able to pick "...up her brush again"

(255).

Once Mr. Ramsay is appeased, she again sinks into her subconscious, until she comes to a look of Mrs. Ramsay's that she can't remember and her memory failure bobs her to the surface:

Who could tell her? Who could help her?

Against her will she had come to the surface, and found herself half out of the picture, looking, a little dazedly, as if at unreal things, at Mr. Carmichael. He lay on his chair with his hands clasped above his paunch not reading, or sleeping, but basking like a creature gorged with existence. His book had fallen on to the grass.

She wanted to go straight up to him and say, "Mr. Carmichael!" Then he would look up benevolently as always, from his smoky vague green eyes (264-265).

As her creativity is reaching its ultimate destination, she is able to start having her fantastic vision--in this case of Augustus Carmichael as a "creature gorged with existence". Her painting and her vision of Augustus Carmichael develop together.

To finish her painting, Lily Briscoe must learn how to express emotion, the same problem Woolf must solve in the novel. She can't solve the puzzle yet, however, and pops to the surface again, turning once more to Augustus Carmichael for answers:

"What does it mean? How do you explain it all?" she wanted to say, turning to Mr. Carmichael again. For the whole world seemed



to have dissolved in this early morning hour into a pool of thought, a deep basin of reality, and one could almost fancy that had Mr. Carmichael spoken, for instance, a little tear would have rent the surface pool. And then? Something would emerge. A hand would be shoved up, a blade would be flashed. It was nonsense of course (266-267).

This passage shows the progress of Lily Briscoe as she grows closer to achieving her vision. Here she gives Augustus Carmichael the power of King Arthur, who could summon the Lady of the Lake and the magic sword, Excalibur. Her image of his power in this allusion to Tennyson's "Morte d'Arthur" predicts his ability to impose order on water, as he does as Neptune later, and connects his role more firmly to the Tennysonian hero Mr. Ramsay believes himself to be. Recognizing his magical, kingly nature, she discovers more of his personality and tries to connect this understanding to his outer appearance:

...an inscrutable old man, with the yellow stain on his beard, and his poetry, and his puzzles, sailing serenely through a world which satisfied all his wants, so that she thought he had only to put down his hand where he lay on the lawn to fish up anything he wanted(267).

Augustus Carmichael seems to have found contentment, because he has made the connection between the inner and outer worlds. Moreover, with her recognition of his successful connection, she imagines

that "art" would be his answer to her question "what does it mean?". "That would have been his answer, presumably--how "you" and "I" and "she" pass and vanish; nothing stays; all changes; but not words, not paint"(267). The "you" and "I" and "she" suggest that Lily Briscoe, Augustus Carmichael, and Mrs. Ramsay will pass, but their "transcendent moments," their art will endure.

When Lily Briscoe realizes the importance of these transcendent moments, she is moved to tears and turns to Augustus Carmichael again. Her emotion spills into tears, for she realizes that this rich subconscious can also hurt. "Could things thrust their hands up and grip one; could the blade cut; the fist grasp? Was there no safety?" (268). She is left crying, but even to this Augustus Carmichael does not respond. She becomes lost in the chaos of the emotion, for she "...step(ed) off her strip of board into the waters of annihilation"(269); however, Augustus Carmichael, beyond emotions, "... remained benignant, calm--if one chose to think it, sublime" (269). He shows Lily Briscoe one more lesson she needs to learn to reach her goal--that emotions are tools for art. Emotions, like paint, can transfix a transcendent moment so that it is never lost. He objectifies his feelings and transmutes them into art, thereby controlling the emotions at the same time.

When she next looks at Augustus Carmichael, Lily Briscoe learns another lesson, that perceptions change according to distance:

He (Mr. Ramsay) and his children seemed to be swallowed up in that blue, that distance; but here, on the lawn,

close at hand, Mr. Carmichael suddenly grunted. She laughed. He clawed his book up from the grass. He settled into his chair again puffing and blowing like some sea monster. That was different altogether, because he was so near (284).

