

THE CAMBRIDGE COMPANION TO



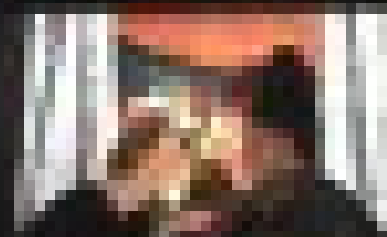
VIRGINIA WOOLF
弗吉尼亚·伍尔夫

SUE ROE
SUSAN SELLERS 编

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JILL KITE 编
MICHAEL SELLERS 编



Cambridge University Press
The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU, UK
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
32 Avenue of the Americas, New York, NY 10013-2473, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
Ruiz de Alarcón 13, 28014 Madrid, Spain
Dock House, The Waterfront, Cape Town 8001, South Africa

剑桥文学指南

THE CAMBRIDGE COMPANION TO VIRGINIA WOOLF

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出版前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。作者均为在该领域有着较深造诣的专家、学者。

《弗吉尼亚·伍尔夫》是该丛书中的一本。

弗吉尼亚·伍尔夫是继奥斯丁、勃朗蒂姐妹以及乔治·艾略特以后英国文学史上又一位才华横溢的女作家，是意识流小说的杰出代表人物，其小说是传统的现实主义向现代主义文学转型的典型。伍尔夫的第一部小说《出航》虽然还带有明显的现实主义文学的特征，但在思想意识中却已躁动着现代派文学的气息。此后创作的《达罗卫夫人》、《到灯塔去》、《海浪》、《幕间》等作品，是她进行艰辛的美学探索与创作实验的结果，它们主要通过自由联想、内心独白等“意识流”手法，折射出 20 世纪动荡的社会环境里人的精神世界，如今已被公认为现代文学的经典。伍尔夫的小说创作，无论从技巧还是从内容上，都是对传统小说的反叛。在内容上，它们突破了被伍尔夫严厉批评过的“只顾肉体，不及灵魂”的写实主义传统题材局限，将小说的重心从社会移向个人，从情节移向内心，从连贯思维移向意识流。在技巧上，它们不再沿用传统的第三人称全知叙述形式，而是采用作品中人物的视角。她的独到之处在于她擅长运用多个人物视角的复合和重叠，不仅勾画出多个主观世界，而且是客观世界以多种色彩折射其中。另一方面，伍尔夫又是一

位在男性占主导地位的社会中从事文学创作的女性，她的《一间自己的房子》、《奥兰多》等明显地反映出她对于这种现状的不满，因而也被女权主义者奉为名作。

本书是一部由英美知名学者新近撰写的论文集。书中 12 篇论文既各自独立成篇，又互为一体，分别从文化、政治、社会、历史、语言学、女权主义、心理分析等视角出发，对伍尔夫的作品进行了全方位的考察。书中对她所有 9 部小说的解读别具特色，颇有新意；对其书信、日记、散文的分析也洞幽烛微，并且主题鲜明、紧扣文本。本论文集还从“布卢姆斯伯里美学运动”入手，通过伍尔夫对书报审查制度、腐败现象和等级制度的仇恨，以及她对形形色色的现代派文艺的关注，揭示了她的思想发展历程，同时也记录了尤其是自女权主义批评兴起以来伍尔夫研究的流变过程，探讨了隐藏在她追求新的叙事形式背后方方面面的社会和政治问题。本书置于篇首的伍尔夫生平简历，以及置于书末的经过精心遴选的推荐阅读书目，对读者深入理解伍尔夫的小说很有指导意义，对伍尔夫研究者亦有较大的参考价值。

本书的读者对象为大学外语教师，外国文学研究人员，外国文学专业的研究生、博士生，以及具备了较高英语阅读能力的外国文学爱好者。

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CONTRIBUTORS

DAVID BRADSHAW, Worcester College, Oxford

JULIA BRIGGS, De Montfort University, Leicester

MARIA DIBATTISTA, Princeton University

SUSAN DICK, Queen's University, Kingston, Ontario

HERMIONE LEE, New College, Oxford

LAURA MARCUS, University of Sussex

ANDREW MCNEILLIE is the editor, with Anne Olivier Bell, of *The Diary of Virginia Woolf*