The difference in perception is true not only of physical distance, but also with distance in time. DeQuincey's dreams deal with perception a great deal, because the opium changes time and distance continually. Like artistic perception, opium dreams emphasize objects irrationally, giving them significance that they might not have otherwise.

In noticing the difference in perception, however, she gets sidetracked from her painting, and once more is restored to her work by "...looking at old Mr. Carmichael, who seemed (though they had not said a word all this time) to share her thoughts" (288). This leads her into deeper speculation about Augustus Carmichael, as she points out that he has become a famous poet and was very affected by Andrew Ramsay's death. She and Augustus Carmichael have never talked much and she has never read any of his poetry (288-289), yet because she feels this empathy with his thoughts, this submersion into the mind of the artist by looking at him,

...she thought that she knew how it went though, slowly and sonorously. It was seasoned and mellow. It was about the desert and the camel. It was about the palm tree and the sunset. It was extremely impersonal; it said something about death; it said very little about love

(289-90).

These impersonal images in his art suggest timelessness. His poetry, using images of emotion metaphorically, will endure long past the immediate feelings of the emotion. By fixing emotions into a pattern, the artist controls them and gives himself objective distance.

When Lily Briscoe sees Mrs. Ramsay in her day-dreaming, she achieves the connection to the surface and the subconscious for which she has longed, for Mrs. Ramsay suddenly appears just where she has always sat (300). She has solved the problem of connection, which she thinks directly before she has her vision of Mrs. Ramsay. "One wanted, she thought, dipping her brush deliberately, to be on a level with ordinary experience, to feel simply that's a chair, that's a table, and yet at the same time, It's a miracle, it's an ecstasy"(299-300). She makes the artistic connection. When she next looks at Augustus Carmichael, she has the complete vision of him, the subconscious awareness of him that has been trying to emerge for her all morning. She gets up and walks across the lawn to look for Mr. Ramsay's boat.

"He has landed," she said aloud. "It is finished."

Then, surging up, puffing slightly, old Mr. Carmichael stood beside her, looking like an old pagan god, shaggy, with weeds in his hair and the trident (it was only a French novel) in his hand. He stood by her on the edge of the lawn, swaying a little in his bulk and said, shading his eyes with his hand: "They will have landed,"

and she felt that she had been right. They had not needed to speak. They had been thinking the same things and he had answered her without her asking him anything. He stood there as if he were spreading his hands over all the weakness and suffering of mankind; she thought he was surveying, tolerantly and compassionately, their final destiny. Now he has crowned the occasion, she thought, when his hand slowly fell, as if she had seen him let fall from his great height a wreath of violets and asphodels which, fluttering slowly, lay at length upon the earth (309).

When Lily Briscoe is able to perceive Augustus Carmichael as an ordinary person in his normal, ordinary figure, sitting on the lawn, but also connect him to something sublime and feel the "miracle", "the ecstasy," of that knowledge, then Lily Briscoe has made the artistic connection, which allows her to complete her painting. In looking at Augustus Carmichael, the image of her own artistic perception is reflected back to her, and in this particular example, she identifies him with the mythic symbol of Proteus or Neptune, who can control the waves of chaos with his trident - a French novel - and thus create art.<sup>2</sup> For Lily Briscoe, her trident is her paintbrush, and she can also control the waves

---

<sup>2</sup> At the time Virginia Woolf was conceiving To The Lighthouse, she was reading Proust, which she may be referring to here as the French novel (A Writer's Diary, 50, 71, 75). She thought that he had perhaps influenced Mrs. Dalloway, but waving his book as Neptune's artistic trident might be even higher praise.

of her emotions.