NICOLE WARD JOUVE, University of York

SUZANNE RAITT, University of Michigan

SUE ROE is a freelance writer and editor of the Penguin Modern Classics edition of *Jacob's Room*

SUSAN SELLERS, University of St Andrews

MICHAEL WHITWORTH, University of Wales, Bangor

PREFACE

She had 'the worn beauty of a hare's paw'.¹ She pinned up her clothes with brooches because she hated mending. She adored and was a regular source of amusement to her small nephews, Quentin and Julian Bell. She was deeply committed to and fond of her sister Vanessa Bell; devotedly married to the writer and political activist, Leonard Woolf. Her most inspiring friend seems to have been the painter and art theorist, Roger Fry. There she is: striding across the Downs, all thighs and shins; or smoking a cheroot with Lytton Strachey, laughing; or writing – recklessly, rapidly, brilliantly – in her room in the garden of her home in Sussex, Monks House. Here in this volume of new, especially commissioned chapters, written specifically for our students, we are concerned with her mind: the breadth of her intellectual range; her impulsive flights of creative brilliance, the long labours of composition; her conversations with the present; her arguments with history. She seems to have a range of personae, a myriad selves. As soon as we begin to read her writing and enter her thoughts, it is like being given access to a range of great minds, all conversing with one another.

All the chapters in this book have been commissioned with the intention of reflecting the broad range of Virginia Woolf's concerns as a writer and thinker. It includes a chapter on each of the main foci of her intellectual thought: intellectual ideas which underpin, inform and effect transformations and transpositions within her fiction. The ideas of the Bloomsbury Group formed the basis of her thinking, from which emerge her political ideas and social convictions. Her feminist perspectives, at a deep level and in radical, subtle ways, emerged as she wrote, and have over the years been subject to a range of styles of evaluation. As an artist, she was influenced as deeply by contemporary painting as by politics or philosophy, and the unique languages of her essays have a visual application and register. She was profoundly aware of herself as a 'modern' addressing her contemporaries, but her conversations with the past consistently inform all her writing, both fiction and non-fiction. Her nine novels form the backbone of

all she produced, and the languages of them are addressed throughout this book, and specifically in the chapters on her early, middle and later fiction.

The daughter of Sir Leslie Stephen, eminent Editor of the *Cornhill Magazine* and of the *Dictionary of National Biography*, and of Julia Duckworth Stephen, niece of Julia Margaret Cameron, the Victorian photographer, Virginia Stephen married the writer Leonard Woolf, in the process exchanging one era and style of thought for another. On the border of two worlds in time was 'Bloomsbury', the name given to the group of intellectuals emerging from Cambridge at the turn of the century. Andrew McNeillie's masterly analysis of the Bloomsbury Group's intellectual background shows us that English aestheticism at the turn of the century was underpinned by Plato, influenced by Kant and re-awakened by G. E. Moore, who reconciled moral philosophy with aesthetics. For the young Virginia Stephen, the search for truth therefore had a classical history and a modern application. Amoralism and the search for significant form arose out of Bloomsbury's aesthetic; in her fiction, Virginia Woolf developed these ideas into new formal ideas of her own. In her early novels she is concerned with the problems of post-Industrial modernism which have arisen out of British nineteenth-century thought, as David Bradshaw's chapter shows; the question of how to define 'civilisation' emerges, and remains central to her thinking. The other strand of Bloomsbury's influence was the visual arts. Through her sister, Vanessa Bell, her husband Clive Bell and her friend Roger Fry, Virginia Woolf became familiar with the developments of post-impressionism and with the ideas and techniques of painting. These ideas, and the liberating effect of drawing visual ideas into her writing, underpinned her experimentation in fiction, enabling her to pursue ideas in her short stories which led to the breakthrough of experimentalism which characterises her work. She learned, in her writing, to train the reader's eye as she described inner and outer forms, radically questioning relationships between surface and depth and finding new frameworks and forms for narrative. Sue Roe's chapter on the impact of post-impressionism shows up the extent to which Virginia Woolf visualised and designed her fiction and, like the post-impressionist painters, experimented with her own classical past while at the same time ceaselessly trying for a new quality of immediacy.