Earlier in the novel, Carmichael is linked to Neptune when he stays up late reading Virgil, presumably The Aeneid. Through this allusion to Virgil, the trophy of Neptune, and the sea creature imagery of Lily Briscoe's vision, Augustus Carmichael seems to possess the mythical ordering powers of Neptune. In The Aeneid, Neptune saves Aeneas, the questing hero, from the wrath of Juno, who with the help of Aeolus has raised a storm to shipwreck Aeneas:

"Meanwhile Neptune has felt how greatly the sea is in  
turmoil,

Felt the unbridled storm disturbing the water even  
Down to the sea-bed, and sorely troubled has broken  
surface;

He gazes forth on the deep with a pacific mien.

He sees the fleet of Aeneas all over the main,  
dismembered,

The Trojans crushed by waves and the sky in ribbons about  
them:

Juno's vindictive stratagems do not escape her brother...

He spoke; and before he had finished, the insurgent  
sea was calmed.

The mob of cloud dispersed and the sun restored to power.  
Nereid and Triton heaving together pushed the ships off  
From the sharp rock, while Neptune levered them up with  
his trident,

And channelled a way through the sandbanks, and made the

sea lie down-

Then lightly charioted off over the face of the waters

(16-17).

Thus, through Neptune's influence, the chaos of the waves is stilled and Aeneas is able to land on a nearby shore. Like Neptune, Augustus Carmichael helps calm the psychological storms of Lily Briscoe and Mr. Ramsay. Neptune speaks, he raises his trident, he smooths the waters, and sets the mariners on their way. Similarly, Augustus Carmichael speaks, holds his trident (his French novel), and blesses the occasion which allows Lily Briscoe to complete her painting and Mr. Ramsay to land. Like the hero, Aeneas, Lily Briscoe and Mr. Ramsay sail dangerous voyages of self-discovery and risk shipwreck in the storm of their emotions. Augustus Carmichael's role as Neptune calming those waves suggests the pacifying influence of art, which saves both of them on their different journeys.

While Lily Briscoe experiences her quest on shore, Mr. Ramsay literally sails on his quest, a voyage in memory of Mrs. Ramsay. Unknown to himself, he also uses the Neptune-like powers of Augustus Carmichael to succeed in his quest, but in conjunction with allusions associated with his own character. Throughout the novel, Mr. Ramsay quotes poetry and in the first section quotes several different lines from Tennyson's "Charge of the Light Brigade." Often described in terms of blades, cutting and hacking through the lushness of Mrs. Ramsay, he strides through the garden quoting aloud bits and pieces of this poem: "Stormed at by shot and

shell" (29), "Someone had blundered" (31,41,48). Woolf describes him exactly in terms of the poem when he runs into William Bankes and Lily Briscoe on the lawn:

He shivered. He quivered. All his vanity, all his satisfaction in his own splendour, riding fell as a thunderbolt, fierce as a hawk at the head of his men through the valley of death, had been shattered, destroyed. Stormed at by shot and shell, boldly we rode and well, flashed through the valley of death, volleyed and thundered--straight into Lily Briscoe and William Bankes (48-49).

This description of Mr. Ramsay describes his character and his attitude towards life. Like the poor soldiers rushing to their deaths, Mr. Ramsay rushes to his own death, while trying to make his last stand intellectually. He worries that he won't be remembered and strives to reach his intellectual quest, "Z" (53). However, his worries over his significance stifle his success (54). He even identifies himself literally as a hero: "And his fame lasts how long? It is permissible even for a dying hero to think before he dies how men will speak of him hereafter" (56). Indeed, Mr. Ramsay is almost laughable in his melodramatic posturing. Woolf captures this pathetic quality brilliantly in the following passage:

Who then could blame the leader of that forlorn party which after all has climbed high enough to see the waste of years and the perishing of stars, if before death



stiffens his limbs beyond the power of movement he does a little consciously raise his numbed fingers to his brow, and square his shoulders, so that when the search party comes they will find him dead at his post, the fine figure of a soldier? Mr. Ramsay squared his shoulders and stood very upright by the urn (56).

The identification Mr. Ramsay makes between the hero of the expedition and himself foreshadows more expeditions to come and other heroic roles, at the same time making him appear vain and pathetic.

Obviously, Mr. Ramsay feels very comfortable with Tennyson's description of the good soldier, who fights the good fight and dies honorably. The connection made between Mr. Ramsay and Tennyson in this first section suggests his continued role as the leader of his elegiacal voyage to the lighthouse. The water imagery, however, suggests some other Tennyson poems as well, specifically "Ulysses," "The Lotos-Eaters," and "The Kraken." "Ulysses" is a particularly apt association since the hero, Ulysses, nearing the end of his life, begins another voyage. Like Ulysses, Mr. Ramsay feels that "...some work of noble note, may yet be done" (1204). And like Ulysses, Mr. Ramsay begins a voyage in memory of those whom he has loved.

"The Lotos-Eaters" refers to the stop Odysseus (Ulysses) makes on his voyage home from the Trojan War. He struggles to get his men away from the influence of the lotos and back to sea. The lotos, an opium-like plant, stills time and gives his sailors beautiful

dreams, too beautiful to wake from and leave:

Branches they bore of that enchanted stem,  
 Laden with flower and fruit, whereof they gave  
 To each, but whoso did receive of them,  
 And taste, to him the gushing of the wave  
 Far far away did seem to mourn and rave  
 On alien shores; and if his fellow spake,  
 His voice was thin, as voices from the grave;  
 And deep-asleep he seemed, yet all awake,  
 And music in his ears his beating heart did make (1193).

This opium-like dream suggests the similar state of Augustus Carmichael. This poem may explain Mr. Ramsay's concern and understanding for Augustus Carmichael, an old friend under the influence of opium. Mr. Ramsay can understand the lure of the dreams, as the sailors under the influence express some of Mr. Ramsay's same concerns:

Time driveth onward fast,  
 And in a little while our lips are dumb.  
 Let us alone. What is it that will last?  
 All things are taken from us, and become  
 Portions and parcels of the dreadful Past.  
 Let us alone. What pleasure can we have  
 To war with evil? Is there any peace  
 In ever climbing up the climbing wave (1194)?

This poem shows why Augustus Carmichael and Mr. Ramsay are friends. Both recognize the enemy - Time, both realize that nothing will

last, and both fight against it; however, they take opposite stands on methods. Mr. Ramsay chooses to fight and "climb the ever climbing wave", while Augustus Carmichael wishes to be left "alone." He takes the more passive approach of writing poetry and escaping life through the imagination while Mr. Ramsay takes the active approach of sailing and seeking life through action.

Finally, "The Kraken" describes a sea-monster, which hidden beneath the waves, lies beneath the surface and will only appear at the end of time. The Kraken's description tallies very closely with that of Lily Briscoe's early description of Augustus Carmichael, when she describes him as a "creature gorged with existence"(265). The connection between the surface and the timeless depths also makes this an important description:

Below the thunders of the upper deep;  
 Far, far beneath in the abysmal sea,  
 His ancient, dreamless, uninvaded sleep  
 The Kraken sleepeth: faintest sunlights flee  
 About his shadowy sides: above him swell  
 Huge sponges of millennial growth and height;  
 And far away into the sickly light,  
 From many a wondrous grot and secret cell  
 Unnumbered and enormous polpi  
 Winnow with giant arms the slumbering green.  
 There hath he lain for ages and will lie  
 Battening upon huge seaworms in his sleep,  
 Until the latter fire shall heat the deep;  
 Then once by man and angels to be seen,  
 In roaring he shall rise and on the surface die (1184).

The layering of this allusion with that of Neptune in The Aeneid emphasizes the sea-god connection between Augustus Carmichael, Mr. Ramsay, and Lily Briscoe. Lily Briscoe's description uses Tennysonian language to describe Augustus Carmichael as a Kraken-like figure, showing her perception of Augustus Carmichael's role.