For the first three decades following her death, Virginia Woolf was largely regarded as an aesthete; arguably, it was Feminism which re-discovered her, reviving her as a major figure in the 1970s and subjecting her work to new scrutiny. Laura Marcus's chapter draws attention to the complexity of Virginia Woolf's feminist positions, and to the flexibility with which she may be read as a feminist. The conversations she has with

herself as a feminist – in her letters and diaries, as well as in her fiction and non-fiction – are ongoing, as Susan Sellers's chapter shows. New feminist perspectives may bring her own feminist ideas and intuitions into connection with radical feminism; since the 1970s, feminist theorists and writers such as Nicole Ward Jouve have brought psychoanalytic theory to bear on her thinking; and new feminist readings bring out the extent to which her unique style of feminism informs her politics and her view of what she called the 'social system'. As Hermione Lee points out in her chapter on Virginia Woolf's essays, our readings of her seem to have transformed her writings, over the years. Since the 1970s an increasingly charismatic Virginia Woolf has emerged; the deceptive lightness of touch in her essays is consistent with a multi-faceted intellectual engagement, an inimitable talent for portraiture in writing and a formidable knowledge of literature. The interconnection between essays and fiction was lifelong, and her preoccupation with audience, access and market-place is reflected in her strategies for publishing her non-fiction. In that work, we may see the extent of her hatred of censorship, corruption and hierarchy; with her desire to explore the inner life in her fiction she reconciled an ongoing desire to earn her own living and to communicate with her audience, whom she thought of as 'the common reader'. In all her novels, as well as in her non-fiction, she is deeply concerned with the definitions and value of community.

As Michael Whitworth's chapter demonstrates, all these issues converge in the multi-perspectival issue of what, for Virginia Woolf, constituted modernism, which was 'intellectual, technological, social, and literary'. The political issues of modernism are deeply concerned with the issue of styles of disseminating knowledge. The whole notion of what constitutes consciousness is called into question, and Virginia Woolf's formal discoveries are brought into play to draw the complex perspectives of modernism into juxtaposition. Time and place are of the essence; there is no consensus about what constitutes subjectivity; primitivism underpins radicalism and the question of character needs to be revised. The languages of fiction become endlessly flexible, elastic; now solid, now 'thinned to transparency' (Virginia Woolf's own phrase, from *Between the Acts*). Maria DiBattista's inspiring exploration of the language of the fiction shows us how language, for Virginia Woolf, 'might be used *before* the seeking and questing and knocking of words together'. Words are now solid, now shifting; endlessly nuanced and refined. Late in her life, Virginia Woolf thought that authors might be divided into two kinds: soliloquists and ventriloquists. Maria DiBattista shows her progress as an author as a series of intricate, ongoing attempts to orchestrate these two styles of literary performance.

The nine novels form the basis and backbone of her endeavour: Suzanne Raitt, Susan Dick and Julia Briggs offer detailed readings of the individual early, middle and late fiction. Virginia Woolf's technical explorations and the rhythms of the artist's imagination at work find their way into the finished works. Her early novels are *about* finding a creative voice. As Suzanne Raitt shows, the starting-point for a novel had to be arrived at many times, and the voice which emerges in the early fiction has to address history as well as the present; the hallucinatory imagination as well as the refined intellect. She tells us that Woolf 'struggled horribly' with the style of the novel, gradually moving from the shifting frameworks of *The Voyage Out*, which harks back to the intellectualism of 'Bloomsbury', through the overtly feminist *Night and Day* into the complex disruptions and seductions of *Jacob's Room*. That novel throws up all sorts of questions for her subsequent works, here considered by Susan Dick, about how character in the modern novel might be created and about how narrative might now be formed. *Mrs Dalloway*, with its ingenious juxtaposition of two apparently dissimilar principal characters, constitutes a definitive formal challenge to the idea of representational realism which is fully realised in *To the Lighthouse*, with its three-tiered structure which explores the character of time itself. The satire, fantasy or mock-biography, *Orlando*, finds new, superficially amusing ways of addressing the issues of history and community; in *The Waves* Woolf delves deeply into the inner lives of each of her individual characters, finding in the relationship between the individual and the idea of community further depths of complexity.

'Virginia Woolf's fiction explores the nature of the human condition': Julia Briggs explores Woolf's fundamental concern, in her three final novels, *The Waves*, *The Years* and *Between the Acts*, with human consciousness in time and place. In her final novels, Virginia Woolf calls into question the whole notion of story, reveals her impatience with history and brings into play a concern with regeneration. *The Years* reveals the ways in which language has been used, throughout history, for concealment as well as revelation; *Between the Acts* hints at unperformed dramas, as well as playing on the whole notion of performance. In her final novel, Virginia Woolf brings together the rhythms and passions of language and the body with the historical specificity of a moment of national crisis, whilst still retaining 'a Yeatsian "Gaiety transfiguring all that dread"'. Its concern is all-encompassing: with design and chaos, with cultural assumptions and with the relation of the artist to her materials.

This book would not have come to fruition at all without the inspiration, support and infinite patience of Andrew Brown, Josie Dixon and Kevin

PREFACE

Taylor: heartfelt thanks to them for their exceptional contributions to this book. Grateful thanks also to all the friends and fellow Virginia Woolf scholars whose work here comprises *The Cambridge Companion to Virginia Woolf*.
Sue Roe

NOTE

- 1 Angelica Garnett's memoir of her aunt, 'Virginia and Vanessa', is published in Angelica Garnett, *The Eternal Moment* (Maine: Puckerbrush Press, 1998), p. 50.

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ABBREVIATIONS

BA	<i>Between the Acts</i>
CE	<i>Virginia Woolf: The Collected Essays</i>
CSF	<i>The Complete Shorter Fiction</i>
D	<i>The Diary of Virginia Woolf</i> (5 vols.), ed. Anne Olivier Bell (London: Penguin, 1977–84)
Draft TL	<i>To the Lighthouse: The Original Holograph Draft</i>
Draft W	<i>The Waves: The Two Holograph Drafts</i>
E	<i>The Essays of Virginia Woolf</i>
EJ	<i>A Passionate Apprentice: The Early Journals: 1897–1909</i>
Hours	<i>'The Hours': The British Museum Manuscript of Mrs Dalloway</i>
JR	<i>Jacob's Room</i>
L	<i>The Letters of Virginia Woolf</i> (6 vols.), ed. Nigel Nicholson (London: Hogarth, 1975–80): <i>The Flight of the Mind: The Letters of Virginia Woolf Volume 1 1888–1912, The Question of Things Happening Volume 2 1912–22, A Change of Perspective Volume 3 1923–28, A Reflection of the Other Person Volume 4 1929–31, The Sick Side of the Moon Volume 5 1932–35 and Leave the Letters Till We're Dead Volume 6 1936–41</i>
MB	<i>Moments of Being</i>
Mrs D	<i>Mrs Dalloway</i>
ND	<i>Night and Day</i>
O	<i>Orlando</i>
RF	<i>Roger Fry: A Biography</i>
ROO	<i>A Room of One's Own</i>
SSS	<i>Selected Short Stories</i>
TG	<i>Three Guineas</i>
TL	<i>To the Lighthouse</i>
VO	<i>The Voyage Out</i>
W	<i>The Waves</i>
Y	<i>The Years</i>