Mr. Ramsay, although unaware of Augustus Carmichael's role in the same sense as Lily Briscoe, is affected through the poetic allusions. Mr. Ramsay and Augustus Carmichael have always been joined by poetry in the novel, when Mr. Ramsay describes Augustus Carmichael as a "true poet" (145) and when they recite the poem together at dinner for Mrs. Ramsay (166). However, only Lily Briscoe realizes that Augustus Carmichael has helped to save Mr. Ramsay or her, for like Aeneas, Mr. Ramsay is too caught in the storm to realize how the storm is stopped. Her artistic perception enables Lily Briscoe to understand that the sea-god figure of Augustus Carmichael helps her complete her intellectual quest and helps Mr. Ramsay complete his physical quest.

Mr. Ramsay's voyage to the lighthouse is not merely a physical quest, however, for the journey metaphorically reenacts the emotional feelings of abandonment of the past ten years. Just as earlier in the novel he quotes Tennyson, he quotes throughout this voyage from Cowper's "The Cast-Away." "The Cast-Away" refers to a man swept overboard during a storm, and even though his shipmates can see him struggling, no one can help him. Similarly, Mr. Ramsay is "swept overboard" by Mrs. Ramsay's death, but no one watching can help him either. As Lily Briscoe states, "there was no helping Mr. Ramsay on the journey he was going"(230), either literally or emotionally. His fears of failure and his feelings of abandonment by Mrs. Ramsay make him cry out loud bits and pieces of the poem, "'We perished,' and then again, 'each alone'"(247). He also twice repeats the lines "But I beneath a rougher sea/ Was whelmed in

deeper gulfs than he" (248&247). With these lines, Mr. Ramsay feels himself "...a desolate man, widowed, bereft" (248).

The literal and figurative completion of the voyage enables the various allusions to complete their final image, just as Lily Briscoe is able to complete her painting with one final stroke that ties her painting together. The allusion to "The Cast-Away," with its helpless victim drowning in a storm, suggests Mr. Ramsay's plight, and the storm-calming power of Augustus Carmichael as Neptune immediately presents itself. Indeed, "The Cast-Away" refers to this kind of "divine" salvation, as one unavailable to the poor drowning soul in the poem:

No voice divine the storm allay'd,  
 No light propitious shone;  
 When snatch'd from all effectual aid,  
 We perish'd, each alone;  
 But I, beneath a rougher sea,  
 And whelm'd in deeper gulfs than he (Cowper,140).

These lines suggest a direct connection to Augustus Carmichael on shore and Mr. Ramsay in his boat. Augustus Carmichael as Neptune provides the "voice divine" that allays the storm, and the lighthouse shines its "propitious light" if needed. So even though Mr. and Mrs. Ramsay will each perish alone, Mr. Ramsay need not be overwhelmed beneath the deeper gulfs of his subconscious and his grief. The art of Augustus Carmichael, with its unchangingness and impersonality, will keep Mr. Ramsay from being overwhelmed by his memories of Mrs. Ramsay, allowing Mr. Ramsay to complete his quest.

He finally reaches the lighthouse.

As a metaphor of the artist and his art, Augustus Carmichael successfully creates order in the Ramsay's world. Through his character, primarily created by allusions to DeQuincey, Woolf is able to show how art orders our world, both literally and figuratively. DeQuincey's insight into how the imagination interacts with reality - contracting time, emphasizing emotion, popping through the surface from the depths - gives Woolf a method to show how both worlds work together to create the transcendent moment, a work of art, and then how understanding art helps to order the seeming chaos of life. Thus in one character, Woolf successfully combines intermingling layers of the imagination and reality to create the effervescence of life, while also showing the order. Furthermore, through her allusions, Woolf also shows how lives layer with other lives, to create three dimensional webs of personalities, desires, and events that transcend daily existence.

Augustus Carmichael's most important role in the novel is the enabling influence he gives the other characters by increasing their awareness. He helps Mrs. Ramsay create her social harmony by making her examine her efforts; he helps Lily Briscoe by protecting her and giving her a role model; and he helps Mr. Ramsay by giving him the divine aid that allows him to continue on his journey. He achieves all these things through his presence and the catalytic influence he has on the imagination of others and their artistic efforts. Even if the art itself is short-lived or unsuccessful, the artistic effort continues to give order to life. Just as Lily

Briscoe speculates as she finishes her own work of art, "it would be hung in the attics, she thought; it would be destroyed. But what did that matter? she asked herself, taking up her brush again" (309-310). As Augustus Carmichael's final blessing in the novel demonstrates, the attempt is enough.

### Works Consulted

- Apter, T.E. Virginia Woolf: A Study of Her Novels. New York: New York UP, 1979.
- Beane, Wendell C., and William G. Dotz, eds. Vol. 1 of Myths, Rites, Symbols: A Mircea Eliade Reader. New York: Harper and Row, 1975.
- Bennett, Joan. Virginia Woolf: Her Art as a Novelist. Cambridge: Cambridge UP, 1964.
- Bettelheim, Bruno. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. New York: Vintage Books, 1977.
- Blackstone, Bernard. Virginia Woolf. London: Longmans, Green, and Co., 1962.
- . Virginia Woolf: A Commentary. New York: Harcourt, Brace, Jovanovitch, Inc., n.d.
- Blotner, Joseph L. "Mythic Patterns in To The Lighthouse." PMLA LXXI (1956): 547-561.
- Cowper, William. Cowper: Verse and Letters. Ed. Brian Spiller. Cambridge, Mass.: Harvard U P, 1968.
- Daiches, David. Virginia Woolf. Norfolk, Conn.: New Directions Books, 1942.
- DeQuincey, Thomas. Confessions of an English Opium-Eater. 3rd ed. London: George Routledge and Sons, 1888.
- Fleishman, Avrom. Virginia Woolf: A Critical Reading. Baltimore: The Johns Hopkins U P, 1975.



- Frazer, James G. The Golden Bough: The Roots of Religion and Folklore. New York: Avenel Books, 1981.
- Gillespie, Diane Filby. The Sisters Arts': The Writing and Painting of Virginia Woolf and Vanessa Bell. Syracuse, NY: Syracuse U P, 1988.
- Gorsky, Susan Rubinow. Virginia Woolf. Boston: Twayne Publishers, 1978.
- Hafley, James. The Glass Roof: Virginia Woolf as Novelist. Berkeley: University of California Press, 1954.
- Johnstone, J.K. The Bloomsbury Group: A Study of E.M. Forster, Lytton Strachey, Virginia Woolf, and Their Circle. New York: The Noonday Press, 1954.
- Kelley, Alice van Buren. The Novels of Virginia Woolf: Fact and Vision. Chicago: Univ. of Chicago Press, 1973.
- Kermode, Frank, et al., eds. Vol. II of The Oxford Anthology of English Literature. New York: Oxford U P, 1973.
- Kiely, Robert. Beyond Egotism: The Fiction of James Joyce, Virginia Woolf, and D.H. Lawrence. Cambridge: Harvard U P, 1980.
- Kirk, G.S. The Nature of Greek Myths. Middlesex: Penguin Books, 1974.
- Leaska, Mitchell A. Virginia Woolf's Lighthouse: A Study in Critical Method. New York: Columbia U P, 1970.
- Love, Jean O. Worlds in Consciousness: Mythopoetic Thought in the Novels of Virginia Woolf. Berkeley: University of California Press, 1970.