CHRONOLOGY

- 1882 Adeline Virginia Stephen born 25 January at 22 Hyde Park Gate, London.
- 1895 Her mother Julia Stephen dies. First mental breakdown.
- 1897 Begins her first diary.
- 1902 Begins her correspondence with Violet Dickinson.
- 1904 Her father, Leslie Stephen dies. Second mental breakdown. Publishes her first review. Moves to 46 Gordon Square with Vanessa, Thoby and Adrian.
- 1905 Thoby Stephen's 'Thursday Evenings' herald the start of the 'Bloomsbury Group'. Starts teaching at Morley College. Publishes her first review for *The Times Literary Supplement*.
- 1906 Thoby dies from typhoid caught on holiday in Greece.
- 1907 Vanessa marries Clive Bell. Moves to 29 Fitzroy Square with Adrian. Starts work on *Melymbrosia* (later published as *The Voyage Out*).
- 1908 Julian Bell born.
- 1909 Engaged, fleetingly, to Lytton Strachey. Starts working for Women's Suffrage.
- 1910 Takes part in the 'Dreadnought' Hoax. Roger Fry organises the first Post-Impressionist exhibition. Quentin Bell born.

CHRONOLOGY

- 1911 Moves to 38 Brunswick Square with her brother Adrian, Maynard Keynes, Duncan Grant and Leonard Woolf.
- 1912 Marries Leonard Woolf.
- 1913 *The Voyage Out* accepted for publication by Duckworth. Third mental breakdown begins.
- 1914 Vanessa leaves Clive Bell for Duncan Grant.
- 1915 Tries writing a diary for the first time since her marriage, it lasts six weeks. *The Voyage Out* published. The Woolfs move to Hogarth House.
- 1916 (Approx.) Meets Katherine Mansfield.
- 1917 The Woolfs buy a printing press. The Hogarth Press publishes *Two Stories* (Virginia Woolf's 'The Mark on the Wall' and Leonard Woolf's 'Three Jews'). Begins to keep the diary she will continue with, almost uninterrupted, for the rest of her life.
- 1918 Angelica Bell born.
- 1919 Hogarth Press publishes *Kew Gardens*. Duckworth publish *Night and Day*. Publishes 'Modern Novels' in the *TLS* (revised and reprinted as 'Modern Fiction' in *The Common Reader* in 1925). The Woolfs buy Monks House, Rodmell.
- 1920 First meeting of the 'Memoir Club'.
- 1921 Hogarth Press publishes *Monday or Tuesday* (all subsequent publications are through the Hogarth Press).
- 1922 Publishes *Jacob's Room*. The Hogarth Press begins to publish the works of Freud. Meets Vita Sackville-West.
- 1923 Katherine Mansfield dies. Co-operates on a translation of Tolstoy's love letters.
- 1924 The Woolfs leave Hogarth House for 52 Tavistock Square. Publishes *Mr Bennett and Mrs Brown*.

CHRONOLOGY

- 1925 Publishes *The Common Reader* and *Mrs Dalloway*. Begins her love affair with Vita Sackville-West.
- 1927 Publishes *To the Lighthouse*.
- 1928 Publishes *Orlando*. Lectures on 'Women and Fiction' at Newnham and Girton Colleges, Cambridge. Awarded the 1927-28 *Prix Femina* for *To the Lighthouse*.
- 1929 Publishes *A Room of One's Own*.
- 1930 Meets Ethel Smyth.
- 1931 Publishes *The Waves*.
- 1932 Lytton Strachey dies. Publishes *A Letter to a Young Poet* and *The Common Reader: Second Series*. Begins work on *The Pargiters* (published as *The Years*). Turns down Cambridge University's invitation to give the Clark lectures.
- 1933 Publishes *Flush*. Refuses an honorary degree from Manchester University.
- 1934 Roger Fry dies.
- 1935 First performance of *Freshwater*. The Woolfs visit Nazi Germany, distracting the border guards with Leonard's marmoset.
- 1937 Publishes *The Years*. Julian Bell killed in the Spanish Civil War.
- 1938 Publishes *Three Guineas*.
- 1939 The Woolfs leave Tavistock Square for 37 Mecklenburgh Square, but spend most of their time at Rodmell as war approaches. Refuses an honorary degree from Liverpool University. Begins writing 'A Sketch of the Past'.
- 1940 Publishes *Roger Fry*. Mecklenburgh Square is bombed.
- 1941 In anticipation of her fourth mental breakdown, Virginia Woolf drowns herself in the River Ouse on 28 March. *Between the Acts* is published posthumously.