- Majumdar, Robin, and Allen McLaurin, eds. Virginia Woolf: The Critical Heritage. London: Routledge and Kegan Paul, 1975.
- Moore, Madeline. The Short Season Between Two Silences: The Mystical and the Political in the Novels of Virginia Woolf. London: Allen and Unwin, 1984.
- Morford, Mark P.O., and Robert J. Lenardon. Classical Mythology. 2nd ed. New York: Longman, 1977.
- Morizot, Carol Ann. Just This Side of Madness: Creativity and the Drive to Create. Houston: Harold House, 1978.
- McLaurin, Allen. Virginia Woolf: The Echoes Enslaved. Cambridge: Harvard U P, 1973.
- Naremore, James. The World Without a Self. New Haven: Yale U P, 1973.
- Richter, Harvena. Virginia Woolf: The Inward Voyage. Princeton: Princeton U P, 1970.
- Rose, Phyllis. Woman of Letters: A Life of Virginia Woolf. New York: Oxford U P, 1978.
- Schlack, Beverly Ann. Continuing Presences: Virginia Woolf's Use of Literary Allusion. University Park: The Pennsylvania State U P, 1979.
- Slochower, Harry. Mythopoesis: Mythic Patterns in the Literary Classics. Detroit: Wayne State U P, 1970.
- Sprague, Claire, ed. Virginia Woolf: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1971.

- Stephen, Sir Leslie. The Mausoleum Book. Oxford: The Clarendon Press, 1977.
- Tennyson, Alfred, Lord. Selected Poetry of Tennyson. Ed. Douglas Bush. New York: The Modern Library, 1951.
- Thakur, N.C. The Symbolism of Virginia Woolf. New York: Oxford U P, 1965.
- Torgovnick, Marianna. The Visual Arts, Pictorialism, and the Novel: James, Lawrence, and Woolf. Princeton: Princeton U P, 1985.
- Virgil. The Aeneid of Virgil. Trans. C. Day Lewis. Garden City, NY: Doubleday & Co., Inc., 1952.
- Vogler, Thomas A., ed. Twentieth Century Interpretations of To The Lighthouse: A Collection of Critical Essays. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1970.
- White, John J. Mythology in the Modern Novel: A Study of Prefigurative Techniques. Princeton: Princeton U P, 1971.
- Woolf, Virginia. The Diary of Virginia Woolf. Vol. 3. Ed. Anne Olivier Bell. 5 Vols. New York: Harcourt, Brace, Jovanovitch, Inc., 1980.
- . Granite and Rainbow. New York: Harcourt, Brace, Jovanovitch, Inc., 1958.
- . The Moment and Other Essays. New York: Harcourt, Brace, Jovanovitch, Inc., 1948.
- . Moments of Being: Unpublished Autobiographical Writing. ed. Jeanne Schulkind. New York: Harcourt, Brace, Jovanovitch, Inc., 1976.

- . The Second Common Reader. New York: Harcourt, Brace, Jovanovitch, Inc., 1932.
- . To The Lighthouse. New York: Harcourt, Brace, Jovanovitch, Inc., 1955.
- . The Virginia Woolf Reader. Ed. Mitchell A. Leaska. New York: Harcourt, Brace, Jovanovitch, Inc., 1984.
- . A Writer's Diary. Ed. Leonard Woolf. New York: Harcourt, Brace, Jovanovitch, Inc., 1953.

**VITA**Mary Beverly Adams

Born in Sarasota, Florida, December 28, 1958. Graduated from Lexington High School, Lexington, Va., June 1976, A.B., College of William and Mary in Virginia, 1980, with a concentration in English. M.A. candidate in English, College of William and Mary in Virginia, 1983-1989. The course requirements for this degree have been completed and the thesis, which is entitled: **Augustus Carmichael: A Metaphor of the Artist.**

The author has taught secondary school English for six years, since 1987 with the Frederick County, VA school system. She also teaches as an adjunct faculty member with Lord Fairfax Community College in Frederick County, VA.